

THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO

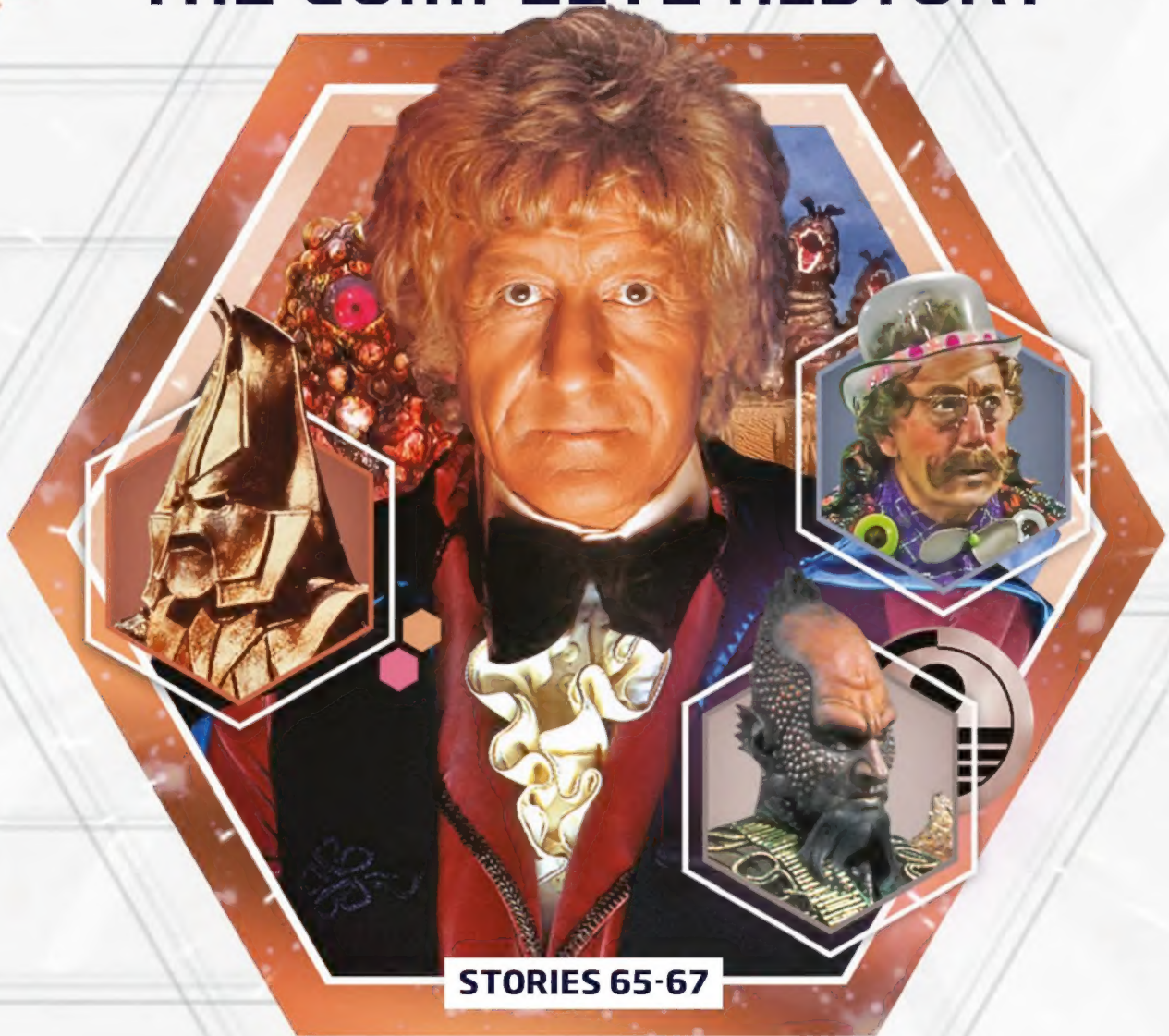
BBC

# DOCTOR WHO



THE **THIRD**  
DOCTOR

## THE COMPLETE HISTORY



STORIES 65-67

THE THREE DOCTORS,  
CARNIVAL OF MONSTERS  
AND FRONTIER IN SPACE





BBC  
**DOCTOR  
WHO**

THE COMPLETE HISTORY

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THE THREE DOCTORS

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CARNIVAL OF MONSTERS

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FRONTIER IN SPACE

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**BBC**  
**DOCTOR**  
**WHO**  
**THE COMPLETE HISTORY**

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# Welcome

If you put me on the spot and asked me to name my top 10 favourite *Doctor Who* stories, *The Three Doctors* [1972/3 – see page 12] would be in there. At a push, it would probably creep into the top five. It may not have the best script, and certain production values are lacking, but it's a joyous celebration of the series' 10th anniversary year and, along with *Carnival of Monsters* [1973 – see page 50], it's the first Jon Pertwee story I remember watching.

In 1981, *Doctor Who*'s producer John Nathan-Turner wanted something to bridge one of the longest gaps between series in the history of the programme. *The Five Faces of Doctor Who* plundered the archives to bring a bumper season of vintage repeats to BBC2 in the autumn of that year. One story per Doctor, plus *The Three Doctors* to be broadcast during the week of *Doctor Who*'s 18th anniversary.

I particularly remember loving *The Three Doctors*. So bright and colourful and funny, a convergence of everything that made *Doctor Who* such a special part of British popular culture. It was also an acknowledgment of the already long history the show had behind it.

It was also my first experience of Katy Manning as Jo Grant. Brave, funny and devoted, such is my love of *The Three Doctors* and Jo Grant, decades later when I wrote the 1970s-set comic strip *The Highgate Horror* for *Doctor Who Magazine*, I couldn't resist putting Clara in Jo's distinctive *Three Doctors* outfit.

I am equally fond of *Carnival of Monsters*. It's almost the perfect *Doctor Who* story and displays the skill of writer Robert Holmes

at his very best. It has a pitch-perfect set up where things are not as they seem, is packed full of wit and banter, colourful (and not-so colourful) characters and an effectively terrifying monster. The series rarely gets better than it is here.

The 1972/3 series was the start of some big changes for *Doctor Who*. By the end of the series, Jo Grant would depart for a trip up the Amazon, while *Frontier in Space* [1973 – see page 84] would be the final *Doctor Who* work of Roger Delgado as the original Master.

Delgado's charming, suave, ruthless portrayal of the Master was never less than a delight. He was proof that audiences love a good villain to the point where you want to cheer whenever he turns up in a story.

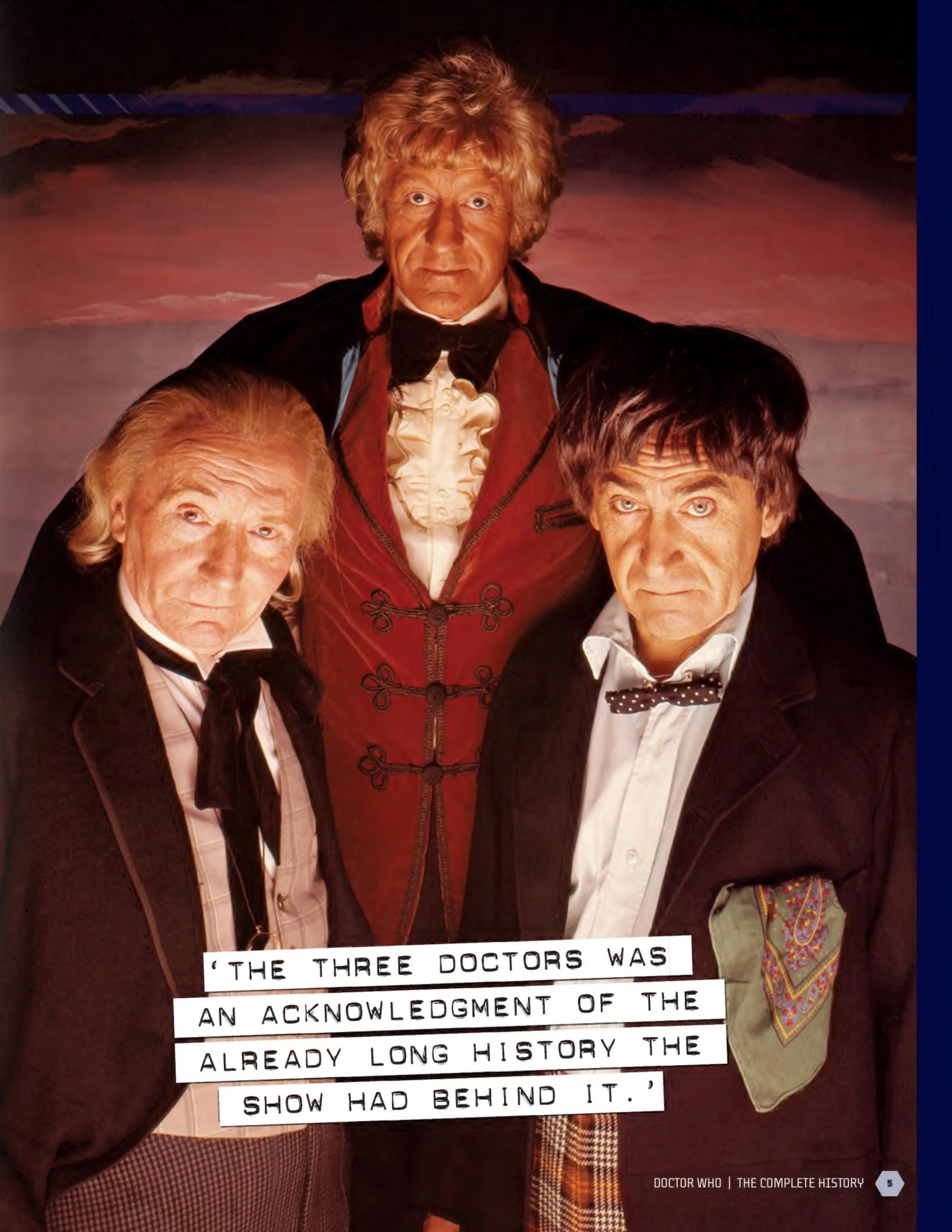
Roger Delgado was tragically killed in a car accident shortly after the broadcast of *Frontier in Space*, robbing the world of another great far ahead of their time. He was the original, the most charming, the most villainous Master of all, and his work will never be forgotten.

Mark Wright – Editor



## Right:

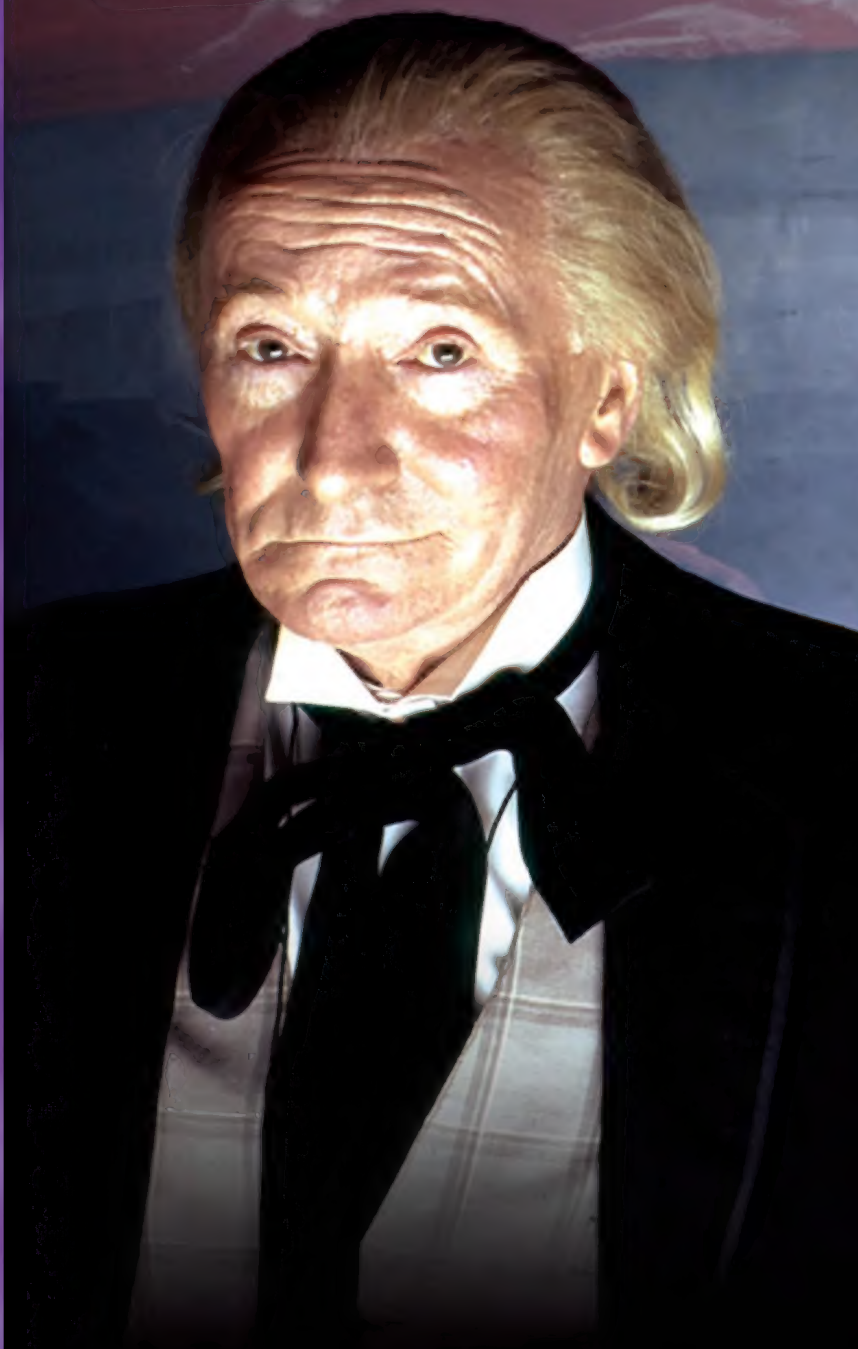
The original Master, played by the much-missed Roger Delgado.



'THE THREE DOCTORS WAS AN ACKNOWLEDGMENT OF THE ALREADY LONG HISTORY THE SHOW HAD BEHIND IT.'

1972/3 SERIES

'EVERYONE KNOWS WHAT  
DOCTOR WHO DOES AT  
KEY ANNIVERSARIES...'







### 1972/3 series

- ▶ *The Three Doctors*
- ▶ *Carnival of Monsters*
- ▶ *Frontier in Space*
- ▶ *Planet of the Daleks*  
(see Volume 20)
- ▶ *The Green Death*  
(see Volume 20)

# 1972/3 series

Everyone knows what *Doctor Who* does at key anniversaries. It gets together as many Doctors as possible and puts them in a story with loads of references to the past and then broadcasts it on or near the show's birthday. While *The Three Doctors* [1972/3 - see page 12] may have been broadcast some 11 months before the show's 10th birthday proper, it was at least technically broadcast a few weeks into its 10th year of existence. However, on the evening of 23 November 1973, BBC1 broadcast no celebratory documentary or special episode, but instead *The Wombles*, *Nationwide*, *The Friday Western* (*Taza, Son of Conchise*), *The Black and White Minstrel Show* and *Miss World*. None of them contained a knowing wink to *The Sensorites* [1964 -

see Volume 3] or a nostalgic reference to Dodo.

But if the BBC wasn't going to town to celebrate this landmark year, the show's production team decided to have a bash. The 1972/3 series kicks off with the first-ever reunion of the leading men and ends with the tear-jerking departure of a much-loved companion, in between fitting in the return of the Daleks and the exit of the key nemesis of the Third Doctor - the Master. A new, but memorable, alien race - the Draconians - make their mark, as do killer giant maggots, forever embedded in the consciousness of any youngster watching at the time.

The cliché about the written history of the Pertwee era, the cosiness of the UNIT regulars - a 'family' on screen and off - exists for a reason. It's a very effective



**Above:**  
A change of  
image for  
the Third  
Doctor in *The  
Green Death*.

line-up and it would be foolish and unjust to underestimate the work done by any of the actors involved. Jon Pertwee owns the part of the Doctor: this incarnation is so at home in the scenarios he is pitched in. He effortlessly “topping day what”s and “99-skidoo”s his way into the 1920s ambience of the *SS Bernice* and more than holds his own boxing by Queensberry rules in *Carnival of Monsters* [1973 – see page 50]. In *Frontier in Space* [1973 – see page 84] he displays respect and decorum in the Draconian court, cognisant of their protocol and deferent to regality. He’s not an elitist toady though – he’s sympathetic to the prisoners on the lunar colony and in the next story, *Planet of the Daleks* [1973 – see Volume 20], he empowers the Thal suicide mission, giving them empathic character notes along the way. However, he’s more than just a man of serious words – having disguised himself as a dotty milkman and a cleaning lady in *The Green Death* [1973 – see Volume 20] he later plays matador to a deadly giant fly with élan.

A lesser Doctor might have been undermined by the arrival of his two illustrious predecessors. The Third actually treats the First Doctor with the deference he would accord a noble emperor – he may be bossy and arrogant and prone to patronising Jo, but he gives respect where it is deserved. Conversely, he treats his previous incarnation like a badly behaved younger self – which he sort of is – and the results are very memorable. The series isn’t afraid to have fun at his expense either; at

the series’ end, the much-vaunted (by him) nirvana of Metebelis Three, the famous blue planet of the Acteon Galaxy, turns out to be a hostile dump. He is pompous but vulnerable, confident but flawed, aloof yet tender and polite; how he responds is very much determined by those around him.

His major characteristics have been honed through a lengthy period of interaction with a regular supporting cast who are very much the essence of this era and without whom the Third Doctor would be infinitely poorer. Roger Delgado’s early death was a real-life tragedy, but when the Master leaves, the show suffers tangibly as well, especially as production circumstances give this stalwart, vital character a botched send-off. He’s only in one story this year and Delgado died shortly after it was broadcast, so it is worth marking just how good he is in the role: unflappable, charming, menacing, funny, dangerous and every inch the villain the audience love to hate. The Master genuinely likes the Doctor and Jo, but you know he’d kill them without a second thought if he needed to. His disdain for the Daleks and frustration with the Ogrons give a comic edge to add to the likeability of the show’s most evil character.

## Jo Grant

**I**t is not just the Doctor’s best enemy who departs this year – his best friend does, too. Jo Grant leaves at the end of the series, embodying the idea that we grow and improve thanks to our contact with the Doctor. The klutzy, well-meaning novice who ruined the Doctor’s experiments in *Terror of the Autons* [1971 – see Volume 16] is still a klutzy, experiment destroyer in her last story – but she is one who has outgrown the Doctor and can forge her own adventures, without

the need for his guidance or permission. She has been the perfect foil for this Doctor, and the perfect companion for the era, and she outgrows both to tread her own path. She doesn't seek a return to normality like Ian and Barbara, or want to continue what she did before like Liz Shaw; she wants to break her own frontiers, fight her own fights, and the viewer knows that she now has the resources to do so. Her protracted departure, signposted right at the start of her final story, shows a series confident in the viewers' affection for its characters and provides the show with one of its most moving climaxes.

The rest of the UNIT family get less to do this year but nonetheless shine when they're given the chance. It has been asserted that the Brigadier's blinkered determination in *The Three Doctors* to disbelieve his own eyes and disregard his previous experiences doesn't do the character justice. This is probably fair, and certainly shows that *Doctor Who* is now a somewhat cosier affair than when the Third Doctor began his exile working for a military establishment which was well tooled up and had gritty gunfights with mercenaries. The fact that



**Above:**  
A serendipitous meeting for Jo Grant and Clifford Jones.

Nicholas Courtney is great at comedy means that the series gives him more of these moments; that's what happens when people get comfortable working together. So while it is no less ridiculous to transport an entire building, foundations and all, to an antimatter netherworld as it is to transport it to Cromer, it's a funny joke to have a stoic militarist refuse to believe his eyes and try to rationalise that he might be closer to home. It's a matter of taste about what effect this has on the show itself, but teaming the Brigadier up with monosyllabic game warden Mr Ollis and determining that the two of them storm the big alien castle is perfect, as is his gentle treatment of Jo and the stoical salute he gives when he thinks that they are both seeing the two Doctors for the last time. When the story needs it, he can up his game on demand – he spars with Stevens with righteous dignity in *The Green Death* and later gamely throws himself into the hospitality of the Nuthutch.

**Left:**  
He is the Master – and you will obey him.

Further down the ranks, Sergeant Benton has surely never been better than when teamed up with the Second Doctor? A faithful labrador with a fun-loving master, it's a winning dynamic that both actors grasp well. John Levene manages to be both grim action man and comedy stooge depending on what is needed of



him, and makes the most of the larger amount of screen time he is afforded in the anniversary story. Richard Franklin as Captain Yates gets much less to do this year but he still manages to generate his own cliffhanger, go undercover, get mesmerised by BOSS and attempt to kill the Doctor. He is both hero and victim and is involved in key parts of the action. This is also part of a bigger character arc that will pay off in *Invasion of the Dinosaurs* [1974 – see Volume 21] and *Planet of the Spiders* [1974 – see Volume 21] (and so thematically resonate with the fall of the Doctor's third incarnation).

So the drama is well distributed among our old favourites, but new ground is forged while successes are consolidated. The series' key development comes at the end of the first story, when the Doctor is given his freedom again. This is because the Time Lords play a key part in an entire adventure; *The Three Doctors* is the first serial in which they appear in all of a story's episodes. This was quite a major development at the time. Until this point, they had been off-screen manipulators or one-episode cameos, generating the story but too aloof – too important – to take part in them.

**Below:**  
The Time Lords return for *The Three Doctors*.



In *The Three Doctors* however, we watch them strut and fret and read things off round bits of paper – the gods under threat from a mythical figure from their own history. For instead of bringing back someone the audience has seen before, the production team ups the stakes for the celebratory story by creating an all-new threat who is so big the series has never tried to depict him: the man who made time travel, that in turn makes the series itself, possible. It's a bold move that gives *The Three Doctors* a mythic quality. Instead of some oft-defeated returnee, we get the man who made the Doctor and his people what they are. And while it takes all three of the Doctor's personalities to defeat Omega, for the solar engineer his personality is all he has. The idea of a man who exists only by the force of his own will is a beguiling one with a tragic core, and having a victory tinged with regret shows an emotional maturity and moral complexity at the core of a somewhat zany romp with crazy camera angles and shambling jelly monsters.

### The Time Lords

The depiction of the Time Lords here is actually consistent with that of their previous appearances in *The War Games* [1969 – see Volume 14] and *Colony in Space* [1971 – see Volume 17]: berobed, statesman-like manipulators. Robert Holmes' take on them – the eccentric, chirpy city gent in his otherwise on-message *Terror of the Autons* – seems for now like an aberration. But it is actually a portent of an aspect of his writing that flowers fully for the first time this year. *Carnival of Monsters* sees Holmes tap more of his playful side and to speak in the voice he would start to use more and more. In Holmes' universe, aliens are eccentric



parodies for very British personalities – the squabbling Inter Minoran delegates are perfect examples of this. Dialogue such as the assertion that the Functionaries would “store fossil fuel in it” if you gave them “a hygiene chamber” is a witty space-age metamorphosis of the observation that British lower classes would store coal in a bath tub. So *Carnival of Monsters* is not just an entertaining story, it is (among other things) a sly comedy of manners and a satire about television and those who make and watch it. It also has a healthy disdain for bureaucracy thrown in for good measure, but with scary monsters, exploding swamps and a dinosaur threatening a steamboat.

Watching all of this happen are Vorg and Shirna – the de facto producers of *Doctor Who* in perhaps the most meta story to date. They provoke their cast (the humans on the ship) to get violent in order to up the entertainment quotient, describe the Drashigs as being “very popular with the kiddies” and moan that “no one will pay good credits to watch a blob in a snowstorm”. On the other hand, Vorg’s assertion that “our purpose is to amuse, simply to entertain: nothing serious, nothing political” has the writer hiding his subtext in plain sight. For this period of *Doctor Who* contains the serious and the political within its sometimes flippant and occasionally absurd entertainment.

But such is the stylistic dexterity of the series that it then gives us two very serious pieces – the first of them a six-part space-opera with two very well-drawn and believable cultures struggling to co-exist.

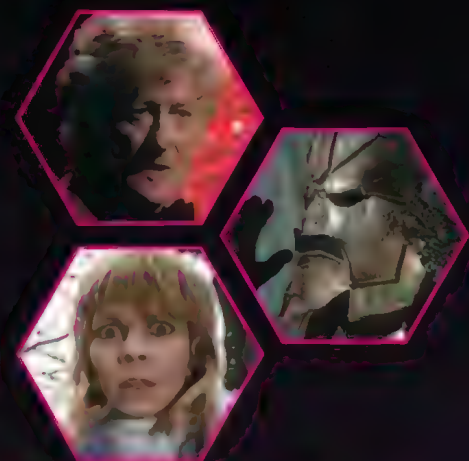
Both Earth and Draconia are shown in shades of grey (morally that is; the human fashion policy is on another spectrum altogether). Once again Malcolm Hulke shows that while he celebrates the individual (many minor characters get tiny moments of compassion or self-awareness) he still thinks decent people will get silenced and locked up by the state, even when it’s presided over by someone as nice (and fashionable) as Vera Fusek’s Earth President.

Producer Barry Letts, like Hulke, was also concerned about the future. He was a Buddhist and he wanted his productions to reflect the times in which they were made. *Planet of the Daleks* is pretty familiar territory for the series – Terry Nation taking us on a journey through hostile landscapes with escapes, captures, an annoying hothead and his welcome self sacrifice... but the message of not glorifying war and of the bravery of facing one’s own cowardice are attempts to give the story a moral backbone. They could be more subtly done perhaps, but the Doctor’s warning to Codal to talk about the horror alongside the glory of successful battle is a noble attempt to contextualise the TV heroics.

*The Green Death* has more specific concerns. It’s not just a green death but a green story, flagging up concerns about the environment (and the invention of Quorn!) with extreme prescience. The story of evil waste-producing capitalists with government backing ruining the planet for the sake of corporate greed might still ring a few bells to those sympathetic to its concerns.

Politics, philosophy, ecology, racism and a low-fat meat substitute. Everything that would make for a good dinner party all done and dusted by teatime, and with the nattiest host you could wish for. ■

**Left:**  
Vorg teaches Pletrac the art of showmanship in *Carnival of Monsters*.



# THE THREE DOCTORS

▶ STORY 65

The Time Lords' energy reserves are being drained by a mysterious force within a black hole. Their only hope is to combine the forces of all three Doctors to battle an ancient figure from Time Lord history.





# Introduction

**I**n *The Two Doctors* [1985 – see Volume 41] the Sixth Doctor made an observation about constantly flitting backwards and forwards in time. “When you travel around as much as I do,” he said, “it’s almost inevitable that you’ll run into yourself at some point.” Maybe, but there usually is a reason. Glitches in time had resulted in the Doctor meeting himself in *The Space Museum* [1965 – see Volume 5] and *Day of the Daleks* [1972 – see Volume 17]. And there was a dual reason for him to meet himself in *The Three Doctors*. A crisis had befallen the Time Lords, and they needed not only the current Doctor but also the previous two Doctors to solve their problem. Beyond the fiction, uniting William Hartnell,

Patrick Troughton and Jon Pertwee was an excellent way to celebrate 10 years of *Doctor Who*.

The idea of getting old Doctors together for anniversary celebrations became a tradition. The first five Doctors assembled for the 20th anniversary [1983 – see Volume 37]. For the 30th anniversary *Children in Need* aired two – arguably non-canonical – mini-episodes that featured not only all the Doctors but many cast members from the BBC1 soap *EastEnders*. In the 50th anniversary year, the Tenth and Eleventh Doctor joined forces with the War Doctor in *The Day of the Doctor* [2013 – see Volume 75].

The fictional motivation for assembling the three Doctors, however, also lingers in subsequent birthday celebrations. In *The*



'THE IDEA OF GETTING OLD DOCTORS TOGETHER FOR ANNIVERSARY CELEBRATIONS BECAME A TRADITION.'

*Three Doctors* we learned more than ever before about Time Lord history. We were introduced to Omega - a legendary figure who gave his people the power to travel in time. When the story was first broadcast viewers had spent the last three years receiving tiny, tantalising hints about the Time Lords - and so this was the climax to that ongoing thread.

Both *The Five Doctors* and *The Day of the Doctor*, however, chose to resurrect the Time Lords out of the blue, as part of their celebratory shenanigans. *The Five Doctors'* writer Terrance Dicks, having invented the Doctor's people, obviously felt they were central to the series' mythology. Steven Moffat, writing *The Day of the Doctor*, drew on what had been established as the most significant point in



Left: Four of the five Doctors.

the Doctor's life - the last day of the Time War.

At the end of the 50th Anniversary Special, Gallifrey was saved, and the Doctor would eventually catch up with his fellow Time Lords in *Hell Bent* [2015]. With an ever-increasing number of Doctors and his people back in play, who knows what shape future anniversaries may take! ■

## EPISODE ONE

**A**rthur Ollis, a game warden, discovers a weather balloon. His wife calls Dr Tyler, a scientist, but when they reach the balloon, Ollis has vanished! [1]

At UNIT HQ, Tyler explains to the Doctor, the Brigadier and Jo that the balloon was conducting research into cosmic rays. A recent result showed a ray travelling faster than light. The Doctor tells Tyler to develop the latest photographic plate and leaves him alone in the laboratory to develop it. Then the ray detector crackles with alien energy, and Tyler vanishes!

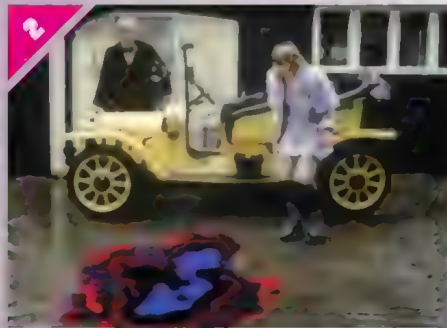
The Doctor and Jo visit the wildlife sanctuary. When they return, the Doctor spots a crackling energy-form emerging from a drain. [2] It makes contact with Bessie, which disappears! As the cosmic ray was directed at the Earth, the Doctor reasons this energy-form was sent to hunt him.

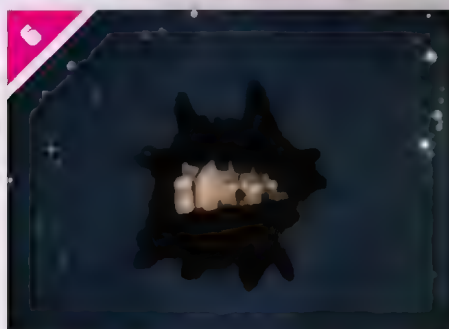
Gelatinous monsters pop into existence around UNIT HQ. [3] Weapons are useless against them. The Doctor, Jo and Benton retreat into the TARDIS and the Doctor sends an SOS to the Time Lords.

The Time Lords give the Doctor's TARDIS all the energy they can spare. The source of the ray is a black hole, which is draining away their energy into the universe of antimatter. The President suggests sending someone to help the Doctor - another Doctor! [4]

The Doctor finds a recorder on the TARDIS console - and then his earlier incarnation appears and takes it from him. The two Doctors explain to Jo that they are the same Time Lord. [5] They share their knowledge telepathically, then the Time Lords enlist the earliest Doctor to speak to them on the TARDIS scanner. He tells them the energy is a time bridge - and to "stop dilly-dallying and cross it!" [6]

The Third Doctor runs outside, followed by Jo, and the energy-form spirits them away...





## EPISODE TWO

**T**he Second Doctor explains to Benton that his successor and Jo have been transported. They emerge from the TARDIS to find the energy-form dormant. The Brigadier arrives and is astonished to see the Second Doctor. [1]

The Third Doctor and Jo wake up on a desolate planet where they discover the teleported Bessie. [2]

The Second Doctor lashes up apparatus that will keep the energy-form subdued, then goes with the Brigadier to explain events to the Security Council, leaving Benton on guard. Benton activates the apparatus and the energy-form grows stronger. The Doctor and the Brigadier rush back, and all three of them are forced to run into the TARDIS. [3]

The Third Doctor and Jo find Tyler. The Doctor explains that they are in the antimatter universe. They are observed from a throne room by a figure, who

despatches guards to capture them. The Doctor, Jo and Tyler are intercepted by the Gell Guards watched by Mr Ollis. [4]

The Second Doctor realises that his apparatus must have stimulated the energy-form rather than quietening it. He is more concerned, however, by the fact that he has mislaid his recorder.

The Third Doctor, Jo and Tyler are led into a palace. Tyler attempts to escape but is swiftly recaptured.

The Second Doctor boosts the Brigadier's radio through the TARDIS' communication circuit, enabling him to speak to Corporal Palmer, who informs him that UNIT HQ is still surrounded. The earliest Doctor appears on the scanner, telling the Second Doctor to turn off the TARDIS forcefield. [5]

The Third Doctor explains to his companions that this domain is a "scientific conjuring trick".

The Second Doctor turns off the TARDIS forcefield - and UNIT HQ is transported into the black hole! [6]

## EPISODE THREE

The Third Doctor, Jo and Tyler are greeted in the throne room by the masked figure, Omega, a Time Lord whom the Doctor believed destroyed. [1] While Jo and Tyler are locked in a cell, Omega explains that he was responsible for creating the black hole, the power source that gave the Time Lords mastery over time. But in creating the black hole, he was sent into the universe of antimatter. Now he wants revenge on the Time Lords.

UNIT HQ lands on the world of antimatter. The Brigadier is horrified to see they have moved, although he is fairly sure they are in Cromer. [2] He goes out to explore and the Second Doctor and Benton are captured by Gell Guards.

The Brigadier meets Ollis and they watch two Gell guards escorting the Second Doctor and Benton in through a vast doorway. [3]

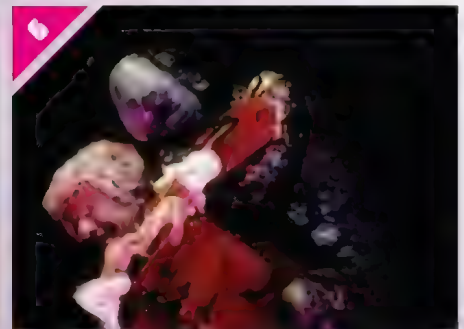
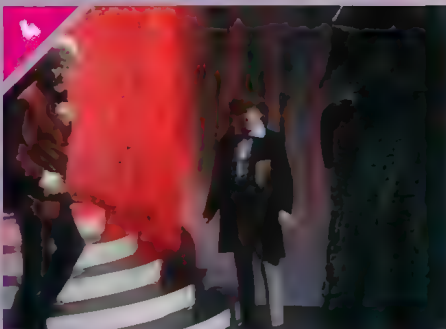
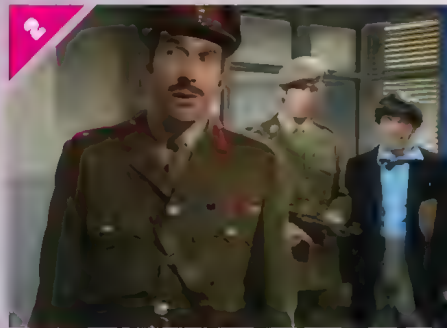
The Second Doctor and Benton are brought into the throne room, and Omega realises that he is in the presence of two incarnations of the same Time Lord. He is angered and the two Doctors are locked up with Jo, Benton and Tyler. They explain that they are in a black hole, very close to a point of singularity where all known physical laws cease to exist.

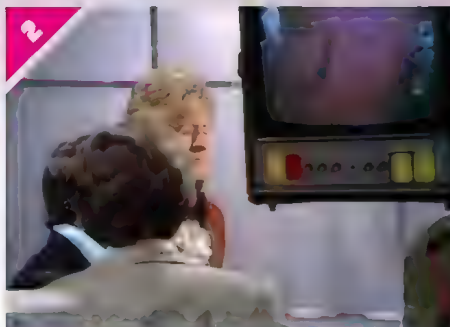
Omega has learned how to use the singularity to create the world they are standing in by sheer effort of his will. At Jo's suggestion, the two Doctors "will up" a small door and sneak into the singularity chamber, where Omega discovers them. [4]

Meanwhile, Jo, Benton and Tyler escape with the help of the Brigadier and Ollis.

The President of the Time Lords speaks to the earliest Doctor. [5] He must join his other selves in the black hole.

Omega challenges the Third Doctor to a fight against the dark side of his mind and soon gains the upper hand. [6]





## EPISODE FOUR

**T**he Second Doctor ends the fight, telling Omega that if he destroys the Doctor he destroys his only chance of freedom. Omega releases the Third Doctor and explains that he can only leave this world if someone else takes over the burden of maintaining it. The Doctors agree and remove Omega's mask – but discover that nothing remains of him! [1] Omega is overcome with rage, enabling the Doctors to escape.

The Brigadier, Benton, Jo, Tyler and Ollis take Bessie back to UNIT HQ, and are soon joined by the two Doctors. They all hurry into the TARDIS; the Doctors switch on the forcefield. The earliest Doctor appears on the scanner and, after a telepathic conference, [2] the Doctors agree on a plan. The Second Doctor finds his recorder, still inside a forcefield inside the TARDIS console, which means it is the only thing in this universe that isn't antimatter.

The TARDIS materialises in the singularity chamber. The Doctors emerge and tell Omega they will set him free if he sends all their friends home. Omega agrees, and Tyler, Ollis, Benton, Jo and the Brigadier leave through the singularity. [3]

The Second Doctor then presents Omega with a contraption containing the recorder in a forcefield. Enraged, Omega knocks it to the floor and the recorder falls out of the forcefield, transforming the black hole into a supernova. [4]

The Brigadier, Benton, Jo and Tyler find themselves back in UNIT HQ, back on Earth. The TARDIS arrives with the two Doctors. The earliest Doctor bids his successors farewell, and the Second Doctor says goodbye and disappears too. The Doctor tells Jo he regrets having to trick Omega, then a new dematerialisation circuit appears on the console column. The Time Lords have given him back his freedom! [5]

Ollis returns home to his wife and asks her if his supper's ready. [6]

# Pre-production

**A**n idea often suggested to *Doctor Who*'s production team of the early 1970s, both by viewers of the series and the team's BBC peers, was to broadcast a story in which the Doctor's previous two incarnations – played by William Hartnell and Patrick Troughton – joined forces with the current one, played by Jon Pertwee. The idea was regularly rejected by producer Barry Letts and script editor Terrance Dicks as a 'fan' idea they did not wish to pursue. However, Letts and Dicks liked to have a gimmick to open each series – the introduction of arch-enemy the Master in *Terror of the Autons* [1971 – see Volume 16] and

the Daleks' return in *Day of the Daleks* [1972 – see Volume 17] for example – and, discussing the forthcoming 1972/3 series early in 1972, realised that such a team-up would be an excellent 'hook' for the series' 10th anniversary year.

Dicks and Letts put the idea to two of Dicks' favourite writers, Bob Baker and Dave Martin, who had completed work on *The Mutants* [1972 – see Volume 18] shortly beforehand and were then busy with the new series *Arthur of the Britons* which was to start filming for HTV/Heritage Enterprises that June. Baker later remembered the pair receiving a call from Dicks who said that the 'three-Doctor' idea had arisen

#### Below:

The Three Doctors – Troughton, Pertwee and Hartnell.



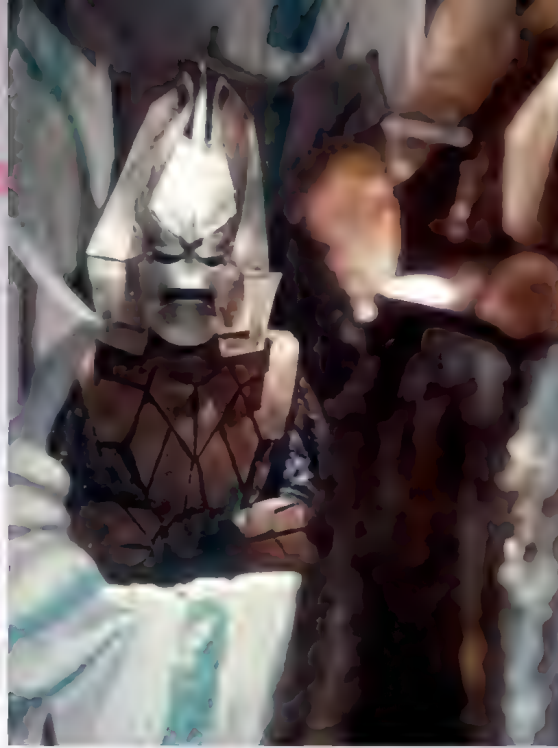
when Hartnell had entered the *Doctor Who* office looking for work (which, given the actor's ailing health at the time, seems improbable). Both writers had watched *Doctor Who* since its debut and were already familiar with both the first and second incarnations of the Doctor.

The 'three-Doctor' idea for a story involving the Time Lords also offered an opportunity for Letts and Dicks to rid themselves of the limiting format which they had inherited from producer Derrick Sherwin in 1969: the exiling of the Doctor to Earth in the late twentieth century. This would allow them more variety in subsequent tales if the Time Lords rewarded the Doctor saving them by restoring his freedom to travel in the TARDIS. The writers also felt that the massive threat which the Time Lords faced should involve the powerful force of a black hole.

### Three Doctors

**D**uring production on *The Mutants*, Bob Baker and Dave Martin wrote to Terrance Dicks on Thursday 3 February 1972, indicating that they hoped to attend the last couple of recordings, and looked forward to devising a new serial during the summer. Since Dicks had already discussed the notion of a story with three Doctors in it, the duo declared, "As you know we are not very good at storylines but here is an idea we had on our last trip... on the train that is."

The attached proposal was entitled *Deathworld* and was a suggested series opener in which the Doctors would meet up outside time in an afterworld like Hades. There they would find a 'Death' figure who inhabited a surreal domain beyond the event horizon of a black hole; the dimension would be accessed via a



Pre-announcement

**Left:** Omega seeks revenge on the Time Lords.

grave in a manner akin to the use of a wardrobe in CS Lewis' children's novel *The Lion, The Witch and The Wardrobe*. Episode One would start like Ingmar Bergman's 1957 film *The Seventh Seal* with a game of chess in which Death was playing the 'High King' (or President) of the Time Lords. 'In this game Death takes the King - not sporting, but that's Death...' observed the writers; this action caused an accident in the Doctor's lab, vapourising himself and Jo who found themselves in Limbo to be faced by one of Death's many manifestations. The Doctor was allowed to enter the Underworld by the Time Lords as part of a super initiative test; he was the Judas goat in a power struggle between the Time Lords and a Federation of Evil, which aimed to overthrow them. The Time Lords entered into a gamble with Evil that the three Doctors fighting on their behalf was better than all-out interstellar war. In Episode Two, the Doctors tried to determine why they were in the Underworld and realised that they must pass tests in which they were menaced by the Four Horsemen, Zombies and Demons. The Doctor realised all these figures were connected with Death. In Episode Three, the three Doctors worked together to make an escape attempt, with the 'Doctors Hartnell and Troughton' sacrificing themselves so the Pertwee

**Connections:  
Liberty Hall, Dr Tyler!**

▶ When Dr Tyler avails himself of UNIT scientific equipment, the Brigadier's reference to "Liberty Hall" is an indignant use of a phrase that was thought to be first used in Oliver Goldsmith's 1773 play *She Stoops to Conquer* in which Hardcastle is heard to say, "This is Liberty-hall, gentlemen."



Doctor and Jo could escape: 'Thus we have the two older Doctors appearing briefly in Eps One, Two and Three but figuring more largely in Four.' In the final episode, the interaction between the three Doctors was to provide light relief from the struggles; also, not all of Death's monsters were terrifying, with some, like the giant Polyphemus, being blundering and stupid. The writers saw similar elements to *The War Games* [1969 – see Volume 14] with

'baddies' from different cultures – from 'Goddess Kali to Spiderwoman' – fighting the Doctor as different guises of Death.

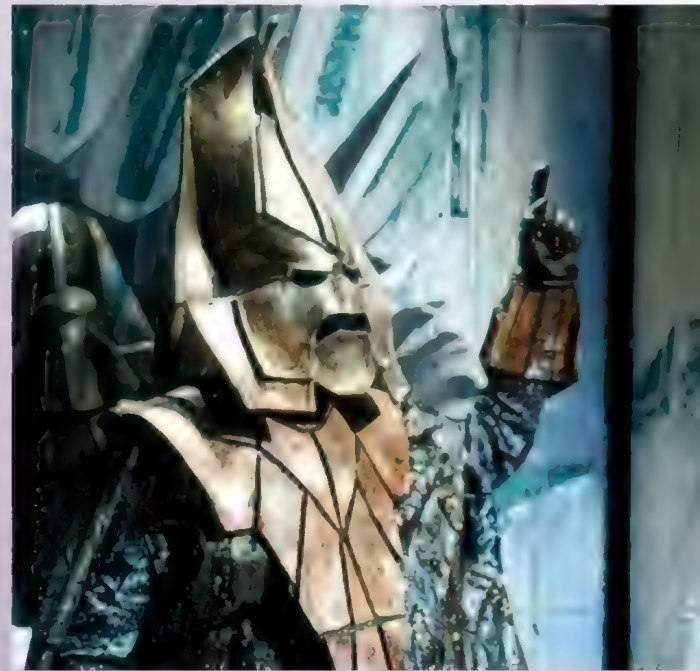
To ensure the viability of the project at this early stage, Letts telephoned the retired Hartnell, then living at Grove Hill in Hailsham, Surrey. Since leaving *Doctor Who* in 1966, Hartnell had undertaken limited stage work for a couple of years and had featured occasionally on television, concluding with an appearance in an episode of ATV's *Crimes of Passion* in April 1970, but the arteriosclerosis which had weakened him in his final years as the Doctor had ultimately ended his career. Furthermore, he had told in interviews of his dislike of the path that *Doctor Who* had taken without him (on Saturday 20 March 1971, the *Daily Sketch* ran a piece in which Hartnell expressed his regret that *Doctor Who* was no longer a programme for children, and he claimed to no longer watch it). In conversation with Letts, however, Hartnell said that he was delighted to be invited back and was eager to perform again.

Approaching Patrick Troughton was easier; he and Letts had been acting colleagues for many years. Although

having only left the series three years earlier, Troughton had gone straight into many other television roles such as *The Six Wives of Henry VIII*, *The Persuaders!*, *Doomwatch* and *A Family at War*. He had no reservations about returning to the series for a guest appearance, but had commitments to Yorkshire Television's *The Main Chance* in late spring and the BBC's *Colditz* in mid-September; he also later scheduled an episode of *Whoops Baghdad* for recording on Thursday 31 August.

Around the same time, *Doctor Who*'s current star Pertwee was also sounded out about the idea and agreed in principle, provided that the central character was his present incarnation of the Doctor.

On Wednesday 8 March 1972, with Hartnell and Troughton's provisional agreement, Dicks wrote to Baker and Martin to tell them that the 'three-Doctor' idea was definitely on. He also indicated that he and Letts were unhappy with the writers' first, highly imaginative storyline (it was felt, particularly, that the Limbo setting would not attract an audience –



**Right:**  
Omega makes his point.





an assertion supported by an internal BBC Audience Research Report on 1968's *The Mind Robber* [see Volume 13]). Dicks advocated that the setting became a real planet with real monsters – something akin to the ‘Deathworld’ created by science-fiction writer Harry Harrison in 1960 for a trilogy of novels and a comic strip – on which all life was hostile. The script editor also suggested having the Time Lords fighting a force equal and opposite to their own – anti-Time Lords or Lords of Evil “like your Death figure”. To this end, the Time Lords could bend the rules of time and allow the Doctors to meet as unwilling allies in order to treble their power. Enclosing an advance copy of *The Making of Doctor Who* – a new book he had written with Malcolm Hulke for Piccolo – Dicks suggested a meeting with Baker and Martin at Television Centre on Monday 27 or Tuesday 28 March, the final recording block for *The Mutants*.

Around this time, with Baker and Martin at work on further developing the storyline, a serious matter came to light. Letts received a phone call from Heather McIntyre, William Hartnell's playwright wife. She had only just become aware of the extent of her husband's proposed involvement in the anniversary programme and was concerned that the producers

did not appreciate his condition. The arteriosclerosis now affected Hartnell's memory very badly, making him vague – and some days he could not recall ever having been in *Doctor Who* at all, becoming upset when asked to sign autographs in connection with the series (Letts' initial call, it transpired, had been on one of his ‘good’ days). It was clear that Hartnell could not cope with the pressure of a week's filming and a month's rehearsal and recording.

**Left:**  
A dandy and  
a clown.

## A new enemy

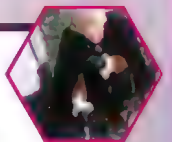
**T**he issue of Hartnell's involvement was discussed by the production office. At one point, it was considered that footage of his existing *Doctor Who* episodes could be inserted in some way, but all this was in black and white. Instead the narrative would be revised to minimise Hartnell's commitment.

On Thursday 13 April, Dicks wrote to Baker and Martin to indicate that the ‘three-Doctor’ idea was on, but that William Hartnell would only be available for a few hours at Ealing so his appearance should be minimal, maybe as an “enigmatic figure” brooding over the whole serial. By this time, it was known that Troughton was keen to be involved, and that previous companions such as Frazer Hines' Jamie were being considered for inclusion in the serial. With this in mind, Dicks asked the writers to start at once on an outline along these lines.

Baker and Martin's revised storyline incorporated Dicks' requests, including the monstrous Gell Guards (the spelling of which varied

### Connections: Sonic début

▶ The Doctor utilises a brand-new sonic screwdriver prop for the first time in this story – which he uses as a Geiger counter to pick up radiation traces. The prop had been utilised during production for *Frontier in Space* [1973 – see page 84] prior to work on *The Three Doctors*.



in documentation), the Time Lords and a new enemy figure called Ohm; 'OHM' rotated reads 'WHO', and thus seemed to be the opposite of the hero.

On Thursday 18 May 1972, Dicks wrote to Baker and Martin regarding a draft script for the serial; he particularly liked the concept of the antimatter universe, new villain Ohm, its fungus servants, and the first meeting of the Doctors. However, much of the content – “mass suicide, corpse-filled morgues, lumbering ghastly zombies and man-eating fungus” – was more suited to the work of Hammer Films, and Dicks felt that a further script conference was needed prior to commissioning in June.

The storyline was still being developed by Baker and Martin as spring became summer, with further changes requested by the production office. The writers' revised concept of

Ohm's domain, a desolate beach and a castle, drew upon both L Frank Baum's 1900 children's novel *The Wonderful Wizard of Oz* and Greek mythology. The notion of Ohm – a figure from Time Lord mythology – being merely the willpower of a person who no longer existed had been inspired by Bob Baker's reading of Aldous Huxley's 1944 novel *Time Must Have a Stop* and also by the character of Satan from John Milton's epic seventeenth-century poem *Paradise Lost*.

A formal script commission was forthcoming from Dicks on Tuesday 27 June, 1972, under the heading 'The Three Doctors (working title)'. Target delivery for Episode Oe was Monday 17 July, with the remaining three scripts slated for delivery on Thursday 17 August.

The first episode script was delivered on time on Monday 17 July, with the storyline undergoing further development alongside. On Wednesday 26 July, Dicks thanked Baker and Martin for a revised story breakdown,

**Below:**  
The Brigadier and Jo have a new/old Doctor to deal with.



which was still a bit vague. The script editor asked that a good role be added to all episodes for Nicholas Courtney's Brigadier Lethbridge-Stewart. A romantic interest between Jamie (who was a major character in the story at this stage) and Jo was suggested. Dicks liked the idea of there being three Ohms in Episode Three - one for each Doctor to confront. Dicks also asked for a "moment of charm" - a scene which Pertwee would enjoy playing. The idea of the antimatter world being inside a black hole was further fuelled by *Death Traps in Space*, an article in *The Sunday Times* about black holes by Bryan Silcock from 16 July 1972; this inspired various elements of scientific dialogue throughout the episodes. Subsequent to this, aware that the Doctor's name was not, in fact, 'Doctor Who', Barry Letts rejected the villain's name Ohm as being too self-indulgent. The villain was therefore renamed Omega, after the final letter of the Greek alphabet (which itself stemmed from the Greek term for 'great').

## Anniversary scripts

**O**ver the next month, the writers continued to work on the anniversary scripts. Episode Two was delivered on Monday 21 August 1972. Dicks swiftly thanked Baker and Martin for the script on the same day, commenting that Jamie's dialogue should be more English rather than Scots. The script editor suggested an alliance between Jo and Jamie in the final two episodes where they could discuss the failings of their respective Doctors and set off on a scheme of their own in which Jo is more independent than Jamie. Episode Three was delivered on Thursday 24 August, with the final episode arriving at the production office on Friday 25.

Even with a reduced role for William Hartnell in the scripts, the three incarnations had all taken active roles; the writers had delighted in the dialogue between the trio. It was now clear that all this material would have to be reworked in light of further concerns over Hartnell's health. Dicks - with the full consent of the writers, who were by now engaged on another project - began pruning down the First Doctor's involvement; initially the character would barely move around, joining the others for the final confrontation with Omega. However, Hartnell's wife believed that the pressure of a studio recording could still be too much. Once again, Dicks restructured the scripts so that Hartnell would never meet his successors, merely advising them via the TARDIS scanner in sequences which could be pre-filmed at the actor's convenience.

Concurrently, the involvement of Frazer Hines as Jamie was now precluded due to his commitments to Yorkshire Television's new rural soap *Emmerdale Farm* which had begun production in July and was due to début during October. At first, it was considered replacing Jamie's role with Captain Yates of UNIT, but Richard Franklin was then busy with stage work, first appearing at the Little Theatre Club and then directing at Watford. As such, Dicks transferred Jamie's role to UNIT Sergeant Benton, removing the romantic

### Connections: I am the eggman...?

▶ When Jo is given a lesson in Time Lord incarnations, she asks: "And we're all together, goo goo goo job?" This is a paraphrase from *I Am the Walrus*, a 1967 song from The Beatles, which was the B-side to the number one hit, *Hello, Goodbye*. The BBC sought the permission from Apple, the band's company, to use the quote.

### Erstwhile Corporal

▶ The Second Doctor and Benton reminisce about the Cybermen - Benton first met the Doctor during *The Invasion* [1968 - see Volume 13]. The Second Doctor also refers to the sergeant as "Corporal Benton", being Benton's rank in the earlier story.



sub-plot with Jo Grant. Jamie was still present in the main story in the Drama Early Warning Synopsis for *The Three Doctors* (working title) issued on Thursday 14 September 1972. It was hoped he may still be able to make a cameo at some point in the episode.

With the serial planned to be made in November and December for transmission from Saturday 30 December, Australian Lennie Mayne was chosen to direct *The Three Doctors*; he had supervised *The Curse of Peladon* [1972 – see Volume 18] in similarly tight circumstances earlier that year. On Thursday 21 September, both Troughton and Hartnell were contracted to appear in ‘Serial RRR’; in Hartnell’s case this would be for a single day’s filming between Monday 6 and Friday 10 November. Nicholas Courtney and John Levene were formally signed up four days later; Levene was delighted to work on a serial where Benton had so much to do in the story.

On Tuesday 17 October, a special *Radio Times* photo session at the Ray Rathborne studio in SW11 brought the three Doctors together for a series of

portrait shots, attended by Pertwee, Troughton and Hartnell. Letts was unable to attend, so sent Dicks to keep a careful eye on proceedings, ensuring that Pertwee was the dominant figure of the trio rather than being sidelined as he had been by Roger Delgado when the listings magazine had promoted *Terror of the Autons* on their cover two series earlier. Pertwee had previously met Hartnell briefly when they had worked together on the comedy film



*Will Any Gentleman?* in 1953; he did not however know his immediate predecessor. Troughton had recently finished filming *Frankenstein and the Monster from Hell* at Elstree Studios.

By this date, the title of the serial had changed from *The Three Doctors* to the more practical *The Black Hole*. Mayne originally anticipated recording one episode each day, but reconsidered around Thursday 26 October to allow all the Time Lord sequences to be recorded in the first block, and all those in the black hole in the second (thus the Time Lords and Omega would only be needed for a fortnight each).

**Right:**  
A grave  
situation for  
the Time Lords.

## Connections: A trip home

▶ *The Three Doctors* features scenes set on the home planet of the Time Lords. This unnamed world was first seen during the Second Doctor’s trial in *The War Games* [1969 – see Volume 14], with a brief visit there also featured in the opening moments of *Colony in Space* [1971 – see Volume 17].



## Doctor One, Two, Three

**P**rior to rehearsals in November, the scripts were finalised after Dicks’ necessary reworkings. To clarify each Doctor in *The Black Hole* scripts, the Pertwee version was referred to as ‘the Doctor’ or ‘Doctor One’, the Troughton incarnation as ‘Doctor Two’ and the Hartnell original as ‘Doctor Three’. Dicks’ rewrites placed all the ‘Doctor Three’ sequences on film, with his transportation described as a ‘transparent bubble containing the unmistakable figure of Doctor Three... [he] flicks up his transmitter lid – it looks like an old-fashioned snuffbox’. In character



listings, Dr Tyler was given the first name 'Daunton'. The wildlife sanctuary was described as marshland close to a shoreline; it seems the intention was to shoot on the coast. Baker and Martin wanted to open on a weather balloon bobbing in the wind as if it was alive, spoofing the bizarre 'Rover' balloon from the cult ITC/Everyman series *The Prisoner*. Here, the instrument package landed on the sand (which, Tyler later remarked, became fused together, like glass); when visiting the area later, the Doctor scrutinised the sand under a microscope. In dialogue trimmed in rehearsals, Tyler came across as a comic eccentric; the character confirmed to Jo that he knocked the instrument package up himself out of an old camera box, and there was a brief routine about the 'cosmic radiation' on his X-ray plates turning out to be dust. Tyler described the light ray as "a great shriek of pain travelling across the galaxy"; his dialogue was written to suggest a northern accent ("Where the Bradley Hill are we? Do you know 'cos I'm ruddy sure I don't", for example). Mrs Ollis, the warden's wife, was described as 'a pleasant tanned outdoor woman in her forties, Norfolk accent'.

Baker and Martin described the hunting organism as 'a trace of jelly-like material oozes through the joins of the box... The grey gel oozes out onto the bench.

In the centre of it is a dark nucleus like an eye, the size of a grapefruit.' Later this mutated: 'The laboratory disappears to reveal a huge - six or seven foot - mound of gell. It starts to roll obscenely in...' The script for Episode Three included a longer description from Omega of how he created the organism: "All I have done is stop the protons and anti-protons from indulging in self-annihilation." The effect of the organism on its victims was described: 'Arthur's image is eaten into holes like gruyere cheese.' Similarly, when the Doctor's friends were returned in the singularity beam in Episode Four, each was 'gruyere'd' in the light beam, after which the writers suggested a film sequence showing Jo, Benton, the Brigadier, Ollis, Tyler, UNIT HQ, Bessie and all the items from the lab spinning and swirling in the light beam.

The writers adopted a dynamic style for the appearance of the 'monsters' at the climax to Episode One: 'Pow! One, two, three, four Gellguards [sic] magically appear one after the other. They are shapeless, non-human creatures.' Otherwise, there was little description of the creatures bar 'a Gellguard points with its paw'. It was indicated that, during the battle with UNIT, a shot from a Gell Guard should smash the R/T unit which Sergeant Benton is holding.

The scenes with Bessie vanishing were planned for inside the UNIT garages, and the Time Lord's war room was described in the script as having 'enormous flickering

### Connections: Past adventures



▶ A confused Brigadier tries to get his personal chronology in relation to the Doctor straight by mentioning the Yeti and Autons. The then-Colonel Lethbridge-Stewart first met this earlier incarnation during an attack on the London Underground by the Great Intelligence's Yeti robots in *The Web of Fear* [1968 - see Volume 11], while the Autons were the first threat defeated by the newly regenerated Third Doctor, alongside the Brigadier, in *Spearhead from Space* [1970 - see Volume 15].

displays of “time streams” – rather like ocean current maps. Stuck here and there luminous discs – these discs represent the positions in space-time of patrolling Time Lords.’

In the TARDIS scenes for Episode One, the writers indicated that ‘Doctor Two feels the quality of the Doctor’s cloak: he looks envious at the difference between his tatty affair and the Doctor’s...’ The Doctors’ telepathic communication was suggested as ‘a buzz of thought transference. We see a rapidly alternating montage of their faces.’ As it became clear that the two incarnations were going to argue a lot, Jo commented, “Oh dear – it’s going to be like two women in one kitchen”; added Benton, “Yeah. It’ll be up to us to keep the peace.”

The place of arrival of the Doctor and Jo in Omega’s world in Episode Two was described as a ‘beach... an expanse of sand dunes’. Here, Jo’s chilling speech ran: “We’re dead aren’t we? Aren’t we? I remember now... Things falling apart, becoming nothing... falling... drifting... There’s no time any more is there? We shall be here for ever, I know it.” The Doctor

**Below:** Come to Cromer, you’ll have a great time.



and Jo investigated their new surroundings and found themselves ‘on the beach, confronted by a Daliesque landscape: all the items vaporised by the gell’. There was also a sequence in which Ollis aimed his double-barrelled shotgun at Bessie.

The script clearly established the fate of Doctor Two’s ‘flute’ in Episode Two: ‘He puts his flute down on the console. The flute falls unnoticed into the interior of the TARDIS console.’ This script also introduced Omega’s stronghold and its occupant: ‘some kind of giant figure in a bronze mask’ operated a screen which ‘should be a “magic mirror” rather than a technological device’ in his palace of ‘vaulting paraboloid curves which looks as if it has been beaten out of solid brass... slightly Eastern in feel, with reflected light glinted off the hammered panels’. The original cliffhanger to Episode Two was the first full appearance of Omega who appeared like a ‘superstar in a spotlight... A huge and awesome figure in a bronze Etruscan style face mask seemingly with no eyes behind it – dressed from head to foot in a metallic cape. Omega should appear to be between seven and eight feet high.’

## UNIT HQ

**A**t this point, the script for Episode Two contained none of the scenes with the Doctor, Jo and Tyler held prisoner in the corridors of Omega’s stronghold; this, including Tyler’s abortive escape attempt and the Doctor’s conjuring trick, was inserted later as padding.

In Episode Three, Omega’s demonstration of his will by making a chair appear was a later addition; in the scripts he emphasised that he selected the Doctor because of his vulnerable, isolated position. In the TARDIS after UNIT HQ’s transference, the Brigadier put what had



happened down to blast effects; later, the script suggested a filmed insert in which the Brigadier emerged from UNIT HQ onto the sand dunes. The capture of Benton and Doctor Two in UNIT HQ was dynamic: ‘Benton fires at Gell Guard. Suddenly the Gell Guard reaches out a finger and touches Benton’s gun, which goes up in smoke.’ Episode Three included a far longer version of a sequence between Jo and Tyler in the cell. Tyler observed: “You know what worries me most about them blobby things?... No mouths. How do they eat? What do they eat? Do they eat? Cus I’ve had nothing – I don’t know about you... I could just do with a bit o’ bread and butter puddin’ an all.” Jo shouts out that they will die without food and drink; there was a hum and a table set for two appeared with two chairs. Under covered dishes were the steak and chips which Jo wanted and some bread and butter pudding (“Not as good as Mum’s, but not bad considering”). Tyler looked up: “Whoever you are mate – thank you very much.” This scene was completely removed before recording.

The entrance to Omega’s stronghold was a ‘paraboloid entrance built into a dune or cliff-face, the same metallic look about it as the heavy double doors in the foreground of the shot – although we keep

it as a surprise’. Some of the dialogue in the cell after the Doctors’ arrival was changed; originally the Doctor speculated, “If the telepathic link multiplied our will rather than just added...” when considering the possibility of thinking up a door – and, in a particularly intolerant mood, swore, “Damn all of you, Jo.” The singularity chamber was an ‘elegant circular chamber with a gallery of arches all round. A column of flame surges restlessly up and down, swamping the whole chamber in ever-changing light patterns.’ Omega’s champion, meanwhile, was ‘a ferocious alien giant’. During the escape from the stronghold, Benton attacked the Gell Guards as the party made for the main doors.

In Episode Four, Doctor Two summed up the situation as, “Like the Genie in the bottle. Whoever lets him [Omega] out finds himself imprisoned instead.”

Omega also explained to the Doctors that, if they did not co-operate, he couldn’t reverse the energy drain: “...and you, not I, will be responsible for the destruction of the universe.” In the film sequence showing the drive to UNIT HQ Jo suggested that the Brigadier used Bessie’s super-speed switch; the vehicle then whizzed past the Gell Guards. The writers indicated that a photocaption of UNIT HQ, in the dunes be shown as Bessie’s destination, and Jo explained to the Brigadier that it was safe to drive at this speed thanks to Bessie’s ‘invisible inertial safety belts’.

**Left:**  
A Gell Guard is on the look out.

### Connections: Musical stylings

▶ The Second Doctor’s recorder forms a crucial part of the plot, and had been a motif of this incarnation in several previous adventures. He was seen to play the instrument in *The Power of the Daleks* [1966 – see Volume 9], *The Highlanders* [1966/7 – see Volume 9], *The Underwater Menace* [1967 – see Volume 9], *The Evil of the Daleks* [1967 – see Volume 10], *The Abominable Snowmen* [1967 – see Volume 11] and *The Web of Fear* [1968 – see Volume 11].



## THE THREE DOCTORS ▶ STORY 65

### Right:

Jon Pertwee and his predecessor, Patrick Troughton, in rehearsals.

On returning to the UNIT lab, the party exchanged stories as the Brigadier attempted to hold a proper debriefing session (“Thing is, all this fuss is upsetting my birds. Suppose they all change their nesting grounds – eh?” bemoaned Ollis). When the Doctors arrived, Ollis used his shotgun to blast back a Gell Guard. Originally, after the black hole had gone supernova, the President feared the Doctor had failed; “Failed?” retorted the First Doctor. “Not a bit of it! Look at your monitor screen. Well – there’s your new source of energy... Once again, Omega has provided.” In the TARDIS, the forgiven Doctor told Jo that he must repair his ship’s steering systems and would then take Jo for a quick trip around the galaxy including “Metebellis Four – famous blue planet of the Acteon galaxy... Lakes like great sapphires, mountain of blue crystal – and inhabited by the most gentle loveable people in the universe.”

The designer assigned to the serial was Roger Liminton, who had worked on *Carnival of Monsters* [1973 – see page 50] a few months earlier.

Costume designer James Acheson had also worked on *Carnival of Monsters* after starting out on *The Mutants*; Michaeljohn Harris had supervised visual effects since *The Evil of the Daleks* [1967 – see Volume 10] and this was Ann Rayment’s first *Doctor Who* as a full make-up supervisor.

The first preliminary meeting for the serial was on Tuesday 26 September, with production assistant David Tilley then scouting locations in the Rickmansworth and Berkshire areas on Friday 29 September and Monday 2



and Tuesday 3 October; a sandpit at West Malling in Kent was also considered and discounted. Test sessions with the CSO gel effect were conducted on Wednesday 27 September and Tuesday 17 October.

Mayne’s small guest cast was largely drawn from actors he knew he could rely on from other shows, including Rex Robinson (whom he had cast previously in episodes of *Mickey Dunne*, *The Troubleshooters*, *Z Cars*, *The Borderers* and *Brett*), Laurie Webb (whom he had directed in *Mickey Dunne*, *The Troubleshooters*, *Doomwatch* and *Brett*) and Rex Robinson’s wife Patricia Prior (directed by Mayne in *Mickey Dunne* and *The Troubleshooters*) as Dr Tyler, Arthur Ollis and Mrs Ollis respectively. Experienced stage and radio actor Stephen Thorne was cast as villain Omega following his impressive performance as Azal in *The Dæmons* and he had recently played the smaller role of an Ogron in *Frontier in Space* [1973 – see page 84] (which would be screened after *The Three Doctors*). Serving time with the Royal Shakespeare Company and The Old Vic, Thorne’s TV credits included *Take Three Girls*, *Z Cars* and *Jackanory*.

It had still been hoped that Frazer Hines could make a cameo appearance in the final episode as Jamie, appearing briefly prior to the disappearance of the Second Doctor with a line like, “Doctor, will you hurry up!” His *Emmerdale* commitments again prevented this. A suggested cameo by Wendy Padbury’s Zoe was ultimately abandoned, with the serial’s focus kept on the current era of the programme, Troughton aside. ■

### Connections: Literary footprint

▶ On finding Mr Ollis’ footprint in the ground, the Doctor says, “Man Friday, would you believe?” Friday was the native befriended by the title character in the 1719 novel *Robinson Crusoe* by Daniel Defoe. In the narrative, Crusoe finds Friday’s footprints in the sand on the island on which he has been marooned.







# Production

**T**he *Three Doctors* was the third serial of the 1972/3 series to go into production, although would be broadcast first. *Carnival of Monsters* had been made at the end of the previous series' recording block during the summer of 1972, with *Frontier in Space*, scheduled to be broadcast third in the 1972/3 series, completing recording on Wednesday 1 November.

Shooting on 16mm film for *Doctor Who's* 10th anniversary story began at Stage 2 of Ealing Film Studios between 10am

and 5.30pm on Monday 6 November. The morning was spent filming the fight between the Doctor and Omega champion which spanned Episodes Three and Four. Stuntman Terry Walsh doubled for Jon Pertwee in some shots, and advised Lennie Mayne on the fight; his colleague, Alan Chuntz, played the Champion from beneath a suffocating latex half-mask. Mayne used strange camera angles on the black void set, which was lit in harsh greens and reds. Pertwee was delighted to be working once again with Mayne, whose quirky sense of humour he enjoyed.

**Above:**  
A new picture for the family album.



Everybody was shocked at the Doctor's bold choice of trousers.

Troughton had also worked with Mayne on *In the Dark*, an episode of *Doomwatch* recorded in January 1971.

During the first two hours of filming, William Hartnell made his return to *Doctor Who* when he and his wife were chauffeured from their home to Ealing. Because of his condition, filming was planned in short bursts throughout the day to complete Hartnell's speeches to camera. The actor's memory was poor on this day, but the shoot had been structured so that he could read all his lines from large cue cards positioned just off camera. However, Hartnell arrived later than planned, and so all the material with 'Doctor Three' was filmed at the end of the afternoon, with Troughton joining his fellow Doctors in the grounds of Ealing Studios.

Although weak and having difficulty in balancing, Hartnell was delighted to be back. It would prove to be his final professional engagement as an actor.

Tuesday 7 November saw the crew start filming at 8.30am at Summerfield Bungalow on Springwell Lane, Rickmansworth for the scenes at the 'Warden's Lodge' in the 'Minsbridge Wildlife Sanctuary'. The rest of the morning and the first part of the afternoon

was then spent further along Springwell Lane - at Springwell Reservoir, which featured as the lake in Episodes One and Four; this stretch of water was normally leased by the North Harrow Waltonians Angling Association who agreed not to visit that day. The disappearance of Ollis was achieved by means of a locked-off camera, the plan being to then superimpose a light flare effect in studio. The final two hours of the day were spent at the nearby Harefield Lime Works for Part Two scenes featuring the Doctor and Jo. Filming through to 4.30pm was conducted in freezing November rain, and dark make-up had to be applied to Manning's numbed legs.

Troughton joined the crew for the second quarry day on Wednesday 8 to reprise his part as the Doctor; for the rest of the shoot, the scheduled working hours were 8.30am to 4.30pm by which time the light would be too poor to continue. Also joining the cast were Nicholas Courtney and John Levene, playing Brigadier Lethbridge-Stewart and Sergeant Benton for the first time since the recording of *The Time Monster* [1972 - see Volume 18] in May. However, due to delays in shooting, it seems that neither Troughton, Courtney nor Levene were required to perform this

day. Courtney – who was looking forward to working with Troughton again – had recorded *Cause of Death* – an episode of the BBC1 series *Doomwatch* – for Lennie Mayne on Friday 2 June (broadcast Monday 7 August), while Levene had recorded an episode of *Whoops Baghdad* on Thursday 3 August for transmission on Thursday 8 February 1973.

## Gell Guards

**S**hooting on Wednesday 8 began with the scenes of the Doctor and Jo meeting up with Tyler in Episode Two, and their subsequent capture by the Gell Guards, the four monster costumes receiving their first use in the production. Constructed by freelancer Alistair Bowtell, they were operated by regular monster men John Scott Martin, Cy Town, Rick Newby and Peter Murphy Grumbar. As the costumes were being unloaded from the props van, costume designer James Acheson heard people laughing. Adhering to the scripted descriptions, he had developed the gell shape from a model based on a throat lozenge. The costume came in two sections: a latex covered vinyl skirt mounted on a frame which was draped over the actor's shoulders, and a

hard headpiece which fitted over this. The skirt included a single clawed arm operated by the actor's right hand; this incorporated a set of sequencer lights which lit up when the Gell Guards fired. The actors' vision was severely restricted; they saw through both a circular eye on the headpiece and a transparent 'eyeball' mounted on a headband so that the eye seemed to be continually moving. Lennie Mayne was appalled at the design. Worse still, the actors' limited vision meant they fell over a lot on the rough ground, damaging the costumes' delicate bubbles. Also filmed on this day were cutaway shots of the Gell Guards' claws being fired which would be intercut throughout the serial (the quarry terrain, therefore, appeared in conventional UNIT HQ scenes). This was then followed by scenes of the Doctor and Jo finding parts of UNIT HQ dotted around the quarry. *The Three Doctors* saw the first use of the Doctor's car, Bessie, since production on *The Time Monster* a few months earlier; since then, the vehicle's horn had been removed and her bumper shortened.

With the serial now well into filming, Terrance Dicks sent the revised scripts to Bob Baker and Dave Martin on Thursday 9 November, informing them that a contractual mix-up had meant that Frazer Hines was no longer available at all so Benton had taken over Jamie's role.

The quarry material was completed on this day. Shooting began with the Brigadier meeting Ollis in Episode Three, and the duo seeing Doctor Two and Benton being herded along. Next, all the shots of the entrance to Omega's stronghold were filmed; model doors were erected close

### Connections: Sweet treat

▶ The Second Doctor offers the Brigadier a jelly baby, a sweet confection popular in the north of England during the nineteenth century, before becoming more widely popular when mass-marketed in the early twentieth century.



**Left:** Gell Guards lose their heads in rehearsals.

**Connections:  
Oh no it isn't!**

▶ On entering Omega's stronghold, Jo remarks it's like "Aladdin's cave". This is a reference to the story featured in the *Arabian Nights* (or *One Thousand and One Nights*), a collection of Middle Eastern folk tales. In this story, Aladdin's cave is full of unimaginable riches. Including a genie in a lamp...



to camera for these scenes in Episodes Two to Four. Further scenes – covering the Brigadier and Ollis in Episode Three, the escape of Jo's party in Episode Three and the subsequent drive to UNIT HQ – were filmed, but a lack of time meant that the Episode Four scene of Bessie at super-speed (planned to be shot using an undercranked film camera) was abandoned. A novelty single recorded by Jon Pertwee for Purple Records was due to be released on Friday 10

November. Entitled *Who is the Doctor*, this used a new arrangement of Ron Grainer's theme tune as the backing to a poem read out by the actor in character as his television alter-ego, and written by David MacIver. The B-side was an unconnected song called *Pure Mystery*. Pertwee promoted this in an interview on Thursday 9 November with a live interview with Peter Latham for *Late Night Extra* on Radio 2.

The final filming day, Friday 10, covered UNIT HQ scenes in Episode One and Two;

**Below:**  
The Brigadier and Mr Ollis – a two-man army.



'UNIT HQ' was now a YMCA/MOD hostel referred to as Haying House on Halings Lane, Denham. Rain again dogged filming at the building. The first scene filmed was Bessie vanishing; these scenes were set outdoors rather than inside the garage. This was followed by inserts showing the Gell Guards appearing in foliage (courtesy of a locked-off camera), soldiers being attacked, Benton's men using a bazooka on the advancing monsters, the creatures appearing at the front of the building and Palmer seeing the Gell Guards disappear at the end of Episode Two. Appearing as Corporal Palmer was Denys Palmer, a choreographer who was an old friend of Lennie Mayne's, himself a former choreographer.

**Time Lord reunion**

**M**odel filming was conducted on the model stage at Television Centre between Tuesday 14 and Thursday 16 November to achieve animated effects including the light beam emanating from the black hole and the UNIT HQ building being transported.

Rehearsals at Room 402 of the BBC's Acton rehearsal facility began on Wednesday 15 November. Patrick Troughton arrived at rehearsal reading a book about transcendental meditation. Katy Manning and Nick Courtney waited nervously to see if Jon Pertwee would get on with him, despite the two having been on location together. Neither Laurie Webb (Ollis) nor Stephen Thorne (Omega) were required until the second block. All three actors playing Time Lords had appeared in the show before: Roy Purcell, the President, had played Officer Powers in *The Mind of Evil* [1971 – see Volume 16], Clyde Pollitt (playing the Chancellor) had been a Time Lord in *The War Games*



[1969 – see Volume 14], while Graham Leaman – who had restricted mobility and so played his role seated – had appeared as the Controller in *The Macra Terror* [1967 – see Volume 10], as Price in *Fury From the Deep* [1968 – see Volume 12], as the Grand Marshal in *The Seeds of Death* [1969 – see Volume 14] and as a Time Lord in *Colony in Space* [1971 – see Volume 17]. Mayne had previously directed Purcell in *Vendetta*, *The Troubleshooters*, *Doomwatch* and *Brett*, Pollitt in *The First Lady* and *Z Cars*, and Leaman in *Doomwatch*.

It soon became apparent that the scripted disagreements between the two Doctors were being mirrored in rehearsals due to the different approaches adopted by Pertwee and Troughton. Pertwee stuck closely to the script, relying on other actors' exact wording to give him his cues. Troughton was prone to ad-libs, delivering an approximation of his lines, which caused Pertwee to lose his place. Eventually Troughton agreed that, since Pertwee was now the star, he would deviate less from the script than usual. To dissipate some of the tension between the actors, Katy Manning and John Levene had engaged in tap dancing at one point, generating a fit of the giggles to divert from the issue... but also being banished from the rehearsal room. Levene himself was rather worried about Benton's increased role because he had never trained as an actor, but was given considerable reassurance by Troughton whom he would be acting alongside for much of the serial.

In rehearsals, the cast also learned to pace the delivery of some scenes to better

synchronise with Hartnell's pre-filmed dialogue. The script was still undergoing minor changes at this stage: the Doctor's admonishment "I don't want to listen to your paratiddles on the piccolo" was dropped on recording, alongside the 'two women' material between Benton and Jo. The First Doctor's scripted final appearance before the Time Lords in Episode Four was reworked and his dialogue given to the President. As late as Monday 20 November, the serial was still being referred to as *The Black Hole*, but during the week leading up to recording reverted to the title *The Three Doctors*. During rehearsals, the trade paper *Television Today* confirmed that *Doctor Who* was to be returning to BBC1 as part of the 1973 line-up. A comic strip biography of Pertwee was published in issue 418 of the DC Thompson boys' comic *Hornet* dated Saturday 25 November.

The first studio session covered Monday 27 and Tuesday 28 November in Studio TC1 at Television Centre. Keith Miller of the *Doctor Who* Fan Club visited the studios on the first day of recording, and Baker and Martin were also present to see their script come to life.

Episode One was recorded on the first evening between 8pm and 10pm, although there was an overrun of 22 minutes due to a late start and the demands of electronic effects, with work finishing at 10.22pm. The first material recorded was three sequences showing the empty lab set with the CSO-effected gel organism laid over it, which would be seen on the TARDIS scanner later on. The organism was a rod puppet of tinsel

**Left:**  
The Doctors  
say goodbye.

### Connections: A familiar face?

▶ The Brigadier has never met the First Doctor prior to *The Three Doctors*. However, Nicholas Courtney worked with William Hartnell on his very first *Doctor Who* assignment when he played the heroic space agent Bret Vyon in *The Daleks' Master Plan* [1965/6 – see Volume 6].



**Right:** Will the Doctors take Omega's place in the antimatter universe?

and coloured fur shot out of focus, electronically recoloured, then CSOed over the required set or film sequence. After this, the lab was redressed and Episode One recorded in sequence. The TARDIS police box prop had been refurbished since the recording of *Frontier in Space* with repair to damaged rails, the addition of kick rails and the re-hanging of the back doors of the prop to open inwards; however, the roof light was not fitted in this instance. A grey light flash (graphics department film created – as with the black hole image – by Bob Rymer) as the organism dematerialised was added during the recording of Tyler's disappearance, achieved via locked-off camera; similar breaks allowed the removal of various lab set elements.

The Time Lords' war room housed an Eidophor projection screen, which displayed filmed material or pictures from another set. At the end of the evening, the single Time Lord scene in Episode Three was pre-recorded.

The following evening, recording started at 7.30pm and ran to 10pm; bar an apparent pick-up on an Episode One scene, Pertwee and Manning were not required for recording. A spark generator

was used for the machine built by Doctor Two to pacify the organism, and UNIT HQ's vanishing was achieved by cutting between two photocaptions. At the end of the evening, the two Time Lord scenes for Episode Four were pre-recorded. A photocall was also held for the TARDIS scene, UNIT lab and the Time Lords.

Rehearsals restarted the following day on Wednesday 29 November, with Thorne and Webb now joining the



cast. Courtney's suggestions – that the Brigadier might believe Omega's world to be Cromer, and his saluting the Doctors in Episode Four – were adopted and added to the camera script.

On Monday 4 December, two Daleks – loaned by Terry Nation – were stolen from outside the offices of Purple Records in Newman Street, London... but this news did little to boost the sales of Pertwee's single which remained generally ignored by the record-buying public.

## Visual Effects Exhibition

**D**uring rehearsals, on Wednesday 6 December, Jon Pertwee, Katy Manning and Nicholas Courtney donned their costumes from the serial to visit the exhibition at the London Science Museum and take part in the launch of a BBC Visual Effects Exhibition which included a number of monster costumes (including an Ogron and Draconian from *Frontier in Space*, an Axon from *The Claws of Axos* [1971 – see Volume 16] and a Sea Devil from *The Sea Devils* [1972 – see Volume 18]), plus a number of models as well and two new Dalek display casings made by Charlie Lunn and Tony Oxley of BBC Visual Effects. Central to the display was a version of the TARDIS control room where the cast posed with school children from Pimlico Mixed Comprehensive. The

### Connections: Beside the seaside

▶ In a moment of legendary perspicacity, the Brigadier is pretty sure that UNIT HQ has been transported to Cromer (rather than an antimatter universe). Cromer is a coastal town on the north coast of Norfolk. This was an

unscripted moment from Nicholas Courtney.



event had been previewed when the Ogron, Draconian and Sea Devil costumes were part of a feature hosted by Peter Purves on *Blue Peter* on Monday 27 November. BBC1's *Nationwide* carried a film report on the exhibition on Thursday 7 December, and appeared in papers such as *The Times* and *The Daily Telegraph* that day.

The final studio session spanned Monday 11 and Tuesday 12 December and took place in Studio 6 rather than the originally planned Studio 8; the first evening's recording ran between 8pm and 10pm. Work began with the Episode Two scenes in Omega's Stronghold in which Omega watches the capture of the Doctor's party (this material was generally shown through a colour synthesiser), and was followed by out-of-sequence recording of the 'padding' scenes featuring the Doctor's party at the stronghold entrance and within its corridors. Mayne was less than happy with the stronghold set, having expected something more impressive. For Omega's costume, James Acheson was inspired by Greek theatrical masks, with the ornate

headgear being constructed by Alistair Bowtell.

Having recorded Episode Two's planned climax, in which Omega appeared, recording continued into Episode Three. A yellow CSO flat was used to place the stronghold corridor into the doorway of the cell, along with a roll-back-and-mix to place a blank wall and later a wooden door into the entrance portal; similar methods were also used to place a sand dune photocaption outside the doors of both UNIT HQ and Omega's stronghold. A locked-off recording break was used to enable Omega to appear to produce a chair from thin air. For sequences in which characters were 'transported', it was decided that the actors would jump in the air at the start of a take so that they appeared to 'land' on appearance

### Connections: "Show me the earliest..."



▶ The Time Lord President asks to be shown the 'earliest' Doctor, with an image of William Hartnell as the First Doctor appearing on the screen. This would seem a quite definite statement that there are no incarnations of the Doctor prior to Hartnell's Doctor. Discuss.

**Below:** Benton tried to remember where he'd left the Brigadier's moustache.





**Above:** A blast from the past for Brigadier Lethbridge-Stewart.

at the beginning of a scene. The ‘flame of singularity’ was a column of dry ice smoke in a red light. Due to the technical demands of the evening’s effects requirements, there was an overrun, with recording finishing at 10.34pm.

During the producer’s run for the final day, Stephen Thorne’s howl of anguish when Omega realised his plight caused concern to some children – including Courtney’s four-year-old son Philip – who

were visiting; as such, Letts asked the actor to tone this down for the recording.

Recording began at 7.30pm on Tuesday 12, and included a number of demanding effects. When Omega became angry, the camera image was electronically wobbled or the camera rocked from side to side. When Omega’s mask was first opened, the faceplate was tilted away from the camera so that Thorne’s features were not visible. After this, a special insert was recorded where Thorne, with a yellow CSO stocking over his head, removed his mask against a CSO backdrop, with this image placed over a shot of Troughton and Pertwee in the stronghold. For the scene in which the Doctor’s friends returned to Earth via the flame of singularity, a 90-second tape of blank set had been pre-recorded and was now played back in a split screen effect to make the characters vanish as they passed through the flame. For the closing scenes, the UNIT Laboratory was restored, the TARDIS reappeared by means of a roll-back-and-mix fade as usual, and a similar technique was used for both Doctor Two’s departure and the dematerialisation circuit’s appearance. As a consequence of the previous evening’s overrun, recording concluded on the final evening at 10.25pm. The day’s work also included a photocall with Pertwee and Troughton on the singularity set. ■

**PRODUCTION**

**Mon 6 Nov 72** Ealing Film Studios Stage

3A: Black Void

**Tue 7 Nov 72** Summerfield

Bungalow, Rickmansworth, Bucks

[Cottage]; Springwell Reservoir,

Rickmansworth, Bucks [Sanctuary];

Harefield Lime Works, Rickmansworth,

Bucks [Omega’s World]

**Wed 8 Nov 72** Harefield Lime Works

[Omega’s World]

**Thu 9 Nov 72** Harefield Lime Works

[Omega’s World], Summerfield Bungalow

[Garden]

**Fri 10 Nov 72** YMCA Haling House,

Halings Lane, Denham, Bucks [UNIT HQ]

**Tue 14-Wed 15 Nov 72**

Television Centre Puppet Theatre:

Model Filming

**Mon 27 Nov 72** Television Centre

Studio 1: Episode One; Time Lords for Episode Three

**Tue 28 Nov 72** Television Centre

Studio 1: Episode Two; Time Lords for Episode Four

**Mon 11 Dec 72** Television Centre

Studio 6: Episode Three; Omega’s Stronghold and Corridor for Episode 2

**Tue 12 Dec 72** Television Centre

Studio 6: Episode Four



# Post-production

**I**n editing, the cliffhanger to Episode Two was shifted; a trimmed version of its reprise appeared at the start of Episode Three. Episode Four ran over its time limit, requiring several edits. An early scene between Omega and the two Doctors lost its start, in which Omega explained: “You have seen how I use singularity to exteriorise my thoughts.” After Omega told the Doctors that they needed to take over his burden to let him escape, Doctor Two realised: “I see. Like the genie in the bottle. Whoever lets him out finds himself imprisoned instead.” Omega then told the Doctors that if they refused, the light beam would continue to absorb energy from the realm of matter “and you, not I, will be responsible for the destruction of the universe!” The end of the scene in which the Doctors got everyone into the TARDIS lost its last line; asked the Brigadier: “Now Doctor – I’d like some explanations from both of you!”



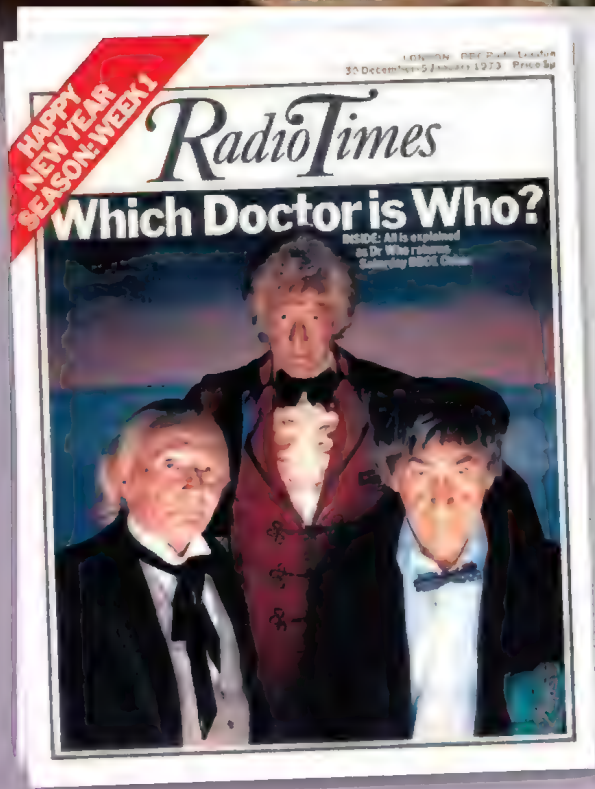
The President’s remarking upon “the end of everything” was removed, along with a short section of Jo suggesting that the Doctor simply activated the TARDIS so they could all escape (although Omega’s will is holding them there). The end of the scene was recorded with Tyler’s confiding that he believed the Doctors to be at work on a bomb. Omega was originally seen to be walking through the light curtain to await the TARDIS’ arrival, and the Metebelis Four dialogue was removed from the final TARDIS scene.

## Special sound

**S**pecial sound for *The Three Doctors* was provided by Dick Mills of the BBC Radiophonic Workshop who had been assigned to the story during November.

Incidental music recorded by Dudley Simpson for his good friend and fellow Australian Lennie Mayne ran to around 26 minutes in total and incorporated the jaunty theme for Bessie developed in *The Time Monster* 1972 – see Volume 18]. Incidental music for Episodes One and Two was recorded from 2.30pm to 5.30pm on Monday 18 December, while that for the final two episodes was taped to the same schedule on Wednesday 27 December. Dudley Simpson used three musicians for the score at Lime Grove’s music studios. Electronic elements were added at the Radiophonic Workshop on Tuesday 19 and Wednesday 20 December (for Episodes One and Two) and Thursday 28 and Friday 29 December (for Episodes Three and Four). ■

**Left:**  
Benton leads  
the way!



- ▶ *The Three Doctors* was previewed on Wednesday 27 December at 12.18pm with a 52-second trailer on BBC1, a few hours before an omnibus repeat of *The Sea Devils* [1972 – see Volume 18]. This featured the unused ‘Delaware’ version of the theme tune already dubbed onto prints of *Carnival of Monsters* and *Frontier in Space*.
- ▶ The Thursday 28 December *Radio Times* bore a cover showing the three Doctors with the title *Which Doctor is Who?*; inside, a feature carried quotes from the three stars. Frank Bellamy provided small pieces of artwork to accompany the cast listings. There had been concern in the previous weeks that the first cover for 1973 would



# Broadcast

▶ Episode One was shown opposite the New Year movies such as *Around the World in Eighty Days* in ITV regions such as ATV, Southern and Granada, while LWT scheduled the quiz show *Sale of the Century* and other areas carried *Riptide* (eg Yorkshire) or *UFO* (eg HTV). Subsequent weeks saw competition such as *It Takes a Thief* (ATV), *Sale of the Century* (LWT), *Bonanza* (Scottish), *Tarzan* (Southern, Westward) and *The Man from UNCLE* (Granada).

▶ The 'three-Doctor' gimmick was rewarded with large audiences; Episode Four achieved almost 12 million viewers – the highest

since 1965 – and entered the top 20 shows for the week. Episode One also ranked in the top 10 for the HTV region, while Episode Two did the same in the Grampian area.

▶ On Monday 1 January both Matthew Coady of the *Daily Mirror* and Richard Last of *The Daily Telegraph* ran generally positive comments about *The Three Doctors*, but on Sunday 7 January, following the broadcast of Episode Two, *The Sunday Telegraph* criticised the serial for its poor monsters, but on Monday 1 January both the *Daily Mirror* and *The Daily Telegraph* ran generally positive comments.

▶ An 18" trailer for *Carnival of Monsters* aired immediately after Episode Four.

▶ *The Three Doctors* sold extensively abroad with sales to Australia in November 1973, Singapore and Hong Kong in 1974, with the serial receiving its first colour international broadcast in the United Arab Emirates in late 1974 or 1975 (the previous three territories broadcast the serial in black and white. New Zealand took *The Three Doctors* in late 1975, with sales being recorded to Canada, Brunei, Gibraltar, Swaziland, Malta, Sierra Leone and Sri Lanka between 1976 and 1981. In the United States, *The Three Doctors* was only initially broadcast in the Boston area as a special deal between the WGBX station and the BBC in 1977. The rest of the United States would

**Below:**  
The Time Lords do like a good cloak.





'THE "THREE-DOCTOR" GIMMICK WAS REWARDED WITH LARGE AUDIENCES.'

**Right:**  
Happy Birthday,  
Doctors!



have to wait until a reissue of 14 Jon Pertwee stories in 1983, where it was also syndicated as a TV movie of one hour 34 minutes.

▶ *The Three Doctors* was broadcast as part of BBC2's *The Five Faces of Doctor Who* season of repeats in 1981, with Episode One transmitted on the day of the show's 18th anniversary on 23 November 1981. *Radio Times* promoted Episode Two's billing with

an assembled publicity photograph of Troughton, Pertwee and Hartnell.

▶ *The Three Doctors* was screened as part of subscription channel BSB's *Doctor Who Weekend* on Sunday 23 September 1990, with UK Gold screening the serial from May 1993 in episodic and omnibus editions. BBC Prime screened *The Three Doctors* in 1996 and the serial also appeared on the Horror Channel from May 2014.

## ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
<b>Episode One</b>	Saturday 30 December 1972	5.50-6.15pm	BBC1	24'39"	9.6M (41st)	-
<b>Episode Two</b>	Saturday 6 January 1973	5.50-6.15pm	BBC1	24'18"	10.8M (22nd)	-
<b>Episode Three</b>	Saturday 13 January 1973	5.50-6.15pm	BBC1	24'22"	8.8M (44th)	-
<b>Episode Four</b>	Saturday 20 January 1973	5.50-6.15pm	BBC1	25'07"	11.9M (17th)	-

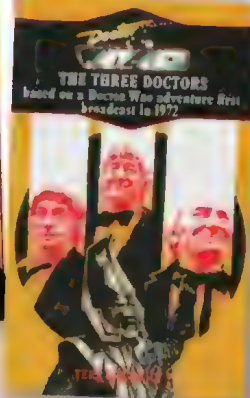
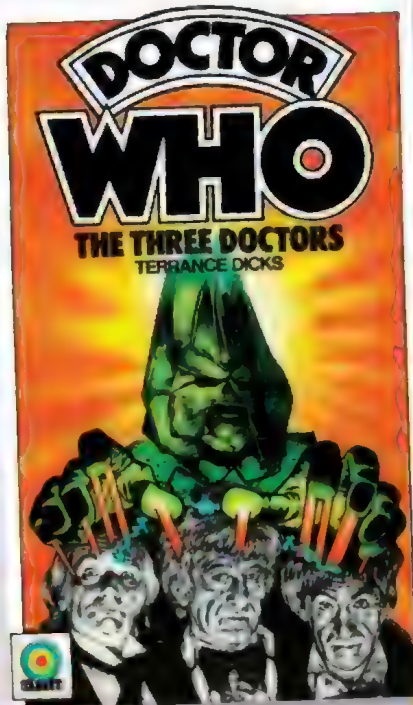
## REPEAT TRANSMISSION<sup>1</sup>

<b>Episode One</b>	Monday 23 November 1981	5.40-6.05pm	BBC2	24'42"	5.0M (12th)	-
<b>Episode Two</b>	Tuesday 24 November 1981	5.35-6.00pm	BBC2	24'18"	4.5M (16th)	-
<b>Episode Three</b>	Wednesday 25 November 1981	5.40-6.05pm	BBC2	24'24"	5.7M (9th)	-
<b>Episode Four</b>	Thursday 26 November 1981	5.40-6.05pm	BBC2	25'09"	5.8M (8th)	-

<sup>1</sup> Broadcast on BBC2 as part of *The Five Faces of Doctor Who*. Chart positions relative to BBC2.

# Merchandise

**W**ith a few additions, Dicks novelised Baker and Martin's scripts as *Doctor Who – The Three Doctors*, which was published simultaneously in hardback by Allan Wingate and in paperback by Target in November 1975. The cover was by Chris Achilleos. In 1976, the paperback was reissued as *Doctor Who and the Three Doctors* with a new cover by Jeff Cummins. Regaining its original title, the paperback was reissued in August 1991, with a cover by Alister Pearson, the same month as its release by BBC Video. The novel was reissued by BBC Books in May 2012, with an introduction by Alastair Reynolds and featuring the original Chris Achilleos artwork.



In 1978, the Royal National Institute for the Blind released *Doctor Who and the Three Doctors* as an audiobook (in a triple pack alongside *Doctor Who and the Carnival of Monsters* and *Doctor Who and the Loch Ness Monster*). The stories were read by Gabriel Woolf. *Doctor Who – The Three Doctors* was later released as a BBC Audiobook in April 2010, read by Katy Manning.

Weetabix Ltd included Omega and a Gell Guard in its second set of collectible cards in packets of its breakfast cereal in 1977.

*Time Lords Background*, a sound effect from *The Three Doctors*, was part of the 11-disc *Doctor Who: The 50th Anniversary Collection*, available from Silva Screen September/November 2014.

*The Three Doctors* was released on BBC Video in August 1991. It was later released on BBC DVD in November 2003. A limited run of copies came with a Corgi model of Bessie. DVD extras included:

- ▶ **Commentary** by Katy Manning, Nicholas Courtney and Barry Letts
- ▶ **Doctor Who: 40th Anniversary 1963-2003** – compilation of clips from all eras of classic *Doctor Who*, set to Orbital's version of the theme music
- ▶ **Blue Peter** – extract from the Monday 5 November 1973 edition of the BBC1 children's magazine programme in which Jon Pertwee drives his Whomobile into the studio to give Peter Purves a rundown



**Above:** BBC Video releases of the story.

**Left:** Novelisation covers by Achilleos, Cummins and Pearson.

**Below:** 1977's Weetabix cards.



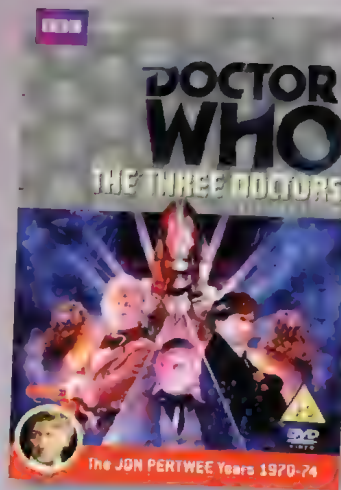
**Right:** Cover for the special edition release on DVD.

of its features and explains its construction

- ▶ **Pebble Mill at One** - Patrick Troughton interview from 21 December 1973
- ▶ **BSB Highlights** - trailers, links and interviews featuring Terrance Dicks, Nicholas Courtney, Jon Pertwee, Bob Baker and Dave Martin from the British Satellite Broadcasting channel Galaxy's '31 *Doctor Who* weekend on 22-23 September 1990
- ▶ **Panopticon 1993** - Jon Pertwee, Katy Manning and Nicholas Courtney on stage at the *Doctor Who* convention in London on Saturday 4 September 1993
- ▶ **The Five Faces of Doctor Who trailer**
- ▶ **BBC1 trailer**
- ▶ **Photo gallery**
- ▶ **Production subtitles**

*The Three Doctors* was available as part of GE Fabbri's *Doctor Who - DVD Files* issue 30 in February 2010, and was also released as a Special Edition in the *Revisitations 3* BBC DVD box set in February 2012. Additional extras included:

- ▶ **Commentary** by Katy Manning, Nicholas Courtney and Barry Letts
- ▶ **Girls Girls Girls: the 1970s** - documentary with Caroline John, Katy Manning and Louise Jameson
- ▶ **Was Doctor Who Rubbish?** - fans of the series discuss its criticism
- ▶ **Happy Birthday to Who** - documentary with Terrance Dicks,



Barry Letts, Katy Manning and Stephen Thorne

- ▶ **Doctor Who: 40th Anniversary 1963-2003**
- ▶ **Blue Peter**
- ▶ **Pebble Mill at One**
- ▶ **BSB Highlights**
- ▶ **Panopticon 1993**
- ▶ **The Five Faces of Doctor Who trailer**
- ▶ **BBC1 trailer**
- ▶ **Photo gallery**

### ▶ Production subtitles

Harlequin Metal Miniatures of the Omega Guard, Omega First and Gell Guard were issued in August 1998, October 1999 and July 2000 respectively. Character Options issued an Enemies of the Third Doctor action figure collectors' set in December 2011. The set included Omega. *The Three Doctors* collectors' set was issued by Underground Toys in January 2013. The set included figures of a Gell Guard, the Brigadier and Jo Grant. In April 2014, a figurine of Omega featured in issue 15 of Eaglemoss' *Doctor Who Figurine Collection*, then in June 2016, a Gell Guard figurine featured in issue 75.

A *Three Doctors* T-shirt was available from BG Tees in December 2012. The T-shirt featured the artwork of Jeff

Cummins. A Third Doctor costume T-shirt was also available exclusively from Forbidden Planet in April 2013. Whitman produced a set of four *Doctor Who* jigsaws in 1973. One of the 125-piece jigsaws displayed an image of Jon Pertwee and Patrick Troughton from *The Three Doctors*. ■

**Right:** Eaglemoss' figurines of Omega and a Gell Guard.





# Cast and credits

## CAST

**Jon Pertwee** ..... Dr Who  
**Patrick Troughton** ..... Dr Who  
**William Hartnell** ..... Dr Who

with

**Katy Manning** ..... Jo Grant  
**Nicholas Courtney** ... Brigadier Lethbridge Stewart  
**John Levene** ..... Sergeant Benton  
**Rex Robinson** ..... Dr Tyler  
**Stephen Thorne** ..... Omega [2-4]  
**Roy Purcell** ..... President of the Council  
**Laurie Webb** ..... Mr Ollis

**Clyde Pollitt** ..... Chancellor [1-2]  
**Graham Leaman** ..... Time Lord  
**Patricia Prior** ..... Mrs Ollis [1,4]  
**Denys Palmer** ..... Corporal Palmer [1-2]

## UNCREDITED

**Pat Gorman, Leslie Bates, Terrance Denville, Terry Sartain, David Billa, David Melbourne** ..... UNIT Soldiers inc Johnson  
**Cy Town, Rick Newby, John Scott Martin, P Murphy Grumbar** ..... Cell Guards  
**Anthony Lang, Lincoln Wright, Richard Orme, Peter Evans** ..... Time Lords  
**Terry Walsh** ..... Double for Dr Who  
**Alan Chuntz** ..... Omega's Champion

## CREDITS

Written by Bob Baker and Dave Martin  
 Title Music by Ron Grainer  
 and BBC Radiophonic Workshop  
 Incidental Music by Dudley Simpson  
 Special Sound: Dick Mills  
 Film Cameraman: John Baker<sup>1</sup>  
 Film Sound: Bob Roberts<sup>1</sup>  
 Film Editor: Jim Walker<sup>1</sup>  
 Visual Effects Designer: Michealjohn Harris<sup>1</sup>  
 [uncredited: Len Hutton]  
 Costume Designer: Jim Acheson<sup>1</sup>  
 Make-up: Ann Rayment<sup>1</sup>  
 Lighting: Clive Thomas<sup>1</sup>  
 Sound: Derek Miller-Timmins<sup>1</sup>  
 Script Editor: Terrance Dicks  
 Designer: Roger Liminton  
 Producer: Barry Letts  
 Directed by Lennie Mayne  
 BBC © 1973

<sup>1</sup>Credited on Episodes One and Four only



# Profile

## STEPHEN THORNE

Omega

**B**orn in 1935 in London, Stephen Thorne was adopted at three months old by Lancashire clergyman Reverend Alan Prangley Thorne. Raised in Hesketh Bank by Reverend Thorne and wife Elizabeth, his adoptive father died when Stephen was 17.

Thorne was set for university when called up for National Service in the Navy, aboard aircraft carrier *HMS Ocean*. Becoming involved in amateur dramatics, a commanding officer suggested he should try acting as a profession. He successfully auditioned for RADA, studying alongside Sian Phillips and Edward de Souza and sharing a flat with Christopher Benjamin.

Thorne's first professional job was in Southport Rep, playing the Butler in Agatha Christie's *Spider's Web* (1957).

Progressing to the 1958 Shakespeare Memorial Company, its *Twelfth Night*

provided Thorne's radio début when aired 26 December 1958. Soon revamped as the Royal Shakespeare Company, Thorne took supporting parts at Stratford during 1960/1, appeared in RSC London productions of *Ondine* and *The Devils* (both 1961) and toured Russia. A 1961 season at the Mermaid Theatre was followed with a stint with the London Old Vic in 1961/2 and the Bristol Old Vic in 1962/3. When introduced to radio producer RD Smith at The Old Vic, Thorne was invited to join the BBC Radio Drama Rep Company.

He went on to make over a thousand radio appearances including *Howards End* (1964), *The Dales* (1965), *Macbeth* (1967), *The Citadel* (1967), *Nineteen Eighty-Four* (1967) and *Waggoners' Walk* (1970-6).

He has had four *Doctor Who* roles. Booked to be the body of Azal in *The Dæmons* [1971 – see Volume 17], with Anthony Jackson having pre-recorded the voice, the idea did not work in rehearsal and Thorne provided the voice himself. Thorne next played First Ogron in Episodes Five and Six of *Frontier in Space* [1973 – see page 84] before taking his standout *Doctor Who* role as Omega in *The Three Doctors*. Thorne co-read on Elisabeth Sladen's successful audition for Sarah Jane Smith in 1973 and he would appear in Sladen's swansong *The Hand of Fear* [1976 – see Volume 25] as the male Eldrad.

He made small-screen appearances in *Take Three Girls* (1970), *Z Cars* (1971), as a reader of *Stories of How the Whale Became* on *Jackanory* (1972) and in the recurring role of Superintendent Blake in *Crossroads* (1978/9). He was 'noises off' again as the voice of Chemos in *Sexton Blake and the Demon God* (1978).

Further small TV parts came in *Bird of Prey* (1982), *Screen Two: Run for the Lifeboat* (1988), *EastEnders* (1991), *Between the Lines* (1994) and *Last of the Summer Wine* (2006). Prominent roles came as Daniel Peggotty in

### Right:

Stephen Thorne (left) as Treebeard in Radio 4's *The Lord of the Rings*, with Michael Hordern, in 1981.



Barry Letts' serial of *David Copperfield* (1986) and in PD James mystery *Death of an Expert Witness* (1983). He narrated documentaries featuring Bolton steeplejack Fred Dibnah including *A Year with Fred* (1987). He played vicars in *Jackanory Playhouse* (1972), *Come Back, Lucy* (1978), *Making News* (1990) and *Screen Two: Return to Blood River* (1994).

Voice work also has included Aslan in an animated movie of *The Lion, the Witch and the Wardrobe* (1979) and TV series *Shakespeare: The Animated Tales* (1992-4) and *Testament: The Bible in Animation* (1996).

BBC Radio work remained Thorne's mainstay. He was Treebeard in *The Lord of the Rings* (1981), played the title role in the *Uncle Mort* comedies from 1987-96, reprised Aslan in *The Chronicles of Narnia* (1994-7) and was Lestrade in adaptations of the Sherlock Holmes stories (1994/5).

He appeared in science-fiction comedy *The Scarifyers* (2011) after the death of Nicholas Courtney. Thorne had encouraged Courtney to join BBC Radio Rep and they became good friends.

Almost 400 audiobook narrations have encompassed everything from *The Golden Compass* (2003) to the *Brother Cadfael* books.

He featured in *Doctor Who* radio play *The Ghosts of N-Space* (recorded 1994; transmitted 1996) and Fourth Doctor BBC audio *The Circus of Doom* (2009). Big Finish audios included Jago & Litefoot adventure *The Bellova Devil* (2010) and Sixth Doctor lost story *The Guardians of Prophecy* (2012). He reprised Eldrad in *Eldrad Must Die!* (2013) and Omega in *Gallifrey: Intervention Earth* (2015). ■



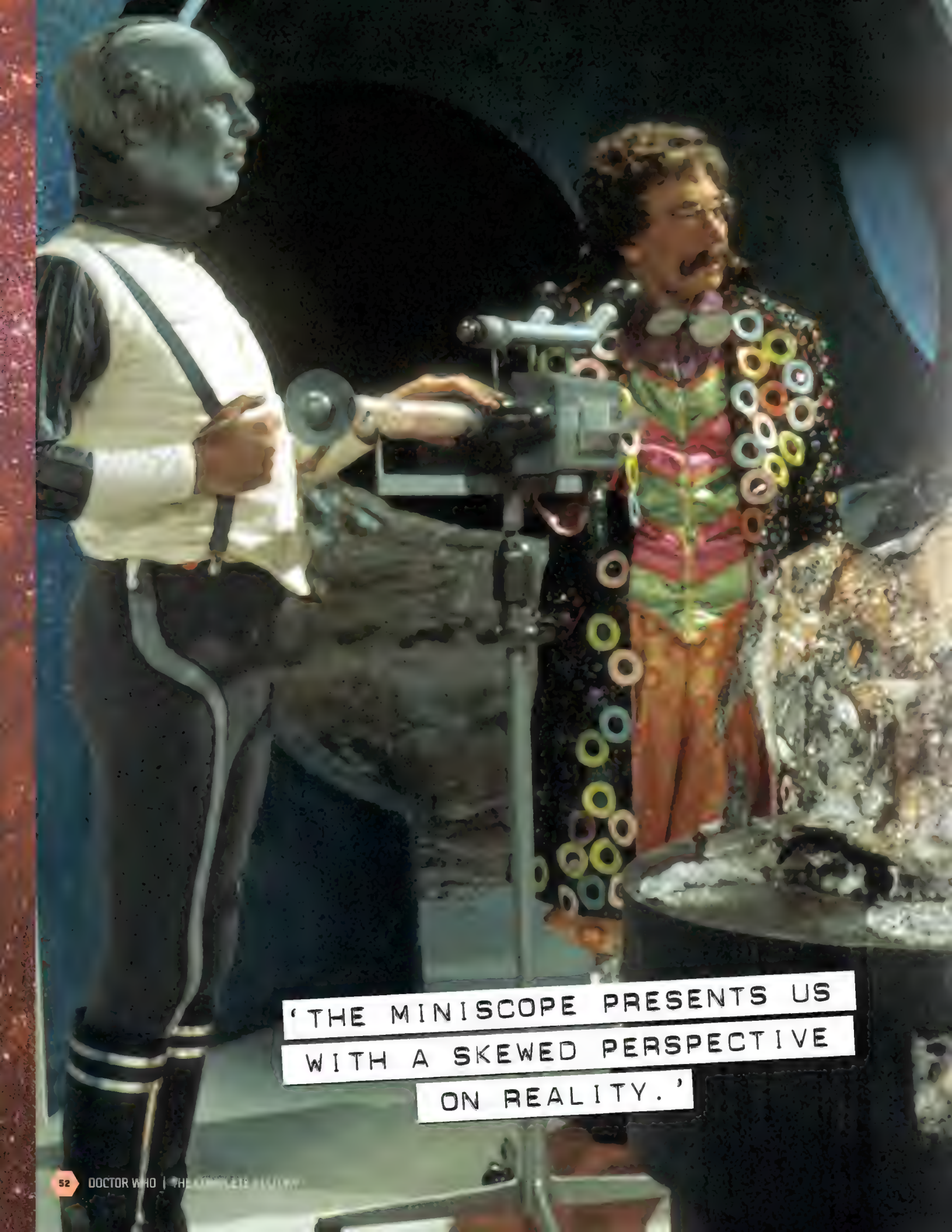


# CARNIVAL OF MONSTERS

▶ STORY 66

"Roll up and see the monster show!" On the planet Inter Minor, Vorg and Shirna unveil the Miniscope, a technological peepshow full of monster terror - and the Doctor and Jo are trapped within its horrors!





'THE MINISCOPE PRESENTS US WITH A SKEWED PERSPECTIVE ON REALITY.'

# Introduction

**T**he *Three Doctors*' resolution to the ongoing thread about the Doctor's exile at the hands of the Time Lords, meant that once more he was free to travel in time and space. In *Carnival of Monsters*, writer Robert Holmes took full advantage of this: cleverly, he managed to tell a story that was both about the past and future. We ended up on another planet, and it featured aliens - Lurmans and Inter Minorians - and monsters - the vicious Drashigs! There was even time for a few cameos - the Ogrons previously seen in *Day of the Daleks* [1972 - see Volume 17] and a rare Pertwee-era appearance from a Cyberman.

Interestingly, there's a scene in Episode Three where the Doctor and Jo talk about lateral thinking. This develops into a conversation about going forwards, backwards and *sideways*. Coincidentally,



this was part of the original concept for *Doctor Who* - that the series would take us into the future and the past, and also feature 'sideways' trips into other realms. Celebrating the release of the Doctor from his exile on Earth, *Carnival of Monsters* does all three.

The Miniscope - a device that contains miniaturised self-contained environments that can be viewed on a built-in monitor - presents us with a skewed perspective on reality. Inside the Scope we can visit a ship on the Indian Ocean in the 1920s (complete with an anachronistic plesiosaurus), outside it's the far future. Between times, the Doctor and Jo walk around in the machine's inner workings.

The mystery and misdirection here is reminiscent of the faked battles of *The War Games* [1969 - see Volume 14] - the Doctor's last adventure before he began his exile.

A disorientating blend of different times and places is something *Doctor Who* does well, and it is certainly a characteristic of Steven Moffat's landmark episodes. *The Pandorica Opens/The Big Bang* [2010 - see Volume 66], *The Wedding of River Song* [2011 - see Volume 70], *The Name of the Doctor* [2013 - see Volume 74] and *The Day of the Doctor* [2013 - see Volume 75] all blend the past, the future and some kind of sideways reality.

*Carnival of Monsters* is a funny and intelligent example of what *Doctor Who* can do. Having spent three years largely confined to twentieth-century Earth, it allowed the series to stretch its legs. And it tells the kind of twisting, turning tale that others would take and make their own. ■

**Left:**  
*The Day of the Doctor...* blending the past, the future and a sideways reality.

## EPISODE ONE

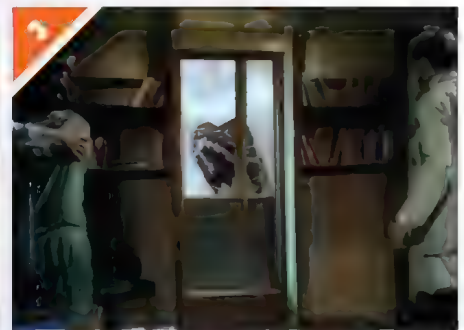
**A** cargo shuttle lands on the planet Inter Minor, delivering a travelling showman, Vorg; his assistant, Shirna; and a machine called a Miniscope. An official, Kalik, deals with a rebellious functionary [1] before going to meet the new arrivals.

The TARDIS lands in a cargo hold and not Metebelis Three as intended. [2] The Doctor and Jo emerge onto the SS *Bernice* and sneak into a saloon. They keep out of sight while a handsome officer, Andrews, invites a pretty girl, Claire, for a turn around the deck, leaving her father, Major Daly, to catch up on his reading before they reach Bombay. After Daly has dropped off to sleep, the Doctor and Jo emerge and find a newspaper dated 1926. Then suddenly a plesiosaurus rises up from the ocean! [3] The Doctor and Jo are spotted as they try to leave and Andrews accuses them of being stowaways.

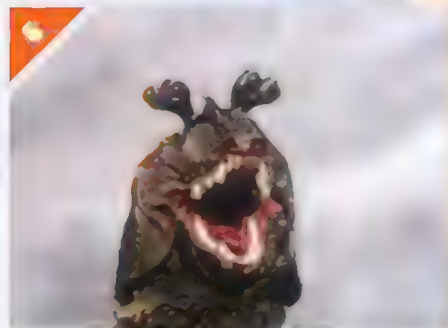
Andrews escorts the Doctor and Jo through the ship. Below decks, the Doctor spots a metal plate in the floor, which Andrews seems unable to see. [4] He locks the Doctor and Jo in Daly's cabin. Learning the name of the ship, the Doctor tells Jo that the SS *Bernice* mysteriously vanished.

Vorg and Shirna explain to Kalik and his fellow officials Pletrac and Orum that the purpose of their visit is simply to amuse. [5]

The Doctor and Jo escape from the cabin. The Doctor examines the metal plate; he will need a magnetic core extractor to open it. Passing through the saloon they are surprised to hear Andrews, Daly and Claire repeating the same conversation from earlier. The Doctor and Jo use the plesiosaurus attack to provide a distraction and return to the hold. But as the Doctor emerges from the TARDIS with the extractor, a hand reaches down and picks up the TARDIS! [6]







## EPISODE TWO

**V**org shows Shirna a piece of bric-a-brac he found inside the Miniscope – the miniaturised TARDIS!

The Doctor and Jo sneak through the ship as the passengers repeat their actions.

Vorg demonstrates the Miniscope to Kalik and Orum, showing them his captive Tellurians – the people on the *SS Bernice* – plus an Ogron and the prize of his collection, the Drashigs. They are all alive inside the machine, in their own miniaturised environments. [1]

The Doctor and Jo are spotted by Daly, who has no memory of meeting them. Vorg demonstrates that he can make the Tellurians behave in an amusingly violent way and adjusts an ‘aggrometer’ – and Andrews challenges the Doctor to fisticuffs! [2] The Doctor knocks him down and escapes with Jo. As they reach the corridor with the metal plate, they are surrounded and Andrews tells

the boatswain to shoot them, but Vorg adjusts the Miniscope and the crew and passengers walk away as though nothing has happened. The Doctor opens the plate, and he and Jo climb through into the circuitry of the Miniscope.

Kalik informs Pletrac that the Miniscope contains alien creatures and therefore must be destroyed. Pletrac deploys an ‘eradicator’, a large energy weapon, but it proves ineffective. [3]

The Doctor and Jo get lost. A huge eye looks down on them [4] – and Vorg tells Shirna he thinks he saw two Tellurians in the Miniscope. Orum demands to examine the machine and as he removes the TARDIS from the Scope’s compression field it expands to its normal size. [5]

The Doctor and Jo pass through another hatchway, emerging into a cave and out onto marshland. Shirna spots that the Doctor and Jo have broken into the wrong circuit, and Vorg says they are as good as dead. Jo hears a terrible roar – and a Drashig rises from the marsh! [6]

## EPISODE THREE

**T**he Doctor deduces the Drashigs are hunting them by scent. Kalik asks Vorg to help them, and Vorg puts his hands inside and pats the Drashigs out of the way, enabling the Doctor and Jo to reach the cave.

Back inside the circuitry, the Doctor tells Jo that they are in a Miniscope, a sort of peepshow for the amusement of the creatures outside. [1]

Shirna notices that the Drashigs are following the Doctor and Jo into the circuitry, and warns Vorg that they might even escape from the Miniscope! [2]

Pletrac suggests that as the Miniscope can't be destroyed, Vorg, Shirna and their machine must be deported. Shirna tells the officials that the Drashigs have broken out of their circuit. Kalik takes Orum aside and tells him that this might be just what they need to incite a rebellion against his brother, President Zarb.

The Doctor and Jo come to a shaft, which the Doctor reasons must lead to the outside. Jo suggests they go back to the SS *Bernice* to get some rope.

Once there, Jo is discovered by Lt Andrews, who accuses her of being a stowaway. [3]

Kalik outlines his plan to Orum. If the Drashigs escape from the machine and into the city, they will cause havoc and Zarb will be blamed. [4]

In the hold, the Doctor is about to return to the circuitry when a Drashig crashes through the hull. While Daly shoots at the Drashig with a machine gun, [5] Andrews enters the hold and opens a crate of dynamite. The Doctor tries to stop him but is too late – Andrews blows up the Drashigs, and part of the circuitry.

Shirna tells Vorg to look at the Miniscope's dials. The power is failing. The Doctor uses a rope to climb down the shaft and emerges from the Miniscope. [6]





## EPISODE FOUR

**T**he Doctor returns to his proper size, to the alarm of Pletrac who orders him to be destroyed. But Kalik challenges this (because he has sabotaged the eradicator and does not wish it to be discovered). The Doctor warns Pletrac, Orum and Kalik they are in serious trouble for allowing the importation of a machine forbidden by intergalactic law. Vorg assures the Doctor that the Miniscope is putting an end to itself. **[1]** The power is almost down to critical, when every living creature inside it will die!

Orum is concerned that their sabotage may be discovered. Kalik tells him to put the removed component in Vorg's baggage, so they can blame it on the alien.

Jo is locked in Daly's cabin and escapes using her skeleton keys.

The Doctor has a plan to get back inside the Miniscope, but he will need Vorg to trigger the settings. **[2]** By linking

it to the TARDIS, he can get Jo out and return all the other lifeforms to where they came from. He explains his lash-up to Vorg, who activates it, and the Doctor vanishes. Pletrac is startled and shoots the lash-up, which bursts into flames.

The Doctor materialises inside the Miniscope. Outside, Vorg attempts to repair the lash-up, and Shirna discovers the component removed from the eradicator. She shows it to Vorg.

The Doctor and Jo struggle through the circuitry but it is getting hard to breathe. **[3]**

A Drashig bursts out of the Miniscope and devours Kalik. **[4]** Fortunately Vorg gets the eradicator working and sees off the Drashigs, then switches on the lash-up. The Miniscope explodes but the Doctor and Jo appear unharmed – and the SS *Bernice* returns to Earth to resume its journey. **[5]**

The Doctor and Jo leave Vorg and Shirna, as Vorg starts recouping his losses with a shell game. **[6]**

# Pre-production

Lt Andrews and Major Daly are concerned about Claire.

**E**arly in 1972, *Doctor Who's* producer Barry Letts and script editor Terrance Dicks laid down plans for the 10th anniversary series of *Doctor Who*. These included a serial with all three incarnations of the Doctor and two linked stories which would form an epic battle against first the Master and then the Daleks. Each was planned to be expensive, so Letts was keen that a four-part serial early in the 1972/3 series could be produced as cheaply as possible. It was also decided that for the first time in several years, a serial would be recorded for the next series at the end of the present one and held over. As a result, the actors

would still be available, and weather conditions for location filming were likely to be favourable in the summer months. And a studio-bound serial fitting just the cost-conscious bill that Letts was looking for had already been in development throughout the previous year.

The job of writing a 'cheap' serial went to Robert Holmes, a regular writer on the series since his 1968 début with *The Krotons* [see Volume 13]. Since *Terror of the Autons* [1971 – see Volume 16], Holmes had worked on the BBC series *Trial* and was developing a script for the BBC2 anthology *Dead of Night*.

Holmes' original story outline, which had been commissioned on Thursday 6

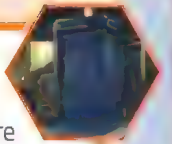
May 1971 with the title ‘*The Labyrinth* (working title)’ for delivery on Tuesday 1 June 1971. Holmes must have achieved this deadline as Dicks wrote to him on the same day saying that he would discuss *The Labyrinth* with Barry Letts, adding that the Holmes-scripted *Spearhead from Space* [1970 – see Volume 15] was to be repeated.

In Holmes’ original storyline, which was submitted with the title *Out of the Labyrinth*, the sub-plot about the overthrowing of the president by his brother on the alien planet was totally absent, and the whole of Episode One took part on board the steamer in the ocean with the TARDIS landing on the deck (Dicks however felt that it was better to cut away to the apparently unrelated alien story). Andrews was the ‘Third Officer’ on the SS *Bernice*. As the giant hand reached down from the sky at the end of the episode, the Doctor and Jo hid behind a lifeboat. Episode Two introduced the outside world in the VolDome (‘This must be a stunning CSO alien set,’ noted Terrance Dicks); Holmes indicated, ‘This is the equivalent of a fairground tent but scientific. Plumb in the centre stands the Scope which looks

a bit like an outsize juke box – bright and garish with a Glo-Sphere video screen as its centrepiece.’ Shirna was ‘a lovely young Lurman girl’ and Vorg – who was ‘like PT Barnum’ – squeezed out from the back of the Scope after making repairs. Shirna changed into her ‘ticket-selling costume’ and drummed up business from a dozen other Lurmans when they were visited by the ‘black-clad customs officer’ Pletrac 4 and his two unnamed aides who told Vorg that he was contravening regulations with the Scope (Dicks noted that he wanted more of a threat to Vorg and Shirna than bureaucracy). In Episode Three, the Doctor used a Very pistol to wound a Drashig, who was then eaten by its fellows; the Doctor and Jo escaped back into the Scope via a geyser hole. Vorg’s plea for mitigation failed and Pletrac 4 sent for ‘an engine of destruction’.

**Connections:  
Blue planet**

▶ The Doctor and Jo are trying to get to Metebelis Three, the famous blue planet of the Acteon Galaxy. This is the first time the planet was mentioned in the series, but would not be the last...



**Wheels in motion**

**I**nside the Scope, the Doctor and Jo attempted to escape and leapt across a giant cog mechanism – but their weight set the wheels in motion. This movement of the thermal compression tube’s balance wheel was corrected by Vorg, saving the Doctor and Jo. Pletrac 4 said that it would be at least three weeks before the ‘engine of destruction arrives’ and enjoyed the Scope’s display on its Temporary Performance Licence. At the end of the episode, the Doctor and Jo emerged from the Scope and collapsed. In Episode Four, the Doctor rallied the Lurmans to use their weapons against the Drashigs; Shirna wanted to disconnect the power from the Scope although this

**Left:** Vorg, the respectable face of showbusiness.



would kill all Vorg's livestock; she stole the power key to the Scope and gave it to the Doctor. Pletrac 4 tried to cut the power without success, but when the first Drashig emerged, the Doctor electrocuted it with a power cable. After those on board the *SS Bernice* had been returned to Earth, the Doctor and Jo were given Application for Immigration forms by Pletrac 4.

On Friday 2 July, Dicks sent Holmes his apologies for not replying before as he had been busy on *Day of the Daleks* [1972 – see Volume 17], but confirming that he liked the storyline, although Episode Four would require some changes. On Wednesday 28 July, Dicks again apologised to Holmes for the delay, and explained that since Letts was now on leave they would contact him again at the start of September after his return.

By early September, a series of amendments were drafted by Holmes as a result of discussions with Letts and Dicks. Vorg and Shirna now brought the 'Glo-Sphere' to a universal congress of travelling showmen ('an excuse to hold a Universe Fair!') on the planet Odron. Here they were confronted by a Tribunal of Examiners, Pletrac 4, X10 and the 'yes-man' Grig 07. X10's older brother, X8, was the 'President of the Odronocracy', and if X8 could be toppled then the more dynamic X10

would succeed him. X8 had established a benevolent regime, and it would take the escape of a lifeform from the Glo-Sphere to create uproar with the nervous Odrons – 'The Odron civilisation was almost ended in 16o13rec by the accidental importation of an alien bug in a cargo of Jacrac yananas,' explained Holmes. Since then, Odron had been an insular world – until X8 recently raised



the iron curtain, increased intergalactic travel and encouraged exchanges of trade and culture. In the final episode, X10's tinkering allowed the Doctor to escape the Glo-Sphere, but the Doctor was still under threat from the Abstractor, a device levelled at the Glo-Sphere to suck away its noxious substances. Jo and the Doctor were now separated during Episode 3, with Jo trapped in the ship's hold and guided to safety by the Doctor's voice in Episode 4. The Chief Technician made connections to the Glo-Sphere to resolve the situation, and Pletrac 4 was asked by Vorg and Shirna where the Doctor and Jo had gone; he needed them as witnesses.

By Tuesday 23 November, Holmes submitted revisions for the storyline to Dicks, commenting on the changes keeping

**Connections:  
Cocktail time**

▶ Major Daly offers Andrews a 'sundowner', which is a cocktail made from coconut rum, pineapple juice and Angostura Bitters. Its name derives from being a drink traditionally taken at the end of a day after work has been completed.





Jo in the machine longer and that the TARDIS should materialise in the ship's hold (as "crates are always good for action sequences"). Holmes also enclosed an advert he had seen asking for 'Freelance Writers... Knowledge of fetishes and erotic an advantage', joking that this could be a lucrative new market for them. Dicks responded on Wednesday 1 December, confirming that Holmes could have more ship scenes in Episodes Three and Four, and also commenting, "My script, 'The Secret Sex Life of Doctor Who' is already on its way... I'll spare you the details but it is sufficient to say that it's not only hearts that he has two of..."

Holmes was formally commissioned to the script stage on Wednesday 24 November, with target delivery for all

four scripts set for Thursday 23 December 1971. Episode One was delivered on this day, with the remaining three scripts arriving the following day.

The storyline for the serial had developed considerably across the outline and script process, with the serial's title changing from *Out of the Labyrinth* to *Peepshow* (a title much-favoured by Holmes) some months prior to production. The action was now split between the SS *Bernice*, interior of the Glo-Sphere, which was renamed the Scope, and the alien world which became Inter Minor. The names of the alien officials were now Pletrac, with X10 becoming Kalik (his presidential brother was renamed Zarb), and Grig 07 became Orum.

## Savage Drashigs

The very distinct locations and sets of characters in Holmes' scripts were in line with the production requirements of curbing costs, with only the Doctor and Jo present in both locations. Filming concerning the 1926 SS *Bernice* sequences would be done first on location, with the studio recording for the ship scenes a couple of weeks later. The cast required for this work would not have to be rehired for the next studio session. Jon Pertwee and Katy Manning (as the Doctor and Jo) would then start rehearsals for the second recording with all the cast required for Inter Minor.

The setting of the Indian Ocean in 1926 and the last days of the British Empire were inspired by Holmes' work on the BBC drama *The Regiment*. The writer had specifically asked Dicks if he could develop a story with this setting. Holmes' inspiration for the name of the savage Drashigs came from an anagram of 'dish-rag'. The Scope was envisaged as

**Left:**  
Pletrac admires  
Vorg's skill as  
a marksman.

a cross between a 'What-the-Butler-Saw' machine and the glass-sided boxes used by observers of insect colonies, and described in Holmes' script as combination of a juke box and a samovar (a Russian tea urn). Holmes also paraphrased a quote from the General Strike of 1926, "Give the miner a bath and he'll store coal in it" with Orem's comment about the menial Functionaries on Inter Minor, "Give them a hygiene chamber and they store fossil fuel in it." The Minorians themselves were tall, thin grey humanoids - grey-skinned, grey-haired and dressed in grey, with their Functionaries described as being squat and brutish.

Holmes' scripts significantly reduced the importance of the Doctor's sonic screwdriver. In Episode One it was Jo's skeleton keys that released the duo from Major Daly's cabin (the Doctor stating that his screwdriver only worked on electronic locks), while in Episode Two the Doctor used a string file to saw through a barrier to Circuit Five. The screwdriver did appear at the start of Episode Three where the Doctor detonated some marsh gas to escape the attacking Drashigs.

Before rehearsals there were rewrites affecting the first scene with Major Daly, Claire and Andrews in Episode One. Jo was to take the book that Daly was reading and show the Doctor that it was printed in 1926 - this was changed to a newspaper which was better proof of the era the TARDIS seemed to have landed in. The rewrites also affected the Doctor and Jo discussing the presence of a plesiosaurus in 1926 towards the end of

**Right:** Claire Daly is suspended in time.



Episode One. It was planned to end with a giant hand moving towards the Doctor and Jo across the hold. At the start of Episode Two, the pair were to run behind the TARDIS and hide behind some crates. The giant hand then withdrew through a hinged bulkhead wall that the Doctor kicked petulantly as it clanged shut.

## Connections: Fancy a game?

Major Daly suggests a game of bridge or mahjong to the Doctor and Jo. Bridge is a card game played by four players in two competing partnerships, having its origins as a derivative of whist that developed throughout the nineteenth and twentieth centuries. Mahjong is based on the draw-and-discard card games popular in China, originated in the Qing dynasty in the late 1800s.

## Lateral thinking

Scenes with the Doctor and Jo in the shaft of the Scope in Episode Three were rewritten by Dicks to include the Doctor explaining about lateral thinking (a term popularised by Edward de Bono's 1967 book *The Use of Lateral Thinking*) when the script was found to be under-running. Holmes' script for Episode Four also included dialogue for Vorg to talk to the Doctor in Polari, authentic language of carnival and travelling folk.

Early in 1972, the decision was taken to record one of the four-part serials for the 1973 series at the end of the 1972 series



before the summer break. As such, when Jon Pertwee was offered a contract for his third run as the Doctor on Wednesday 9 February, the serial ultimately known as *Carnival of Monsters* was to be made directly after *The Time Monster* [1972 – see Volume 18] from Tuesday 30 May to Tuesday 4 July, after which there would be a break before the rest of the 1972/3 series would be recorded from Thursday 7 September 1972 to Thursday 31 May 1973. Katy Manning was similarly offered a contract for a minimum of 22 of the 26 new episodes on Thursday 10 February.

With the serial to be made at the end of the ninth production block, Letts himself took the opportunity to direct Holmes' story which had been scheduled as 'Serial PPP' – abiding by a contractual clause that allowed him to direct one story per series – and to experiment further with



certain technical aspects of television production.

Roger Liminton was assigned to design the sets, taking on his first *Doctor Who* assignment. Costumes were handled by James Acheson who had worked on *The Mutants* [1972 – see Volume 18] a few months earlier, while make-up designer Angela Seyfang was a newcomer to the series on her only *Doctor Who* story. Visual effects were developed by John Horton who had supervised several serials going back to *Spearhead from Space*.

Cast as Lieutenant John Andrews was Ian Marter, an actor whom Letts had previously considered for the role of Captain Mike Yates in 1970. Kenyan-born Tenniel Evans was an old friend of Pertwee's who had worked with him – and indeed still did – on the popular radio comedy *The Navy Lark* since 1959, which Pertwee had continued to star in alongside *Doctor Who*. It had been Evans who suggested to Pertwee that he apply for the part of the Doctor, and now Pertwee repaid the good turn by recommending him to Letts as a possible for Major Daly. Although he had worked with Evans before on the TV play *Just You Wait*, Letts later regretted this, since the two actors spent a great deal of time reminiscing and joking together. Appearing briefly as the Captain on film only was Letts' nephew Andrew Staines, whom Letts had cast before as a sergeant in *The Enemy of the World* [see Volume 11 – 1967/8] and as Goodge in *Terror of the Autons* [1971 – see Volume 16]. Playing Claire was Jenny McCracken, one of the actresses whom Letts had short-listed to play Jo Grant two years earlier. ■

### Connections: A fan of musical theatre



► Claire Daly claims to have seen the musical *Lady, Be Good* four times. This was a George and Ira Gershwin musical starring brother and sister Fred and Adele Astaire. It played on Broadway between December 1924 and September 1925, before transferring to London in April 1926.

**Left:**  
"Roll up, roll up  
and see the  
monster show!"

# Production

**F**ilming for *Peepshow* on 16mm started on Tuesday 30 May 1972 at Tillingham Marshes in Essex, between Bradwell-on-Sea and Burnham-on-Crouch. Work from 1.30pm to 6pm on the first day took place at Howe Farm, primarily with Jon Pertwee and Katy Manning (the latter becoming stuck in one of the marshy areas when she had to wade into the river up to her waist and then wait for a prop to be located by the production team), filming sequences for Episodes Two and Three set on the moon of the planet Grundle – a location within the Scope.

**Below:**

The studio sets for the Inter Minor sequences.

Barry Letts chose the area for its almost limitless blank horizon which could pass quite suitably as an alien satellite. The visual effects team put dry ice in the marsh to make it bubble and rigged up explosions for the detonation of marsh gas in Episode Three. For some of the shots of the Doctor and Jo running through the marshes in Episode Three, stuntman Terry Walsh and extra Linda Regan doubled for the stars. Originally it had been planned that Jo would have worn tartan trousers for this serial, but it was soon realised that these would have caused camera problems and were replaced by jeans.





Work from 10am to 6pm on Wednesday 31 May started at the sand and gravel pit of Carwoods Quarry at nearby Asheldham, where Liminton's team set up some foliage to create the cave entrance. Around 3pm, the team then moved back to Howe Farm to complete the marsh sequences for Episode Three.

### Royal Fleet Auxiliary vessel

Location filming for the sequences on the SS *Bernice* took place on an appropriately dressed pensioned-off Royal Fleet Auxiliary vessel, the RFA *Robert Dundas*. Launched on 28 July 1938, the ship was duly commissioned on 10 November 1938. It had been decommissioned on 8 December 1971 and was stationed on the River Medway near Chatham. Awaiting imminent scrapping, the vessel was found by production assistant Chris D'Oyly-John and production assistant Karilyn Collier. The crew spent Thursday 1 and Friday 2 June there filming scenes for all four episodes, with the ship making the trip from Chatham Dockyard along the Medway to Sheerness on the afternoon of the first day of shooting. Hence why in some scenes the sea looks very calm, and in others it is positively flowing past!

The first day of the shoot was spent on sequences for Episodes One to Three between 1pm and 6pm, while the second

day of filming covered Episodes Three and Four from 10.30am to 1pm. Several Indian extras were hired to appear as the ship's crew both on the final location day and in studio. There was also an armourer on hand for when Ian Marter fired rifle blanks after the fleeing Pertwee and Manning. Also filmed was a shot of a seascape, onto which an image of a 1926 vessel would be CSOed in studio.

For her appearance as Claire, Jenny McCracken was given an authentic 1920s costume which had been located by James Acheson.

For this story, Pertwee wore a green velvet smoking jacket (varying the red or blue look for the previous two series). The star was also involved in an awkward incident while the crew was on the ship. Always keen to find interesting ornaments, Pertwee had asked the vessel's watchman on boarding the ship, "Any rabbits?"; this was naval slang to enquire if there were any items which could be removed from the ship. "Oh yes, probably," came the reply. During the shoot, Pertwee took a liking to the ship's large brass reserve compass which, since the vessel was due to be scrapped, he believed he could salvage. As it turned out, as the BBC team was leaving for the day the compass was missed and the owners *did* wish to retain such items for separate sale. The crew was searched, causing the star to sheepishly return the missing item which he had hidden under his cloak. Following the *Doctor Who* shoot, the RFA *Robert Dundas* arrived at the premises of Thos W Ward in Grays, Essex, on Saturday 3 June to be duly scrapped.

Additional special effects filming was undertaken

**Left:** Major Daly needs a snifter after seeing that monster.

### Connections: Sleep-talking

Major Daly mumbles about a "chota-peg" in his sleep. Chota is a Hindi word meaning 'small measure'. A chota-peg was a small jug used to measure out a serving of alcohol, dating back to colonial India at the end of the nineteenth century.



## Connections: Rules of the game

▶ The Doctor claims to have taken boxing lessons from John L Sullivan, John L Sullivan (1858-1918), also known as the 'Boston Strong Boy' was the last ever bare-knuckle heavyweight boxing champion, and the first-ever heavyweight champion of gloved boxing, a title he held from 1882 to 1892. The Doctor and Andrews agree to abide by the Queensberry rules during their fist fight. The Marquess of Queensberry rules are a code of conduct drawn up for the sport of boxing by John Graham Chambers (1843-83) and published in 1867. The rules were named so as to be endorsed by John

Douglas, 9th Marquess of Queensberry (1844-1900).



using the Puppet Theatre at Television Centre for most of the Drashig scenes in Episodes Two to Four. The Drashigs, of which three were built, were latex hand puppets moulded over a basic animal skull head. Visual effects assistant Colin Mapson created the puppets from flexible hose ducting, incorporating either plastic replicas of weasel skulls from the Natural History Museum or fox terrier skulls. Inserts showed the puppets against colour photographic blow-ups of the marshland area, and also bursting through plaster bulkhead walls (which duplicated Liminton's set designs). Two of the models were purely hand puppets (operated by visual effects assistant Peter Logan), but the third was a two-and-a-half-foot-long affair with a series of rods to control it in close-up crawling shots.

By overcranking the camera, the movement of the monsters was slowed down to make them appear even larger. This technique was also used for the shots of the Drashigs' roaring behind controlled oil flames to simulate burning marsh gas.

Film of the Drashigs disappearing from the swamp in Episode Four was also shot, along with a brief insert of a stock spacecraft model landing against a photographic blow-up of Inter Minor's city complete with a burning gas jet in Episode One. Visual effects designer John Horton made the nose of the spaceship from a salt cellar.

Because of the heavily segregated nature of the serial, the camera scripts were compiled as two separate items marked 'Planet' or 'Ship'. Pages relating to the first recording session were prefixed 'S', while those for the later taping days were prefixed 'P'.

## SS Bernice

**R**ehearsals commenced for the first studio recording sessions at the BBC's Acton rehearsal rooms on Victoria Road in Ealing on Tuesday 6 June 1972, running until Thursday 15 June. During this period, Pertwee recorded another two editions of the Radio 2 showbiz nostalgia panel game *Sounds Familiar* at the Playhouse on Sunday 11 June; these were broadcast on Thursday 12 October 1972 and Thursday 1 February 1973.

Until a short time before production, the title of the story was still *Peepshow*. *Carnival of Monsters* was arrived at by Dicks (who felt that the existing title had indecent connotations) when he drew upon a line of Borg's dialogue in Episode One's script.

Recording for the scenes on the SS *Bernice* and the interior of the Strobe (as the Scope had not been renamed yet)





took place on Monday 19 and Tuesday 20 June 1972 in Studio TC4 at Television Centre. The first evening of recording was devoted to the scenes for Episodes One and Two, performed out of sequence on a set-by-set basis, with some of the location sequences on the ship transferred to tape. Work started in the hold of the *SS Bernice* for Episode One. Work then moved to the passenger saloon, ship's passage and Daly's cabin, all for Episode One, before work concentrated on Episode Two sequences back in the ship's hold, passenger saloon, passage and finally a shaft within the Scope's interior. The materialisation of the TARDIS at the start of the serial used the standard roll-back-and-mix technique, fading a pre-recorded image of the empty ship's hold to a shot of the set with the police box in place. A recording break was scheduled to place in a crate of chickens to be discovered by Jo and the Doctor, a rare example of animals being used in studio. This allowed Katy Manning a chance to perform her impersonation of a chicken, a noise she had taught herself to mimic in childhood.

In the scene where Jo attempted to prove that the TARDIS had slipped back to the Indian Ocean of 1926, a reproduction of

the *London Illustrated News* for Saturday 3 April 1926 was acquired from the British Newspaper Library in North London. This was seen in a shot recorded later that evening. Both episodes used a period gramophone recording of the Savoy Orpheans performing the tune *Has Anybody Seen My Gal?* (*Five Foot Two, Eyes Blue*) for scenes set on board the *SS Bernice*.

There were pauses in recording to line up the Colour Separation Overlay (CSO) shot of the plesiosaurus attacking. For these, the area outside the saloon door was replaced by a yellow CSO screen, and electronically placed into this was the monster, a latex glove puppet built over a fox's skull and manipulated on a nearby model water tank set. For the end of Episode One more pauses were scheduled to remove the TARDIS from the hold set and line up the CSO shot of an unknown actor's hand dressed as Vorg's lifting a model TARDIS out of a yellow model set. For shots of the *SS Bernice's* crew that would appear on the Scope's Glo-Sphere, a fish-eye lens was fitted to one of the cameras to distort the picture to fit the globe in the later recording.

The sets showing the interior of the Scope (referred to in the scripts as 'Shaft')

**Above:** Another day, another cave for the Doctor and Jo.

**Far left:** Vorg wonders if his jacket is a little understated.

were designed by Liminton after studying electronic circuit boards, and incorporated some of the set elements used in *Top of the Pops* as well as sets of flashing lights. There were also various steps, raised walkways and even a slide built into the set. To increase the apparent size of this circuitry, Liminton devised some foreground miniatures used in some shots, and Letts' camera angles occasionally allowed the lighting gantries at the top of the studio to appear as upper levels of circuitry. Recording pauses were also scheduled to allow Pertwee and Manning to move around the set between shots; the surface of the set was very slippery, particularly for Manning. As the Scope was fired upon in Episode Two, dry ice smoke was blown across the set and the screen image was flared red by means of a video effect. Two other recording pauses allowed CSO line-ups for the shots of the giant spiked screwdriver stabbing down, and Vorg's huge eye looking in through a hexagonal hatch.

Visiting the set on Tuesday 20 June for the first time was Keith Miller, the teenage Scottish fan who was running the *Doctor Who* Fan Club. Recording on the second evening dealt with the scenes for Episodes Three and Four generally in sequence by episode, with some of the model film transferred to tape (including a CSO shot of Borg's giant hand holding back the Drashigs). A scene in which the Doctor explained about the Miniscope allowed Pertwee to use one of his comic voices in imitation of a showman's patter. After the initial shaft scenes, an



**Right:** Vorg tries to interest Pletrac in a used Miniscope.

insert shot of Terry Walsh doubling as the Doctor falling down the extractor shaft for the intended climax of Episode Three was recorded.

One of the Drashig puppets was used in studio on this day in the same manner as the plesiosaurus – as a puppet that could move on cue against a yellow background and be added by CSO into videotape or film sequences. Scenes in Episode Three saw the Drashig CSOed into the ship's hold set after it burst through the bulkhead, with blanks fired in studio under supervision. The Drashig was also CSOed onto a film sequence as it burst through a model deck to be shot by Major Daly. The Drashig also appeared through the bulkhead hole as Andrews hurled his dynamite, with the CSO flared out to give the resulting explosion. CSO also placed the dead Drashig at the foot of the shaft as the Doctor left the Scope at the intended start of Episode Four.

The appearance of the Doctor in the Scope's circuitry was achieved by roll-back-and-mix as was his later disappearance with Jo (again augmented by dry ice smoke). CSO was used to show Jo in the ship's hold staring through the bulkhead hole to 'see' the Doctor on the shaft set.

## Connections: Cyber cameo

➤ *Carnival of Monsters* features the second-only appearance of a Cyberman in the Jon Pertwee era of *Doctor Who* – and the only time a moving specimen was seen. The nightmarish figures conjured up by the Doctor's fear in *The Mind of Evil* [1971 – see Volume 16] included a Cyberman. Another past foe seen on the Miniscope's screen was an Ogron, as recently seen in *Day of the Daleks* [1972 – see Volume 17].



After she herself climbed through the hole, there was then a videotape edit while Manning moved to join Pertwee. During one take, Jon Pertwee's boot skidded on the smooth Scope surface while running with Katy Manning, causing him to crash into the perspex tubing. Production was further held up by a bomb scare which turned out to be an overnight bag left in the studio by an effects assistant, which contained his ticking alarm clock. Complex CSO meant recording overran by 15 minutes.

### Doctor Who veterans

**W**ith the first studio recording block completed, all the cast apart from Pertwee and Manning were released, and rehearsals began for the second recording session back at Acton on Wednesday 21 June, scheduled to run until Sunday 2 July. Pertwee and Manning were now joined by the cast booked for the second block. Playing Commissioner Kalik was Michael Wisher, whom Letts had previously cast as Rex Farrel in *Terror of the Autons*. The other two Inter Minor officials were also *Doctor Who* veterans. Peter Halliday, playing Chairman Pletrac, was Packer in *The Invasion* [1968 – see Volume

13], as well as providing voices in *Doctor Who and the Silurians* [1970 – see Volume 15] and *The Ambassadors of Death* [1970 – see Volume 15]. Terence Lodge, cast as Orum, had been Medok in *The Macra Terror* [1967 – see Volume 10]; Barry Letts recalled the actor from when they had worked together in December 1963 on *The Wringer*, an episode of the ABC series *The Avengers*. As the two Lurman entertainers, Vorg and Shirna, Letts cast Cheryl Hall and Leslie Dwyer (with whom Letts had acted on *Softly, Softly* and then directed on *Z Cars*); like Jenny McCracken, Letts had previously shortlisted Cheryl Hall for the role of Jo in 1970. During rehearsals, Dwyer and Pertwee attempted to outdo each other in displaying their knowledge of carny Polari. When Hall suggested that Shirna could demonstrate the concept of entertainment to the officials by means of a tap dance, Letts agreed; however, he rejected Dwyer's offer to play the spoons during her routine.

While Episode Six of *The Time Monster* brought the 1972 series of *Doctor Who* to a close on Saturday 24 June, the following weekend the 1965 AARU cinema adaptation *Dr Who and the Daleks* was screened by BBC1 at 7.05pm in the *High Adventure* movie slot. Its 1966 sequel, *Daleks' Invasion Earth 2150 A.D.*, was scheduled as part of the same strand on Saturday 19 August.

The sequences set on Inter Minor and two brief scenes in a small cave set were recorded over Monday 3 and Tuesday 4 July in Studio TC6 at Television Centre (this had originally been scheduled as TC3). As the Doctor and Jo did not feature

### Connections: Sonic settings

▶ The Doctor uses the sonic screwdriver to ignite marsh gas and keep the Drashigs from attacking the time travellers. The device was used in similar fashion in *The Sea Devils* [1972 – see Volume 18]. Earlier in the story, the Doctor admits to Jo that the screwdriver is only effective on electronic locks.



**Left:**  
"I am Drashig,  
hear me roar!"

in any of the Inter Minor scenes for Episodes One and Two, the series' stars were not needed in studio on Monday 3, when the sequences for those episodes would be recorded. Camera rehearsals on both days were covered by a film crew from a special programme called *Looking In* which was due for transmission on Tuesday 7 November 1972. This showcased BBC television in part of the celebrations of the Corporation's first 50 years. The crew filmed Letts directing from the gallery, Dwyer rehearsing without his false moustache, the TARDIS being moved on and off the set and also CSO line-up shots with the Drashigs (one of which, showing a model of Kalik in the creature's mouth, was never used in the finished serial).

The bald pates and blue-grey hair of the Minorian officials were not applied very carefully, and in the heat of the studio had a habit of peeling off and wrinkling (most notably with Peter Halliday in the closing scene of Episode Four). Originally it had been intended that masks would also be used for the three principal Minorians, with face casts being taken of the three actors, but this idea was abandoned as Kalik, Orum and Pletrac were all required to show a wide range of expressions and the cast members felt that they could not display these under latex and rubber. Chairman Pletrac was distinguished from his two colleagues by his long grey cloak. The extras playing

the Functionaries all wore identical grey rubber masks.

As Shirna, Hall wore some decorative spring-mounted balls in her hair which were tacky items found by James Acheson in a gift shop to represent planets orbiting the sun. Acheson also gave Vorg a transparent, vacuum-formed bowler hat which steamed up when Dwyer wore it on set.

## Stuntman

**C**SO was used extensively for the Inter Minor sequences (which were generally set in an area the script called the Vol-Dome), with the landscape of the planet and skyline being a model placed in shot over yellow backcloths draped behind the sets. The sets included several balconies and raised walkways, referred to as the 'higher level', which Holmes' script indicated was the territory of the ruling official caste. Another panel on the wall adjacent to the Vol-Dome was a yellow CSO board (which the script referred to as a video column), onto which images could be placed of the Lurmans for the Minorians to monitor, or colour patterns as Pletrac checked the micrographed document in Episode Two. Stuntman Stuart Fell played the Functionary who dared to ascend to the higher level and fell from the balcony when shot by Kalik at the start of Episode One. Although credited in *Radio Times*, he was not credited on screen. This stunt featured in *Looking In* as Fell took a dive into an out-of-shot mattress. A feedback video image using deliberate signal interference created the effect of the handheld eradicator fired by Kalik, filling the picture with black lines. A red glow was superimposed on the end of the weapon (referred to as a laser automatic

### Connections: Bona TARDIS

➤ Mistaking him for a fellow showman, Vorg tries to engage the Doctor in Polari, a slang language used by those in the entertainment business, showmen and as part of gay culture. Its origins are unclear, but can be traced back to the 19th century, but by the 20th century it had all but died out. The phrases Vorg uses were scripted as "Parlare carnny?" (Do you speak carnival language?), "Vardered the bonapalone?" (Have you seen the good looking woman?) and, "Niente dinari here, yjills" (There's no money here, you know).







Production

in the camera script) in a cutaway shot. Holmes' original script indicated that this rogue Functionary would not be shot, but restrained in a net by its fellow Functionaries when it went berserk.

The Scope prop used for most of the serial had various compartments that could be opened on cue, an agglomerator control and a few warning lights to flash on its control panel. A mixture of CSO and inlay was used to place the images of the specimens onto the Glo-Sphere of the Scope, with these coming from videotape recorded in the previous studio (events on the *SS Bernice*), an image from another set (the Ogron and the Cyberman) or in the form of film (for the Drashigs). For shots such as the view of the Ogron in Episode Two, multiple CSO and inlay was used to combine the scope, the fish-eye lens view of the Ogron and a CSO background caption slide of an alien planet. Stuntman Rick Lester appeared as an Ogron, as he had done in *Day of the Daleks*. Extra Terence Denville appeared as a Cyberman (referred to in the script

as 'Monster') wearing a helmet and diving suit from *The Invasion* [1968 – see Volume 13] but with the back of the helmet unfastened, shown over another CSO caption slide. Interference was also introduced into this shot to show the mild damage sustained by the Scope (the backgrounds to these creatures were referred to in the script as 'Strobe Limbo'). A red glow was superimposed on the Scope when fired upon by the eradicator detachment in Episode Two.

Initially when the TARDIS was removed from the Scope at the start of Episode Two, Dwyer handled one of the miniature effects police boxes, the prop initially found by Orum later in the episode. When the TARDIS grew to full size, a combination of models (including the existing one-third scale police box) and CSO was used. After a cutaway CSO shot of the TARDIS prop growing in Orum's hand (with one camera zooming out from the TARDIS on a yellow CSO set), there was a brief shot of Orum putting a larger scale model down on the floor. The final shot, another cut-in

**Above:** Major Daly sneaks a top-up while nobody is looking.



**Above:**  
Spot the  
showman!

recorded at the end of the main scene, then saw the CSOed TARDIS growing to full size, after which the prop was moved into place in the immigration area set.

All the remaining scenes for Episodes Three and Four were recorded on Tuesday 4, with a photocall on the cave and Inter Minor sets at the end of camera rehearsals (showing Halliday out of full costume). Towards the start of Episode Four, CSO was used to show the miniaturised Doctor emerging from the Scope and also to show him growing in size on the floor (a cutaway shot), after which there was a recording break for Pertwee to move over to the Vol-Dome set from the yellow CSO area. Roll-back-and-mix was used to show the Doctor vanishing as Vorg activated Phase One, followed by a cut-in shot of Pletrac firing at the Doctor's machine - again using the feedback interference pattern.

The machine itself was rigged with a small explosive charge to detonate on cue.

When the Drashigs escaped from the Scope in Episode Four, CSO was used to show the puppets towering over Vorg, Shirna and Kalik. The prop was manipulated live in studio on the yellow CSO area by two effects assistants dressed in yellow. Since the full eradicator effect was too difficult to combine into the CSO image, a simple inlay effect of a red glow was superimposed on the target instead as Vorg opened fire. Many of these shots using the Drashigs required a lot of lining up of the cameras and were done as cut-ins.

The destruction of the Scope saw a flash charge exploding on the prop, followed by a recording break where the prop was replaced with a melted version of the Glo-Sphere. Roll-back-and-mix was then used for the appearance of the Doctor and Jo and the disappearance of the TARDIS at the end of the serial. Following this, two brief scenes of Pertwee and Manning on the cave set for Episodes Two and Three were recorded, after which the title captions for the serial were then recorded. Due to the complex nature of the effects requirements of the evening's work, recording overran by 80 minutes.

This concluded the recording block that had started with *Day of the Daleks* for the 1972 series and afforded the two stars a two-month holiday before filming started in September on *Frontier in Space* [1973 - see page 84]. ■

## PRODUCTION

**Tue 30 May 72** Tillingham Marshes, Tillingham, Essex [Marshes]  
**Wed 31 May 72** Carwoods Quarry, Asheldham, Essex [Cave]; Tillingham Marshes [Marshes]

**Thu 1-Fri 2 Jun 72** RFA Robert Dundas, Chatham, Kent [SS *Bernice*]  
**Mon 19 Jun 72** Television Centre Studio 4: Episodes One and Two: Ship and Machine Interiors  
**Tue 20 Jun 72** Television Centre Studio

4: Episodes Three and Four: Ship and Machine Interiors

**Mon 3 Jul 72** Television Centre Studio 6: Episodes One and Two: Planet

**Tue 4 Jul 72** Television Centre Studio 6: Episodes Three and Four: Planet

# Post-production

**D**udley Simpson provided around 20 minutes of music which mixed synthesized sounds from the Radiophonic Workshop with a conventional underscore. Simpson's score was played by five musicians at Lime Grove from 2.30pm to 5.30pm on Monday 10 July (Episodes One and Two) and between the same hours on Thursday 20 (Episodes Three and Four) with electronic elements added at Maida Vale on Tuesday 11 and Wednesday 12 July for the first two instalments and Friday 21 and Monday 24 July for the remainder. Dubbing was completed on Monday 23 October, but the theme music had to be replaced during January 1973.

## The 'Delaware' theme

**I**n late 1971, Barry Letts was planning to have the BBC Radiophonic Workshop devise a new version of the opening signature tune. Letts wanted the new arrangement to feature a modern synthesiser rather than the 'tape cutting' approach of different recorded sounds taken by Derbyshire in 1963. In June 1972, Paddy Kingsland of the Radiophonic Workshop, was assigned to work with Delia Derbyshire and Brian Hodgson on the new arrangement; this was created by Kingsland on the EMS Synthi 100 (nicknamed the 'Delaware' after the location of the Workshop on Delaware Road) and sounded more electronic than the *musique concrète* version of 1963.

In June 1972, Brian Hodgson was assigned to create the sound effects for

*Carnival of Monsters*. This was his final serial he would contribute to in this manner. Hodgson was now keen to leave the BBC. With John Lewis, he set up Electrophon, a recording studio in Covent Garden which offered electronic music capabilities akin to those at the Radiophonic Workshop. Electrophon existed for four years until Hodgson returned to the Radiophonic Workshop in 1977, and in the 1980s became head of the Workshop.

The sound effect of the Drashigs was a mixture of Hodgson himself howling, a treated recording of an Australian butcherbird, the slowed-down sound of a little Corgi bitch, and a reversed tape of a motor car squealing around a corner.

Major changes were needed to trim down the initial edits to fit a 25-minute time slot. Episodes Two and Four in

**Below:**  
It's all getting  
a bit much  
for Claire.





**Above:**  
"I should like a coat like that."

particular had overrun; since much of this material was essential to the plot, scenes in Episodes One and Three were deleted so that key scenes could be reworked at new points in the story.

Episode One lost establishing scenes concerning the arrival of the Lurmans and the background to events on Inter Minor. As Vorg prepared to remove a plate on the Scope and extract the 'loose object' inside, Shirna looked at the Minorian officials and commented on how unfriendly they looked (Vorg replying that all officials look unfriendly). Shirna was not keen to come to Inter Minor and would have rather stayed on Demos, and Vorg assured her that once outside the immigration area they would have a wonderful time since the city had no equal in the Acteon System. The showman claimed that they were there at the invitation of the president, and that the natives had never seen any other aliens.

This scene led to one between Kalik and Orum in which outbreaks of violence among the Functionaries were discussed. Kalik knew the truth, and although he was the brother of President Zarb was not part of his inner circle. Zarf preferred to put confidence in the old and the weak-minded such as Pletrac, who was appointed a tribunal chairman. Kalik thought that aliens should not be allowed on Inter Minor, since it was the cleanest and healthiest world in the galaxy. His

fears of a second space plague, spies and alien saboteurs made it clear that he would conduct the admissions assessment thoroughly.

A later sequence in the immigration area was heavily cut. After Pletrac's arrival, he talked of bringing about minor behavioural changes in the Functionaries via education, and how Zarb believed that anarchy was due to lack of variety in their lives. Pletrac attempted to collect the data strips from the Lurman, addressing them in pidgin English. This angered Shirna, while Vorg believed this to be a servant language. Talking to Shirna he explained that Inter Minor was a mystery planet, having cut itself off from the stellar system thousands of years ago in a great space plague. Only a few score Minorians survived and had shunned outsiders - hence they would never have seen anything like the Scope which should allow them to return to Lurma with a million credit-bars each. At this point, Vorg tried to find his microdriver to remove the 'alien matter' from Circuit Three.

## Cuts and trims

**E**pisode Two had small cuts, and the scene in which Vorg and Shirna tried to explain the concept of entertainment (and Vorg's use of the document micro-graphed by the Great Zarb - a Wallarian wrestler) was removed and inserted into Episode One. The first cut was made to the start of the scene in which Vorg removed the TARDIS from the Scope, and had the data discs for the Lurmans being viewed on a wall video in the immigration area. When these appeared to be in order, it was decided to inspect the Lurmans' machine. After the removal of the TARDIS, Pletrac returned to hand back the data discs. After Shirna

mocked Pletrac's manner, the Lurmans and Minorians then started to converse properly with Vorg pointing out that he and Shirna were fitted with translator diodes. At this point, the tribunal started some ruthless questioning about the Scope itself.

Also in Episode Two, shots of the Doctor and Andrews preparing to fight were trimmed, and an aside from Shirna to Vorg about the two 'new Tellurians' came later in. A short scene in which the Lurmans speculated that the Tellurians were breeding was cut. The other missing scene was the recovery of the humans on board the *SS Bernice* after the eradicator attack on the Scope. As Daly, Andrews and Claire revived, the Major commented that the extreme heat must have been due to sunspots and refraction in the atmosphere, whereafter Claire and Andrews went for another walk round the deck...

The end of a scene between Vorg and Shirna in Episode Three was cut. When Vorg protested about the loss of his priceless collection if he should shut the Scope down to contain the Drashigs, Shirna commented that she would feel

sorry for the Tellurians because of their resemblance to the Lurmans.

The cliffhanger of Episode Three was removed. As the Doctor secured the rope and prepared to climb down, he heard a roar and saw a Drashig advancing. Catching a foot in the rope as he backed away, he toppled into the deep shaft... The resolution, as the Drashig fell after him, revealed that the Doctor was hanging just over the ledge, his foot caught by the rope. The Doctor then climbed down and found the dead Drashig at the bottom (in the transmitted version). This was part of the material from Episode Four brought forward to form a new cliffhanger. To rearrange these scenes, a sequence with Jo in the saloon was cut in two and lines of dialogue omitted.

## New stereo master

**W**hen listening to the new theme some months later, Letts was unsure about it. It had also been added to *Frontier in Space*. Attending a playback of an episode with Ronnie Marsh – the head of drama serials – Letts discovered that his superior also disliked the new arrangement. As such, he decided to abandon this 'Delaware' version and returned to the existing arrangements for the episodes; Letts later discovered that Delia Derbyshire and Brian Hodgson had also both been unhappy with this new version. The decision was made around December; during November, BBC Enterprises stated that it had been preparing to issue a version of this on a commercial single. Instead, the plans were changed to a version of the existing theme with Delia Derbyshire and Paddy Kingsland creating a new stereo master and adding the TARDIS sound effect; this was released in April 1973. ■

**Left:**  
One of Vorg's  
monsters  
within the  
Miniscope.



# Publicity

- ▶ As well as the sneak preview in *Looking In* on Tuesday 7 November in the *Tuesday Documentary* slot, *Carnival of Monsters* was advertised in an 18-second trailer broadcast at 6.16pm on Saturday 20 January 1973 directly after the final episode of *The Three Doctors* [1972/3 – see page 12]. The extract showed the Doctor and Jo on the *SS Bernice* as the plesiosaurus attacked and also Kalik gunning down the rogue Functionary in Episode One, over which announcer Gordon Clyde said: “Next week, Doctor Who starts a new adventure when the TARDIS lands amongst the hostile Drashigs. *Doctor Who* – next Saturday at 5.50.”
- ▶ To accompany the listings in *Radio Times*, Frank Bellamy created three pieces of artwork (the art for Episode One of the TARDIS being a reprint of that used in *The Time Monster* Episode

Four). These three pieces depicted Pletrac, a Drashig and the Doctor, with the artwork of Pletrac coming from a rehearsal shot of Peter Halliday without cloak or breastplate, standing in his braces.

- ▶ There was further publicity in *The Sun* on the day of Episode One’s broadcast when Letts talked about the two new lifeforms in the story: Minorians and Drashigs. The same day, the *Daily Mirror* carried a photograph of Jon Pertwee with five-year-old Tracey Richardson which had been taken the previous day at Television Centre; under the title *Just Who the doctor ordered*, the story related how Tracey had become a fan of the show two years earlier when she went into hospital, and her doctors said that her interest in *Doctor Who* had aided her recovery.

**Right:** Frank Bellamy's illustrations for *Radio Times*.



# Broadcast

- ▶ It was the second edits of most of the episodes that were finally transmitted, although Episode One did go to a third. *Carnival of Monsters* was broadcast on Saturdays at 5.50pm on BBC1 from 27 January 1973.
- ▶ Ratings were good, but not as strong as *The Three Doctors*. For the first week of transmission, competition on ITV took the form of *Sale of the Century* in London and Border with other regions showing *It Takes a Thief* (ATV), *The Man from UNCLE* (Granada), *Bonanza* (Scottish), *UFO* (HTV/Grampian), *Tarzan* (Southern/Westward) and *Riptide* (Yorkshire/Anglia/Tyne Tees). With Saturday 3 February, several regions changed schedules, seeing the start of *Doctor at Large* (LWT/Border) and *Bonanza* (ATV/HTV).
- ▶ A first edit of Episode Two was erroneously shipped to ABC Australia when it purchased the serial in 1973, and this has been shown with the Delaware version of the theme tune and several sequences not shown in the UK. It received its first colour broadcast in Australia in 1978, and was shown uncut with a 'G' rating.
- ▶ Singapore, Hong Kong, the United Arab Emirates, New Zealand, Brunei, Gibraltar, Saudi Arabia and Qatar purchased *Carnival of Monsters* between 1974 and 1979. The serial was shown in 1977 in the Boston area of the



United States only as part of a deal with the WGBX station. The rest of the USA was able to see the serial in 1983 when a resissue package of 14 Jon Pertwee serials was sold to the territory, where it was also screened as a television movie of one hour 34 minutes. Canada also purchased the adventure at this time, having not done so in the mid-1970s.

- ▶ In 1981, producer John Nathan-Turner selected *Carnival of Monsters* to represent the Pertwee era in a season of repeats on BBC2 under the title of *The Five Faces of Doctor Who*. This ran on consecutive days from Monday 16 to Thursday 19 November 1981 at around 5.40pm. In *Radio Times* the programme listing for the final instalment was accompanied by a small photograph of Pertwee from *The Time Monster*.

**Above:** Major Daly considers a snooze to get over the shock.



**Above:**  
The cast rehearses the story's climax.

▶ The repeat of Episode Four was actually cut by 44 seconds to remove a small amount of material in the last scene. This was the sequence in which Vorg intrigued Pletrac with the Magun Pod Concession (a new version of the slight-of-hand trick 'Find the Lady'), where several close-ups of Pletrac revealed that Halliday's bald headpiece had slipped quite badly. In addition to this new copy of Episode Four, a new

copy of Episode Three was taken from the original tape whereafter the master was junked due to deterioration.

- ▶ The viewing figures for the repeat were all inside BBC2's top 20 for the week, with the final episode attracting six million people. This was quite reasonable considering that both BBC1 and ITV were broadcasting their early evening news programmes at around this time.
- ▶ The BBC Film and Television Archives retains copies of the originally transmitted episodes on two-inch videotape along with the first edit of Episode Two sold to Australia and the shortened version of Episode Four broadcast on Thursday 19 November 1981.
- ▶ Satellite channel UK Gold broadcast *Carnival of Monsters* in episodic and omnibus form from April 1993. Horror Channel broadcast the serial from October 2014.

### ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
<b>Episode One</b>	Saturday 27 January 1973	5.50pm-6.15pm	BBC1	24'46"	9.5M (29th)	-
<b>Episode Two</b>	Saturday 3 February 1973	5.50pm-6.15pm	BBC1	24'11"	9.0M (36th)	-
<b>Episode Three</b>	Saturday 10 February 1973	5.50pm-6.15pm	BBC1	24'49"	9.0M (44th)	-
<b>Episode Four</b>	Saturday 17 February 1973	5.50pm-6.15pm	BBC1	24'10"	9.2M (38th)	-

### REPEAT TRANSMISSION<sup>1</sup>

<b>Episode One</b>	Monday 16 November 1981	5.40pm-6.05pm	BBC1	24'46"	4.9m (12th)	-
<b>Episode Two</b>	Tuesday 17 November 1981	5.35pm-6.00pm	BBC1	24'16"	4.5m (14th)	-
<b>Episode Three</b>	Wednesday 18 November 1981	5.40pm-6.05pm	BBC1	24'51"	5.6m (8th)	-
<b>Episode Four</b>	Thursday 19 November 1981	5.40pm-6.05pm	BBC1	23'26"	6.0m (5th)	-

<sup>1</sup> Broadcast on BBC2 as part of *The Five Faces of Doctor Who*. Chart positions relative to BBC2.



# Merchandise

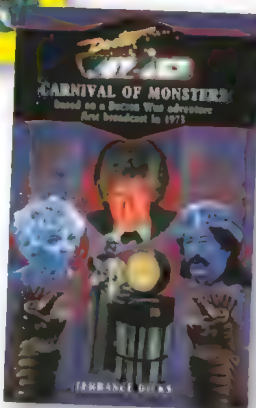


The serial was novelised by Dicks as *Doctor Who and the Carnival of Monsters*, which retained several of the studio sequences that were deleted during editing. The book was published simultaneously in paperback by Target and in hardback by Allan Wingate in January 1977, both sporting a cover by Chris Achilleos. Later numbered Book No. 8 in the Target Library, stocks were rejacketed and issued with a new Alister Pearson cover by Virgin in May 1993 as *Doctor Who – Carnival of Monsters*



**Above:** Cover for the video release of the story.

**I**n 1974, Malcolm Hulke singled out Episode One of *Carnival of Monsters* for study in his book *Writing for Television in the 70s* as an example of a children's serial. The first three scenes of the script were reproduced after a brief explanation by Hulke, who gave some technical comments on Holmes' script. A short piece by Letts explained how the script was structured to work on different levels and how he tried to gear the show towards adults as well as children. Holmes himself then wrote about how *Doctor Who* was his favourite assignment, despite its technical problems.



In 1978, *Doctor Who and the Carnival of Monsters* was released by the Royal National Institute for the Blind as an audiobook, read by Gabriel Woolf. In November 2014, BBC Worldwide released the novelisation as an audiobook, read by Katy Manning.

**Left:** Novelisation covers by Chris Achilleos and Alister Pearson.

Music from *Carnival of Monsters* Episode One featured on Silva Screen's CD *Doctor Who: The 50th Anniversary Collection* which was released in September/November 2014.

*Carnival of Monsters* was released on BBC Video in March 1995. The video came with three collector's cards and featured an untransmitted version of Episode Two, and Episode Four, with cuts at the end. *Carnival of Monsters* was released on BBC DVD in

## CARNIVAL OF MONSTERS

**Right:**  
Original and  
Special Edition  
DVD covers.

July 2002. Extras on the DVD included:

- ▶ **Commentary** by Katy Manning and Barry Letts
- ▶ **Extended and deleted scenes**
- ▶ **Amended Ending**
- ▶ **Behind the Scenes** - from *Looking In* broadcast 7 November 1972
- ▶ **Visual Effects Test Film**
- ▶ **Using CSO documentary**
- ▶ **Delaware Opening Titles**
- ▶ **Trailer for *The Five Faces of Doctor Who***
- ▶ **Alternate Episode Four ending**
- ▶ **Photo Gallery**
- ▶ **Production subtitles**
- ▶ **TARDISCam sequence - No 2**
- ▶ **Easter Egg:** clean titles with unused theme
- ▶ **Easter Egg:** countdown clock

In March 2011, a Special Edition of *Carnival of Monsters* was released on the *Revisitations 2* BBC DVD box set. Extras on the DVD included:

- ▶ **Commentary** by Katy Manning and Barry Letts plus new commentary by Toby Hadoke with Cheryl Hall, Jenny McCracken, Peter Halliday, Brian Hodgson and Terrance Dicks
- ▶ **Episode Two** - early edit
- ▶ **Director's Amended Ending**
- ▶ **Behind the Scenes** - from *Looking In* broadcast 7 November 1972
- ▶ **Visual Effects Models** - extended version of the film
- ▶ **Using CSO documentary**
- ▶ **Trailer for *The Five Faces of Doctor Who***
- ▶ **Photo gallery**
- ▶ **Production subtitles**
- ▶ **TARDISCam sequence - No 2**
- ▶ **Easter Egg** - clean titles with unused theme
- ▶ **Destroy All Monsters! (The Making of *Carnival of Monsters*)** - documentary featuring Katy Manning, Terrance Dicks, Barry Letts, Karilyn Collier, Colin Mapson, Cheryl Hall, Peter Halliday

**Right:**  
A Drashig  
featured in the  
*Enemies of  
the Third  
Doctor* action  
figure set.



- ▶ **On Target: Ian Marter** - featuring Gary Russell, Tom Baker, Terrance Dicks, Elisabeth Sladen, Nicholas Courtney, Nigel Plaskitt
- ▶ **The A to Z of Gadgets & Gizmos**
- ▶ **Mary Celeste and other maritime mysteries** - featuring Roger Luckhurst, Ian Murphy, John McAleer

The serial was also featured on issue 60 of the *Doctor Who – DVD Files*, published by GE Fabbri in April 2011.

The head and neck part of a Drashig was included in Character Options' *Enemies of the Third Doctor* action figure collectors' set in December 2011.

In 2010, the arena tour *Doctor Who Live: The Monsters are Coming* served as a loose sequel of sorts to *Carnival of Monsters*. The script, developed by Gareth Roberts and Will Brenton, featured Nigel Planer as Vorgenson, a galactic showman, who reveals he is, in fact, the son of *Carnival of Monsters*' Vorg. ■



# Cast and credits

## CAST

**Jon Pertwee** ..... Dr Who  
**Katy Manning** ..... Jo Grant  
 with  
**Tenniel Evans** ..... Major Daly  
**Ian Marter** ..... John Andrews  
**Jenny McCracken** ..... Claire Daly  
**Leslie Dwyer** ..... Vorg  
**Cheryl Hall** ..... Shirna  
**Peter Halliday** ..... Pletrac  
**Michael Wisher** ..... Kalik  
**Terence Lodge** ..... Orum  
**Andrew Staines** ..... Captain [3]  
**Stuart Fell** ..... Functionary [1]<sup>1</sup>

<sup>1</sup> Credited in *Radio Times* but not on screen



## UNCREDITED

**Bill Lodge, Aldwin Davies, Jo Murphy, P. Murphy-Grumbar, George Howard** .....  
 ..... Functionaries  
**Mohamed Shamsi, Albert Moses, Jagdesh Kumar, Bob Babenia, Norman Commis, Rudolph Ramil** ..... Ship's Crew  
**Rick Lester** ..... Ogron  
**Terence Denville** ..... Cyberman  
**Terry Walsh** ..... Double for Dr Who  
**Linda Regan** ..... Double for Jo Grant

## CREDITS

Written by Robert Holmes  
 Title Music: Ron Grainer  
 and BBC Radiophonic Workshop  
 Incidental Music by Dudley Simpson  
 Special Sound: Brian Hodgson  
 Film Cameraman: Peter Hamilton [2-3]  
 Film Sound: Derek Medus [2-3]  
 Film Editor: Peter Evans [2-3]  
 Visual Effects Design: John Horton  
 Costume Designer: James Acheson  
 Make-up: Angela Seyfang  
 Lighting: Clive Thomas  
 Sound: Gordon Mackie  
 Script Editor: Terrance Dicks  
 Designer: Roger Liminton  
 Directed [and produced] by Barry Letts  
 BBC © 1972

### Left:

Vorg still has a few tricks up his sleeve.

# Profile

**PETER HALLIDAY**

Pletrac

**B**orn Peter George Halliday on 2 June 1924 in Llangollen, North Wales, his family later moved to Welshpool, Powys when he was five. His father was an auctioneer and his mother an estate agent. Leaving Oswestry School, Shropshire he tried unsuccessfully to be an auctioneer, then worked on a farm. Called up for National Service, in three-and-a-half years with the Army he served in Iraq, Palestine and Egypt.

Annoyed by an arrogant comrade's boasts of heading to Bristol Old Vic, Halliday won a place at RADA during 1947-9. On graduating, he joined Stratford's Shakespeare Memorial Theatre between 1950 and 1953. His appearance in *Richard II* aired on BBC radio on 29 April 1951.

Halliday broke into films playing a gypsy in Edgar Lustgarten quickie *Fatal Journey* (1954), while an early TV appearance was in BBC children's play *The Running Tide* (1955).

He made further inroads into TV in action series *The Adventures of the Scarlet Pimpernel* (1956), *The Count of Monte Cristo* (1956), *The Adventures of Robin Hood* (1958) and *Ivanhoe* (1958).

He married actress Simone Lovell in 1956 and had three sons - Simon, Patrick and Ben - between 1957 and 1963. Halliday and Lovell divorced in the early 1970s but remained friends.

Winning BBC work, Halliday was DS Jeffreys in Francis Durbridge thriller serial *The Scarf* (1959). He had a regular role in schoolroom drama *The Common Room*

(1958/9) but became best known as Dr John Fleming in hit science-fiction serial *A for Andromeda* (1961). He reprised Fleming in sequel *The Andromeda Breakthrough* (1962).

Single plays and many of the decade's most popular shows followed; *Sergeant Cork* (1963), *Crane* (1964), *Danger Man* (1965), *The Troubleshooters* (1966), *Softly, Softly* (1967), *The Avengers* (1968), *Man in a Suitcase* (1968) and *The Main Chance* (1969).

The late 60s brought his first *Doctor Who* role, henchman Packer in *The Invasion* [1968 – see Volume 13]. Halliday also voiced the Cyber Director and Cybermen in this story and soon returned to provide voices for the aliens in *The Ambassadors of Death* [1970 – see Volume 15] and all Silurians in *Doctor Who and the Silurians* [1970 – see Volume 15]. He was back on screen for *Carnival of Monsters* as Pletrac. He cameo'd as a Renaissance soldier in *City of Death* [1979 – see Volume 31], while also providing brief voice cues to one of Scaroth's splinter selves and a TV newsreader. Director Michael Hayes had previously helmed *A for Andromeda*. Halliday's final *Doctor Who* turn came as Reverend Parkinson in *Remembrance of the Daleks* [1988 – see Volume 44].

He made other TV fantasy appearances in *Out of the Unknown* play *The Last Lonely Man* (1969), *Doomwatch* (1972), *Beasts* entry *Buddyboy* (1976), and *The Tripods* (1984).



**Left:**  
Peter Halliday  
as Dr John  
Fleming in *A  
for Andromeda*.

Dozens of 1970s TV roles came in *Paul Temple* (1971), *Z Cars* (1972), *Colditz* (1972), *The Flaxton Boys* (1973), *Special Branch* (1974), *The Sweeney* (1975), *Oil Strike North* (1975), *How Green Was My Valley* (1976) and *Crown Court* (1978).

The next decade brought *Watch All Night* (1980), *Angels* (1982), *Casualty* (1986), *Yesterday's Dreams* (1987) and *The District Nurse* (1987), with the 90s providing parts in *Lovejoy* (1992), *Our Friends in the North* (1996), *The Bill* (1998/2001) and several episodes of *Dalziel and Pascoe* (1996/7).

He carved out clergyman roles in *Hannay* (1989), *Goodnight Sweetheart* (1997), *Births, Marriages and Deaths* (1999), *The Inspector Lynley Mysteries* (2001) and feature film *Lassie* (2005), his final credit.

Career highlights included Lawrence Gilchrest in Phil Redmond's political series *County Hall* (1982) and the alcoholic teacher Shotton in Jimmy McGovern's *Hearts and Minds* (1995).

He worked with Wales' Theatre Clywd in the mid-1980s and the National Theatre in 1987 in *Six Characters in Search of an Author*, *Fathers and Sons* and *Ting Tang Mine*.

His career also brought film appearances in *Dunkirk* (1958), *Captain Clegg* (1962), CFF productions *Calamity the Cow* (1967) and *The Boy with Two Heads* (1974), *Sunday Bloody Sunday* (1971), *Virgin Witch* (1971), *Madhouse* (1974), *Keep it Up Downstairs* (1976) and *The Remains of the Day* (1993).

Halliday's final TV roles came in *Micawber* (2001), *Doctors* (2002) and *Where the Heart Is* (2004). He died on 18 February 2012, aged 87. ■

**Left:**  
As Reverend  
Parkinson  
in 1988's  
*Remembrance  
of the Daleks*.



# FRONTIER IN SPACE

▶ STORY 67

The universe is on the verge of war between humans and Draconians, and the Doctor and Jo are caught in the middle. But other forces are working for their own evil purpose – as the Doctor discovers when he faces the Master!



# Introduction

**O**ne third of Jon Pertwee's stories feature Roger Delgado's Master - all of the stories from the 1971 series, two from the 1972 series and one - his last, *Frontier in Space* - from the 1972/3 series. No other Doctor has such a high proportion of stories with a single foe (unless you, rather unfairly, consider the Eighth Doctor's limited run).

So, the Third Doctor has a very special relationship with the Master, and with the Doctor's ability to travel in time and space restored, there was an opportunity to play out the battle between these two iconic foes on a grander canvas. Indeed, when writer Malcolm Hulke came to novelise his

story, it was issued as *Doctor Who and the Space War* - evoking a conflict across the stars.

In reality, however, *Frontier in Space* plays out in a very similar fashion to many other Delgado Master stories. The Master is trying to engineer a conflict between humanity and some other alien race, and foolishly decides to get the Doctor involved, forgetting that one way or another his rival always foils his plans. But whereas his previous escapades have been anchored in what could pass for contemporary Earth, this story is set in the future.

Another area where the Master traditionally comes unstuck is in the



'ONE THIRD OF  
JON PERTWEE'S STORIES  
FEATURE ROGER DELGADO'S  
MASTER.'



company he keeps. Often, the alien threat to Earth is so powerful that he finds himself unable to control them – this was the case with the Nestenes, the alien mind parasite, Axos, Azal and Kronos. On the other hand, he also finds himself dealing with races that end up being inconveniently swayed by the Doctor's ethical arguments – such as the Guardian of the Doomsday Weapon, Azal (again) and the Sea Devils. The Draconians fall into the

second category – they pride themselves on being honourable to a fault and are keen to put things right when they realise they've been duped.

But this time, the Master has something up his sleeve... he has another set of even more deadly allies waiting on the horizon. Given the Master's use of the Ogrons from *Day of the Daleks* [1972 – see Volume 17], perhaps it shouldn't have been a surprise that the Daleks would be involved somewhere along the line. The Master may not have won his latest battle of wits with the Doctor, but he certainly lined up plenty of trouble for the Doctor in his next story, *Planet of the Daleks* [1973 – see Volume 20]. ■

**Left:**  
An Axon  
between two  
Time Lords  
in *The Claws  
of Axos*

## EPISODE ONE

**E**arth cargo ship C982 is passing through hyperspace when its crew, Stewart and Hardy, spot the TARDIS ahead of them. They pull out of hyperspace and the TARDIS materialises in the hold. While the Doctor checks the TARDIS instruments, Jo spots a ship through a porthole. [1] She hears a noise and it appears to change shape.

The second spaceship approaches the C982. Hardy recognises it as a Draconian battle cruiser and Stewart sends out a distress call.

Hardy is surprised when the Doctor walks in – except, to him, the Doctor appears to be an armed Draconian. [2] Then Jo sees Hardy, but as a Drashig!

On Earth, the President speaks to the Draconian Prince. The President and the Prince accuse each other of violating the frontier between their two space empires and stealing cargoes from each other's

ships. The two empires are on the brink of war. [3]

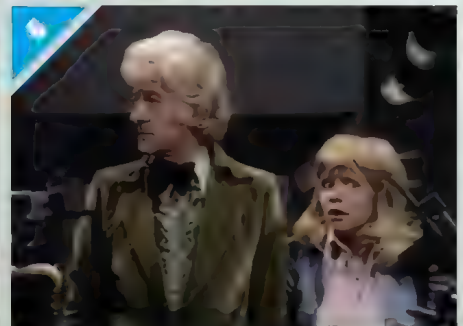
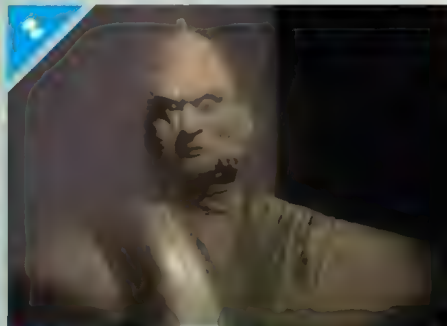
The Doctor and Jo are locked up. The Doctor thinks the sound Jo heard caused her to see what she feared most.

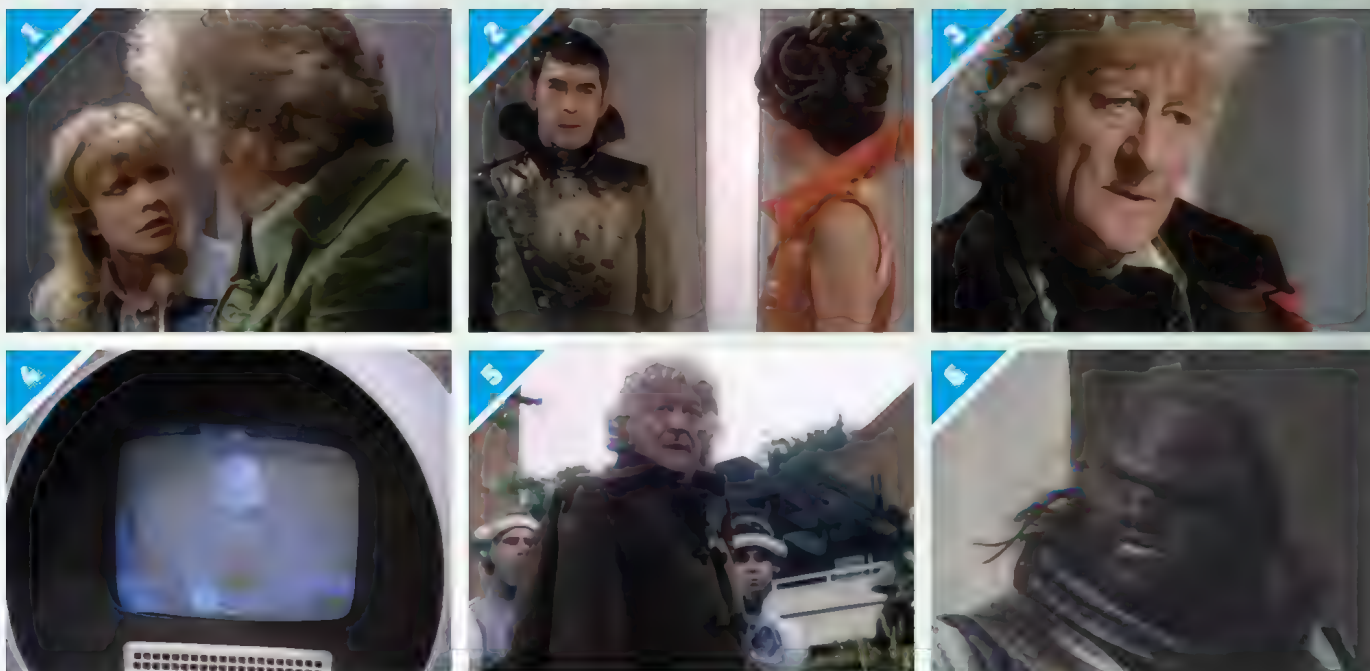
The President watches a news report on the Draconian attack on the C982. Brook, the Leader of the Opposition, says it is time to issue a final ultimatum to the Draconian Emperor. [4]

Hardy fetches the Doctor and Jo to use as hostages. Then the airlock opens – and two Ogrons lumber in! Hardy and the Doctor are shot. [5]

The Doctor wakes up, having only been stunned. Jo tells him that the Ogrons took the TARDIS. They find Hardy and Stewart, who were both stunned.

A rescue ship from Earth approaches. The Doctor contacts its commander, Gardiner, explaining what has happened. Gardiner comes on board and Stewart and Hardy tell him that the Doctor and Jo were stowaways who were helping the Draconians! [6]





## EPISODE TWO

**T**he Doctor and Jo are locked in the hold for the trip to Earth. The Doctor explains that the crewmen don't remember events as they really happened. The Ogrons can't have created the hallucinatory device that made the Earthmen think they were Draconians, so must be working for someone else. [1]

The ship lands on Earth. General Williams handles the preliminary interrogations and reports back to the President. He thinks the Doctor and Jo's story is nonsense; they can only be Draconian agents. [2]

Gardiner visits the Doctor and Jo in their cell, and advises them to tell them everything - or they will be subjected to a mind probe. The Doctor assures Jo that mind probes can't do you any harm if you tell the truth.

Stewart and Hardy confirm to the President that they were attacked by a

Draconian battle cruiser. The Draconian Prince listens to their account, then General Williams brings in the Doctor and Jo. The Doctor denies he is employed by the Draconians, and tells the President that a third party is trying to provoke war between Earth and Draconia. [3]

The Prince returns to his embassy. His aide wonders whether the Doctor and Jo were telling the truth and suggests they could be helped to escape. The aide contacts the President, asking to question the Earthmen in her presence. [4]

On their way, the Doctor and Jo's party are ambushed by Draconians. The Draconians grab the Doctor and take him to their embassy. The Prince accuses him of being part of a plot against the Draconian Empire. The Doctor overpowers his guards and escapes, only to be captured by Earth guards. [5]

He is put back in a cell with Jo. She hears the sound she heard on the cargo ship, then the door bursts open - revealing an Ogron! [6]

## EPISODE THREE

The Doctor and Jo are led outside, but guards shoot at the Ogrons enabling the Doctor and Jo to escape – until they are recaptured by an Earth guard. [1]

Williams advises the President to launch an attack on the Draconian Empire. As a compromise, the President agrees to break off diplomatic relations and expel the Draconian ambassador.

The captive Doctor is subjected to interrogation by mind probe, but because he keeps telling the truth, the mind probe explodes. [2] Then he is taken to see the President, who informs him that she has no alternative but to send him to the Lunar Penal Colony. [3]

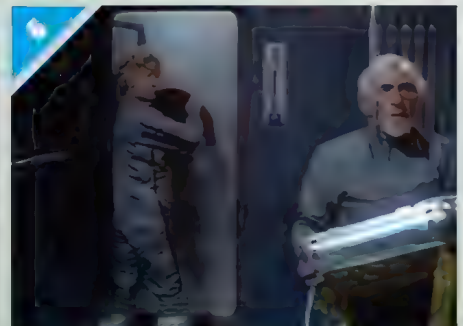
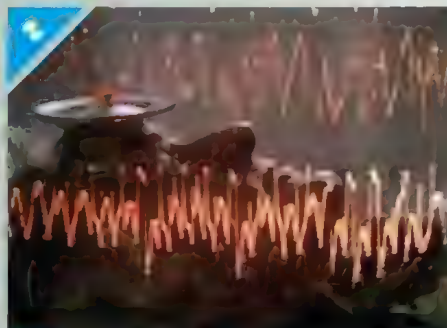
On the Moon, the Doctor and the other newly arrived political prisoners are addressed by the Governor, who tells them they have no rights, and will be prisoners for the rest of their lives. [4]

The Doctor meets two other prisoners, Patel and Professor Dale, members of the Peace Party.

The President is informed that the Doctor and Jo are two criminals wanted by the government of Sirius Four. The ‘commissioner’ from Sirius Four is shown in to see her – it is the Master!

Jo is surprised when the Master visits her in her cell: “To coin a phrase. I’ve come to take you away from all this.” He admits that he is the one who has been ordering the Ogrons to attack Earth and Draconian ships. [5]

Another prisoner, Cross, informs Dale that a spaceship is about to land, and that he has arranged for two spacesuits to be available for Dale to make his escape and get back to Earth. Dale invites the Doctor to go with him and together they sneak into an airlock and put on the spacesuits. But then the Doctor discovers that both their oxygen cylinders are empty. Then the airlock starts to depressurise. It is a trap! [6]





## EPISODE FOUR

**T**he pressure is restored and the airlock door is opened. The Master has come to the Doctor's rescue!

The Doctor and Dale are taken to the Governor's office and the Governor agrees to release the Doctor into the Master's custody. [1]

The Doctor is placed in a cage aboard the Master's spaceship, a stolen police ship, where he is reunited with Jo. The Master explains that the Doctor has been allowed to live because his 'employers' are interested in him. He warns that the Doctor and Jo will be under constant observation by closed-circuit television camera before leaving for the flight deck. [2]

The Doctor produces a hidden steel file and cuts through the cage bars. While Jo continues her side of the conversation as though he is still there, the Doctor puts on a spacesuit and

exits through an airlock, climbing out onto the ship's hull. [3] As he does, the Master makes a course correction and the Doctor floats off into space. He is forced to use his oxygen supply to propel him back to the ship. [4]

The Master speaks to Jo over the intercom and grows suspicious when she claims the Doctor is asleep. He grabs a gun and leaves the flight deck, and after he has gone, the Doctor enters through an airlock.

The Master puts Jo in the airlock and tells the Doctor that unless he surrenders, he will hurl her into space. But then another spaceship locks onto them and the airlock opens. A Draconian Captain strides in demanding to know why they have violated Draconian space. [5] The penalty is death. The Doctor persuades him to take them to Draconia, and the Doctor, the Master and Jo are locked in the cage together. But the Master has a device that he uses to send a signal to his Ogron allies... [6]

## EPISODE FIVE

**O**n Draconia, the Doctor, Jo and the Master are brought before the Emperor. [1] The Doctor informs him that the Ogrons have been using a hypnotic device to make themselves appear as Earthmen to the Draconians.

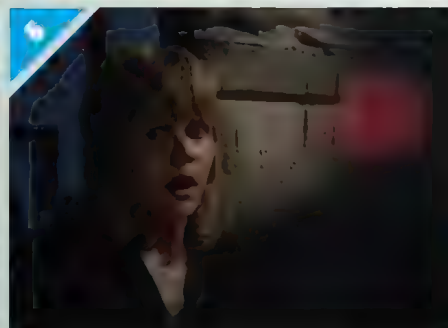
A spaceship from Earth lands - but then Jo hears the sound of the hypnotic device. Ogrons lumber into the throne room and rescue the Master, [2] but the Doctor knocks one of them out. After the Master and the Ogrons have gone, the hypnotic effect fades and the Emperor sees the abandoned Ogron for what it really is. The Doctor suggests they use the police spaceship to go to Earth, taking the Ogron with them. The Emperor agrees and says the expedition must be headed by his son. [3]

The Doctor pilots the spaceship back across the frontier, but they are pursued by the Ogron ship. It fires its missiles,

which the Doctor evades, but then the Ogron caged in the hold escapes and bursts onto the flight deck. The Doctor overpowers it, but the Ogron ship locks on. The Ogrons grab Jo and their abandoned fellow and return to their ship. [4]

Another spaceship arrives, an Earth battle cruiser, and the Doctor and the Prince are taken to Earth and granted an audience with the President. She doubts the Doctor's story, so he suggests mounting an expedition to the Ogron planet to get proof. The President agrees, but Williams denies the request. The Prince accuses Williams of starting the previous war, but then they realise it was the result of a misunderstanding. Williams apologises and agrees to lead the expedition. [5]

The Master's ship lands on the Ogron planet and he takes Jo into his base, deep in a cave network. He tries to hypnotise her, but she resists, so he decides to use the hypnotic device instead! [6]





## EPISODE SIX

**T**he Master attempts to frighten Jo with a Drashig, a Mutt and a Sea Devil, but she remains defiant throughout. He orders two Ogrons to take her to a cell.

The Doctor, the Prince and Williams bid the President farewell and set off from Earth in Williams' personal scout ship. En route they are attacked and damaged by a Draconian ship, and the Doctor is forced to spacewalk outside to make the repairs. [1]

Meanwhile, Jo digs an opening in the soil beneath her cell door using a spoon and escapes. She reaches the Master's control room and uses a radio to send a mayday message. [2] The message is picked up by Williams' scout ship. Then the Master cuts off the message, and explains to her that she has done exactly as he wanted. She is returned to her cell - under guard this time.

The scout ship lands near the cave network. The Doctor, the Prince, Williams and an escort of guards see a spaceship coming in to land, then the Master appears on a clifftop. "I've brought some old friends along to meet you," he announces, and some Daleks appear on the ridge beside him. [3]

The Gold Dalek agrees to let the Master keep the Doctor prisoner during the imminent space war and the Daleks depart to prepare their army. [4]

The Doctor is imprisoned with Jo, who purloined the hypnotic device during her escape attempt. They use it to convince the Ogron guard that the Doctor is a Dalek, and it releases them. The Prince and Williams head back to the scout ship to inform their governments of the truth.

The Master ambushes the Doctor and Jo outside the TARDIS. [5] The Doctor uses the hypnotic device on the Ogrons, and in the confusion, he is shot. Jo helps him into the TARDIS where he sends a message to the Time Lords. [6]

# Pre-production

**F**rontier in Space was effectively the first half of a 12-part adventure, conceived in early 1972 by producer Barry Letts and script editor Terrance Dicks as a key element in *Doctor Who's* 10th anniversary series, due to be broadcast in 1972/3. The aim was to rival the longest story to date – *The Daleks' Master Plan* [1965/6 – see Volume 6] and also introduce as many elements from the Doctor's past as possible. The pair spoke to Douglas Camfield who had directed *The Daleks' Master Plan* and learnt of the pressures that Camfield had been put under. Dicks was also concerned that audiences would not stay with a storyline for three months. It

was decided that the 12-episode narrative would be divided into two six-part serials each made by separate teams and written by different writers. Dicks knew that Malcolm Hulke was a regular and reliable writer on the series and so approached him to write the first of the two stories.

The production office felt that the first half of the mammoth story would be a good opportunity for an adventure involving the Master, played by Roger Delgado, for whom Hulke had already written on two previous occasions. To reduce costs, Delgado would only be hired for two of the three studio sessions; the Master could not therefore be included in Episodes One and Two. Hulke also had

**Below:**  
The Doctor  
faces the noble  
Draconians.





to write a climax that could lead into the second half of the epic, a six-episode Dalek serial commissioned from Terry Nation.

Another pre-requisite presented to Hulke was that the Ogrons should be included in his script. Developed from an idea by Louis Marks, these ape-like mercenaries had proved most popular in *Day of the Daleks* [1972 - see Volume 17] and Letts and Dicks were keen to use them again. They would also link into the end of the story - which would offer a fleeting appearance of the Daleks to follow into the next serial. An additional advantage was that since the Ogrons were recent monsters, the costumes and John Friedlander's masks would still be held in stock. Hulke was happy with this requirement because the stupidity of the Ogrons made them fun to write for.

## Space opera

The production team was also keen to feature a space-opera storyline with a lot of spaceship hardware, of a sort not really featured since *The Space Pirates* [1969 - see Volume 14]. BBC Visual Effects had recently acquired a great many specialised props and models from Gerry and Sylvia Anderson's Century 21 organisation, since the Andersons had now switched from science-fiction programmes such as *UFO* to a modern-day thriller series called *The Protectors*. Thus a number of spacecraft and vehicles from programmes like *Thunderbirds* and *UFO* were available for modification and reuse. On Monday 17 April 1972, Jack Kine of BBC Visual Effects confirmed to Barry Letts that no models from *Thunderbirds* would be used in the model filming for the proposed serial since they were too well known; only heavily cannibalised Century 21 props would appear.



Pre-murder

Earlier, Malcolm Hulke's original storyline for *Frontiers in Space* was developed by the writer on Tuesday 11 April 1972; the use of spaceship models had suggested some sort of space war between two great empires with a frontier which neither could cross and who would be provoked by a third party. This had developed in part from Letts' concerns regarding anti-US feeling at the time and the Cold War between the two global superpowers of America and the Soviet Union. In the storyline, the TARDIS was travelling through the 'Space Time Continuum' [sic] when it hit turbulence and another spaceship appeared on the scanner. The Doctor and Jo land the TARDIS on an Earth ship which is being attacked by armed men in the uniform of the Andromedan Empire; these men had 'the distinctive aquiline features of the Andromedan humanoids'. The President of Earth was a male figure, and the Doctor and Jo were sent to the moon where 'prisoners toil in underground workshops'. There they received a prison visitor, the Master posing as a 'Colonel in Earth's security forces' who was there to take them back to Earth. After persuading the

**Above:**  
The Ogrons return - who are they working for this time?

Andromedan Emperor that a third party was provoking conflict, the Doctor became involved in a fight with a human raiding party as the group headed for Earth on an Andromedan ship: 'He grapples with an attacker in ship's airlock, the door of which is hanging open into space. In the struggle the Doctor rips the "human" mask from the attacker's face – it is an Ogron. The Ogron plummets back into space, and is lost.' With only the mask as evidence, the Doctor persuaded Earth and Andromeda to collaborate in a joint mission to the Ogrons' home planet. However, the Master had agents in the expedition who sabotaged the venture and betrayed the party to the Ogrons: 'The Doctor is taken before the Master, who has a Dalek by his side.' Back on Earth, 'If no news is received within the next few hours, the President will be forced to press the War Button.' The Daleks were revealed to be preparing to invade both galaxies, with a war force hidden on another planet. The Doctor created a diversion so the humans and Andromedans could escape, taking the Master prisoner as he and Jo escaped the Ogrons and departed in the TARDIS.

Hulke was commissioned to develop the storyline further on Friday 14 April, with a delivery date for the outline of Monday

1 May, a deadline he duly met. Scripts for *Frontier in Space*, were commissioned swiftly by the production office on Thursday 4 May 1972, with an apparent target delivery set for Monday 3 July 1972. For Episode One, with the remaining five scripts given a deadline of – bizarrely – Saturday 1 July (two days earlier). Hulke delivered Episode Two on Thursday 1 June, Episode

#### Right:

The Earth President attempts to avert war.



One on Tuesday 6 June, a revised Episode One, plus Episodes Three and Four on Thursday 15 June, with Episodes Five and Six coming in on Tuesday 20 June.

The influence for the worsening diplomatic situation between Earth and Draconia (the planet changing from Andromeda during development) in *Frontier in Space* was inspired by the East/West divide of the world, and particularly Hulke's observations of the USSR and the USA. In creating the Draconians, the writer thought of a proud and noble race, akin to the Hapsburgs of the post-Napoleonic era. He also wanted each of the Draconians to have individual characters and motivation (as with the Chameleons and Silurians in his earlier stories *The Faceless Ones* [1967 – see Volume 10] and *Doctor Who and the Silurians* [1970 – see Volume 15]) rather than just becoming another race of identical 'monsters'.

In the scripts, Hulke referred to cargo ship C982 as 'a stubby, plain, workmanlike vessel, old and battered, the equivalent of a tramp steamer'; in its flight deck, the stage directions suggested 'A pin-up girl (eg Jane Fonda in *Barbarella*)' should be visible and that Hardy and Stewart approached their job like 'long-distance lorry drivers'. The script outlined the Draconians as 'basically humanoid in shape, but their faces and heads are dragon-like. Their hands are clawed... They wear military uniform and insignia.' On Earth, the Draconian Ambassador/

#### Connections: Parking concerns

► For the second adventure in a row, the TARDIS materialises in a cargo hold – at the start of *Carnival of Monsters* [1973 – see page 50] the police box appeared in the hold of the

*SS Bernice*. *Frontier in Space* is decidedly lighter on chickens.



Prince 'wears the ornate uniform of a Draconian court official... He is a young warrior, proud and a little arrogant, like all Draconians' and spoke 'in a clear, icy, emotionless voice'. The President is 'an attractive woman in her forties. A strong personality, but still warm and feminine. Nothing 'Womens Lib' about her - that battle was won long ago and she is not the first woman president'; this change of gender for the world leader was suggested by Terrance Dicks in response to the feminist movements of the time. General Williams was 'a handsome, striking man in his mid-forties, a life-long professional soldier, now involved in politics because of his high rank. He is a strong dominant personality, formal and stiff necked, but no fool.' The attackers on the C982 were 'two giant figures, wearing protective masks' which, when removed, showed they were Ogrons.

In the script for Episode Two, the Doctor's escape from the Draconian Embassy saw him encounter 'an astonished Draconian gardener' as he made for the woods. The Doctor escaped over a wall out of the Embassy grounds, and on the outside saw that someone had whitewashed 'DRAGONS GO HOME' on

it. Episode Three originally had different dialogue when the Doctor was brought before the President and Williams; this was changed prior to recording. Another new inmate at the Lunar Penal Colony was originally called Doughty, but the character name was changed to Patel and the Prison Governor was referred to in the script as Stevens; for recreation the prisoners were 'seated holding tiny black boxes, each with a wire to an earpiece: they are listening to talking books'. The Master was originally posing as 'Special Commissioner Masters from Alderberan Four' (later altered to 'Sirius Four'); in Episode Four, Hulke specified that the Master should be reading HG Wells' novel *The War of the Worlds*. When the Doctor went through the spacecraft locker looking for a spacesuit, he too found a book - *Archbold's Interplanetary Law* - and the spacesuit he wore had 'Interplanetary Police' written on the back.

## Drashig and Mutant

Episode Four originally ended with the Draconian Captain telling the Doctor's party that since they had violated Draconian space, "The penalty is death." In the rehearsal script, the Doctor then commented to the Master, "Well, you wanted to start a war, and it looks as if you're going to succeed. How does it feel to be on the receiving end?" At the start of Episode Six, Jo saw the Master turn into a Drashig, Mutant, Sea Devil and Auton. For the Doctor's second spacewalk, Hulke suggested, 'This can be the hull of the Master's spaceship, as seen in... Episode Four but redressed to show the insignia on Williams' ship.'

The second story for the 1972/3 series of *Doctor Who*, *Carnival of Monsters* [1973 - see page 50], had already been

**Left:**  
The Doctor and Professor Dale attempt a prison break.



### Connections: Cameo 1

▶ When Jo is first affected by the hypnosound, she sees a ferocious Drashig. The savage carnivores must have still been fresh in her mind after her encounter with the creatures in previous adventure, *Carnival of Monsters* [1973 - see page 50]. While discussing colonial empires with the Doctor, Jo references the planet Solos. Solos was the Earth colony that the time travellers visited during the events of *The Mutants* [1972 - see Volume 18].



recorded during June/July 1972 directly after work on the 1972 series had been completed. The first intended story of the new series was *The Three Doctors* [1972/3 - see page 12] in which the Doctor's exile on Earth would be lifted. However, Patrick Troughton's acting commitments meant that he would only be available at the end of the year, and so the first serial to be made in the tenth recording block would be *Frontier in Space*, despite the fact that it was to be transmitted third.

Assigned to direct *Frontier in Space* in the summer of 1972 was Paul Bernard. He had handled both *Day of the Daleks* and *The Time*

*Monster* [1972 - see Volume 18] previously, so had experience of the Daleks, Ogrons and the Master; Letts had been impressed with Bernard's work and discussed this opportunity with him at the end of work on *The Time Monster*. One of Bernard's first actions with the script was to tighten up on the space-opera narrative which he found rather slow. Originally Episode One was to have ended with the Ogrons breaking into the C982 and looming over Jo, but this now extended into Episode Two, which in turn required some extra action sequences as padding. Episode Four's climax in the script was the Draconian Captain tearing up the Master's fake identification papers and announcing that the trio on the police ship would be shot for violating Draconian space. Some extra material was brought forward from Episode Five, in turn meaning that this instalment borrowed from the start of



Episode Six. The original end of Episode Five was Williams announcing that if the planet of the Ogrons existed, he would find it.

Make-up was handled by Sandra Shepherd while Cynthia Kljuco was the designer, both on their only *Doctor Who* serials. This would be costume designer Barbara Kidd's *Doctor Who* debut.

Jon Pertwee liked the authentic feel of the Draconians, although they ended up more inspired by the Japanese shogun warriors than the Hapsburgs Hulke had envisaged. This was due to the influence of Kidd and Bernard, with the sizes of the pointed collars denoting the rank of the proud reptiles. The rough designs of the Draconians came from Bernard, who had a notable talent for art and design, and it was also he who suggested that the aliens possess sibilant voices. These design sketches also encompassed other ideas for Barbara Kidd to realise, including the Earth President's robes.

On Monday 31 July, the *Doctor Who* office requested the services of John Friedlander to cast the 'dragon-like' Draconian and Ogron masks. Contrary



to an article in *The Sun*, the Draconian masks were not based on a cast of comedian Dave Allen's head! John Friedlander modelled the heads of the Draconians, taking casts of actors Peter Birrel (Draconian Prince), Lawrence Davidson (Draconian First Secretary) and John Woodnutt (Draconian President), over which he moulded individual latex rubber and silica half-masks. The pockets of air left in the dimples in the mask made the appliances far more comfortable for the artistes involved to wear. The half-masks meant realistic jaw movement for the artistes, with the actors' mouths being made up further with wispy beards shortly before recording or filming.

Although credited to Bernard Wilkie and Rhys Jones, the bulk of the effects work was to be handled by Jones and Ian Scoones.

The work was split so that Jones would handle all the live effects required on location or in studio, such as guns, while Scoones would deal with the miniature spaceship film sequences. Bernard Wilkie supervised and co-ordinated all these activities on the serial.

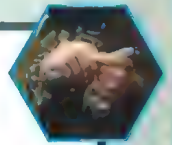
## Moonbase 3

**B**y the time production for the new batch of episodes got underway in August, Barry Letts and Terrance Dicks were actively trying to set up a new drama series which they could move onto in 1973 after four years together on *Doctor Who*. Following their successful liaison with the Royal Navy on *The Sea Devils* [1972 - see Volume 18] in autumn 1971, Letts had hoped to develop a series about the lives of those serving with the Royal Navy. However, this was too similar to a format entitled *Warship* which had been devised by Ian Mackintosh and Anthony Coburn and which was due to enter production at the start of 1973. Instead, Dicks devised a format entitled *Moonbase 3* which was to be an anthology about the lives of those living in a lunar colony in the year 2003, envisaged as one of the BBC co-productions with 20th Century Fox for ABC in America. Having written a pilot script together, by December Dicks and Letts would be commissioning five other scripts, planning to record an initial run of six shows in summer 1973 following work on the 1972/3 series of *Doctor Who*. ■

**Left:**  
The Draconian actors don their reptilian face masks.

### Connections: A what screwdriver?

▶ The Doctor refers, unusually, to the sonic screwdriver as an "ultrasonic" screwdriver. He also reverses the polarity of it in Episode One, a line of easy technobabble favoured by Jon Pertwee. He had previously "reversed the polarity of the neutron flow" in *The Sea Devils* [1972 - see Volume 18]. A new version of the sonic screwdriver was introduced during production of this serial.



# Production

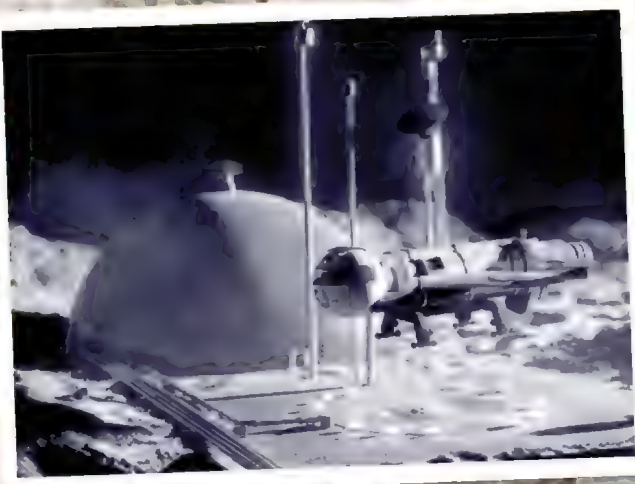
**A**lavish 15 days of modelwork filming for what was being referred to as *Frontiers in Space* had originally been planned to accomplish around 60 shots for the space opera. However, this was first trimmed down to 10 days, and then three of those days were cancelled. The shoot thus spanned various days from Monday 14 to Friday 25 August 1972 at Bray Studios near Maidenhead, supervised by Ian Scoones. Scoones chose Bray as he wished to use a freelance lighting crew. Most of these models had been cannibalised from the Century 21 props that had been purchased by Visual Effects. The only ship built from scratch was the Master's ship, the nose of which was actually a light bulb. The new visual effects assistant, Mat Irvine, also constructed – at very short notice – a second, smaller, version of the ship for sequences with the Draconian Battle Cruiser in Episode Four.

#### This spread:

Location work and model filming for *Frontier in Space*.

These inserts required models for the cargo ship C982 (which used parts of a submarine from *Arctic Adventure*, an episode of the Century 21 series *Joe 90* shot in early 1968, the Ogron spaceship (a bastardised version of the limpet UFO from *Conflict*, an episode of the Century 21 series *UFO* filmed during 1969), the Draconian Battle Cruiser (the rear of which was the rocket featured in another *Joe 90* episode entitled *Most Special Astronaut*), the Earth battle cruiser, General Williams' personal scout ship (adapted from a spaceship featured in *The Man Who Came Back*, another episode of *UFO* made in 1970) and the Master's stolen interplanetary police spaceship 2390. As well as flying upside down from wires, the craft were also seen to dock with each other – such as in Episode One where the C982 was attacked and in Episode Four where the Master's ship was boarded. On this latter occasion it was the Draconian vessel that stayed motionless while the 2390 and the camera moved, although the





'BEACHFIELDS QUARRY IN SURREY WAS USED TO REPRESENT THE OGRON PLANET.'

### Connections: Doing porridge

▶ On locking the Doctor up in Episode Four, the Master notes it's a reversal from the time the Doctor once visited him in prison. This harks back to *The Sea Devils* [1972 - see Volume 18] in which the Master was doing time at Her Majesty's Pleasure on a small island prison after being apprehended by UNIT at the end of

*The Dæmons* [1971 - see Volume 17].



way it was filmed made the stationary ship appear to be making the manoeuvre. A model of the TARDIS was also seen spinning on its vertical axis whilst flying through space, most notably in the concluding shot of Episode Six. Similar shots also appeared indistinctly on the scanner screens of the C982 flight deck in Episode One. When the C982 propelled itself into hyperspace in Episode One, shots of the model against rapidly moving gasses were shown to indicate the massive acceleration, the same effect being used for the scout ship in Episode Six. A model moonscape was constructed for the shots of the Master's craft at the Lunar Penal Colony in Episodes Three and Four. Close-ups of the engines on the 2390 were also constructed to fire

Below:  
Captured by  
the Ogrons!



during the course correction sequence in Episode Four, while Episode Five saw a section of the Ogron ship built in detail to show missiles being fired at the prison ship from an opening hatch.

Location shooting on 16mm film took place for the serial at four different venues during the second week of September, commencing on Sunday 10 with work scheduled from 8.30am to 5.30pm. The Hayward Gallery, opened in July 1968 on London's South Bank, was the place selected by Bernard to be Earth of the year 2540. He considered the concrete buildings and balconies to be ugly and brutal, and vaguely futuristic. Filming took place on the generally quieter day of Sunday since the area could not be closed off to the public. This meant that the crew had to be paid overtime rates. There were also problems persuading the homeless people who inhabited the concrete walkways to move on from their nighttime pitches, with one unfortunate drunken derelict reportedly waking to find an Orgon looming over him.

### South Bank location shoot

**T**he material shot around the South Bank comprised various sequences outside the prison complex. This was the first work of the new recording block for regulars Jon Pertwee and Katy Manning, who had completed *Carnival of Monsters* back in July. Continuity to this previous serial was maintained in the costumes worn by the Doctor and Jo, although Jo was to change to her black karate suit with platform baseball boots prison uniform at the start of Episode Three.

Episode Two's sequences included the Doctor and Jo being escorted by guards, and then the attack on the prison by the





**Left:**  
Peter Birrel as  
the Draconian  
Prince.

Draconians to capture the Doctor, plus the Ogrons' arrival at the end of the segment and their subsequent defeat at the start of Episode Three. Draconian, Earth Security weapons and the Ogrons' neuronic stun guns were all seen to fire flash charges, with the battle later having sound effects dubbed over it. When an Earth guard saw the Ogrons change into Draconians because of the hypnosound, an image of an Ogron faded to that of a Draconian in the same position.

BBC publicity photographs were taken to emphasise both the return of the Ogrons and the new creatures, the Draconians. On this occasion, a couple of the more muscular Ogron extras were recruited by Bernard from the Prisoner's Aid Society. For these sequences and those at Reigate, the Ogrons had their sash belts fitted incorrectly down one side of their tunics instead of diagonally across their chests.

Monday 11 September saw the cast and crew head to Beachfields Quarry operated by the Fullers' Earth Union Ltd on the outskirts of Reigate in Surrey for a two-day shoot; this was planned for 9.15am to 5.30pm on the Monday and then 9.30am to 5.30pm on the Tuesday. The quarry was used to represent the Ogron planet in material shot for Episodes

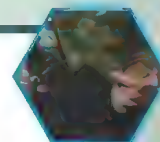
Five and Six, and required the presence of Jon Pertwee, Katy Manning (now clad in black karate gear), Roger Delgado, Peter Birrel and Michael Hawkins (playing General Williams) plus a variety of Ogrons and Earth guards; the guards were armed with guns which had previously appeared in the ITC TV movie *Madame Sin* filmed in summer 1971. This filming marked Delgado's return to the programme after his last appearance as the Master, recording *The Time Monster* four months earlier. Since then he had been very busy on radio, recording editions of *Midweek Theatre*, *Saturday Night Theatre* and *Morning Story* and also making appearances on *The Ken Dodd Show* on Radio 2. He had also taken part in a lavish BBC-Universal co-production of *The Adventures of Don Quixote* which filmed for six weeks in Spain from the end of June 1972.

Michael Hawkins was cast because he was an old friend of Paul Bernard's; he had featured regularly in BBC1's scientific drama *R3* as Philip Boulton, and Bernard had been a director on the show in 1965.

There was a great deal of noise in the vicinity of the gravel pits though, meaning that the bulk of the footage had to be redubbed later during recording at

Television Centre. On the first day, the Master's group arriving on the planet and the Ogrons ambushing the Doctor's party was shot. One disappointing aspect of the filming at Reigate for Bernard's team was the Ogron-eating monster, a giant lizard which featured heavily in Hulke's script for Episode Six. The rubber-coated non-reptilian prop – operated by assistant floor manager John Bradburn –

### Connections: Escape plan



▶ The Doctor uses a string file to saw away the door of the cage on the Master's ship. This was a new gadget introduced in *Carnival of Monsters* [1973 – see page 50] as an alternative to the sonic screwdriver when it was revealed the device didn't work on conventional locks.



**Above:**  
A shock  
appearance  
from an  
old enemy!

was a misshapen blob, which it transpired could do little apart from sitting on a rock outcrop and wobble. During editing, its appearance was reduced to a single, very brief shot. The creature was also due to appear again in studio, seen as an illusion conjured up by the Doctor at the end of Episode Six. Concerned about the prop, Letts advised Bernard to pre-film these inserts as well on location; the director ignored this advice, adamant that he would be able to achieve the scripted sequence.

The BBC's three remaining Daleks appeared in the film sequences shot on Tuesday 12, these being the two dark grey casings and one gold casing modified for *Day of the Daleks*. These only appeared briefly, silhouetted at the top of a rocky outcrop looking down upon the Doctor's party in Episode Six. When the Daleks fired at the Earth soldiers, there was a nearby explosion, and during

recording in studio the image was inverted to a colour negative to show the effect of their guns. The Dalek ship was not seen landing on-screen, and was represented by dust being blown at the Doctor's party.

## Draconian Embassy

A private house in Fitzroy Park on Highgate Hill was used on Wednesday 13 September to film the short chase sequence in the gardens of the Draconian Embassy for Episode Two. This cold day's work comprised only one scene requiring Jon Pertwee plus extras as Earth guards and Draconians. The location had been suggested in Hulke's script as one of the more futuristic home designs in the area of Hampstead where he lived. Bernard settled on the house of fellow BBC director Naomi Capon, whose husband was an architect and had designed a suitably modern-looking dwelling in 1964.

Stage 3A of the BBC's television film studios at Ealing was used for the spacewalk sequences in Episodes Four and Six between 9.30am and 5.30pm

### Connections: Well read

▶ During the journey to the Ogron planet, the Master reads *The War of the Worlds* by HG Wells [1866-1946]. The story was first serialised in 1897 in *Pearson's Magazine* in the UK and in *Cosmopolitan* in the United States. It first appeared as a hardback novel volume in 1898.



on Thursday 14 September. Jon Pertwee donned a basic spacesuit costume that included the helmet worn by one of the aliens seen in *Mission to the Unknown* [1965 – see Volume 6] and *The Daleks' Master Plan* [1965/6 – see Volume 6], now minus breathing tube and head antennae. These sequences were performed, in part, using Kirby wires, making the Doctor appear to float in space. A large section of a spacecraft hull was created on the sound stage, including two entrance hatches – one set in the craft's side, one in the top – and a removable panel section. For the Episode Four scenes, the craft was decorated with the Sirius 4 symbol and marked SZ-1 (despite the fact that the craft's number was 2390). A special set of oxygen cylinders were rigged up on Pertwee's back to emit a visible gas jet, and show the Doctor propelling himself back towards the hull when he drifted into space.

In Episode Six, Pertwee wore a different-coloured spacesuit but spacewalked around the same ship, now without the Sirius 4 logo and with a triangular emblem obscuring the SZ-1 decal, since the ship



was now supposedly General Williams' scout ship. The removable panel where the Doctor worked on the drive outlet was later seen to have blue electrical flashes set off inside it, and in the final sequences caught fire completely.

With location work completed, the cast began rehearsals for the first recording block on Monday 18 September at the BBC's Acton Rehearsal Rooms. Joining the cast as Kemp was Barry Ashton, who had been a bit-player in *Doctor Who* for some years with his credited roles being as a Scientist in *The Moonbase* [1967 – see Volume 9] and as Procter in *The Time Monster*, the latter also directed by Bernard. Playing the President was Czechoslovakian-born Vera Fusek, who had enjoyed a career in film and television back to the mid-1950s; Fusek was a friend of Anne Rushworth (Paul Bernard's wife) who was then extremely ill, paralysed by tuberculous meningitis. Ray Lonnen, playing Gardiner, had appeared in series such as *The Saint* and a stint as Det Sgt Wilmot in Granada TV's *Holly* during 1972. He had just begun a series of semi-regular appearances as Det Sgt Moffat in *Z Cars* when he worked on *Frontier in Space*, and had worked with Paul Bernard on the ATV soap *Market in Honey Lane* and its reformatted *Honey Lane* incarnation. Bernard had also previously directed John Rees in *R3* and Lawrence Davidson in ATV's *Virgin of the Secret Service*, and James Culliford in *Market in Honey Lane*. *Frontier in Space* was to be Culliford's last acting job as he suffered a debilitating stroke shortly afterwards.

Episodes One and Two of what was now titled *Frontier in Space* were recorded

### Connections: Kindly uncle



▶ Jo mentions how her uncle had got her the job at UNIT – events first referenced in Jo's début story, *Terror of the Autons* [1971 – see Volume 16], which led to her taking on the role of the Doctor's lab assistant.

**Left:** The Doctor could never find a helmet that fitted.

in Studio TC4 at BBC Television Centre over Monday 2 and Tuesday 3 October 1972 respectively.

Episode One was scheduled on the first evening from 8pm to 10pm, with camera rehearsals starting at 11am. The main set for Episode One was the interior of the C982 which had a large open area including cell, cargo bay and airlocks, as well as slightly raised balconies around the bay in which the TARDIS appeared. The Doctor's ship was not seen materialising on screen, but the sound of its arrival was heard throughout the cargo vessel. The cargo bay also had a yellow Colour Separation Overlay (CSO) window, into which a rippling image of the Ogron craft seen by Jo was placed. The airlock door was a polystyrene prop through which the Ogrons could burn their way into the ship. One of the Ogron extras was to have been Dave Prowse, but he was replaced by Bruce Wells.

The bridge of the C982 had banks of flashing and rotating lights to the right of its main console, which housed two monochrome monitors. The left hand of

these was used to feed in images from another studio camera, such as the fake Draconian space pilot and later Gardiner, the battle cruiser captain. The right hand one had pictures relayed from a telejector of the specially shot model footage, such as the attacking spaceship and the travelling TARDIS.

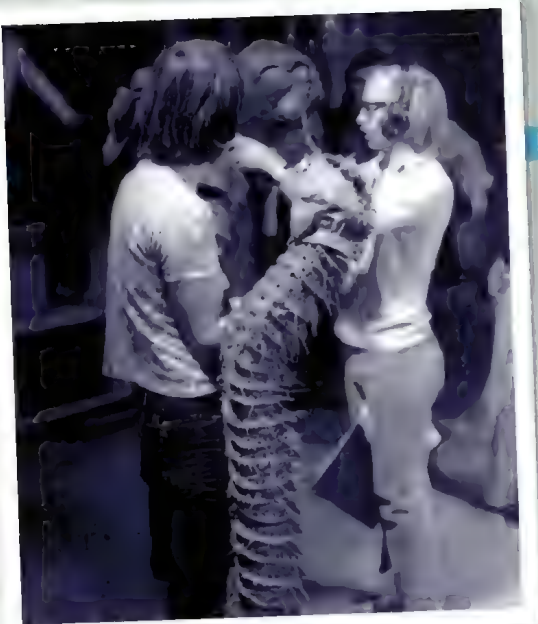
The effect of the hypnosound on Hardy was shown from the crewman's point of view by starting with a shot of the Doctor through a Vaseline-coated lens, zooming in on the actor, and then a cut to a similar shot of a Draconian which the camera zoomed out from. Jo initially saw Hardy as a Drashig, with one of the puppets from *Carnival of Monsters* being used again in the studio. Vaseline on the camera lens was used in all instances for the transformation sequences.

The establishing shots of Earth were achieved by a slide caption of Earth, and then a shot of the Congresso Nacional constructed in the Brazilian capital of Brasilia in the late 1950s. The President's large, white office had one wall dominated by a yellow CSO screen, on which were

#### Below:

Rehearsals for *Frontier in Space* - spot the missing bow tie.





shown the newscasts from another camera. For personal communications, a small monochrome globe television was positioned near the President's desk, again with other camera images fed into it. For her role as the President, Vera Fusek had a turquoise dress made specially for her which she kept after the end of production.

Recording overran by 17 minutes on this first evening due to the demands of the visual effects sequences. A photocall was held to take shots of the President, Draconians, Williams, Jo and the crewman.

## Episode Two

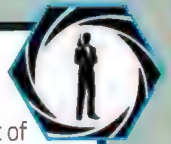
**E**pisode Two was recorded on the following evening, with work scheduled to run from 7.30pm to 10pm. In addition to the sets used for Episode One, this studio session required the addition of the prison cell and corridor, and the Draconian Embassy room. The latter was a spartan set, again with a globe television and large French windows backed by cycloramas of gardens. A short action sequence was devised for the Doctor's escape as Pertwee propelled himself backwards over the chair he was seated in and fled through the windows. Another action sequence at the end of the episode had two Ogrons smashing their way into the Earth prison centre through a lightweight prop door.

Rehearsals back at Acton for Episodes Three and Four began on Wednesday 4 October. Roger Delgado now returned to join the team, along with some other guest artistes who had previously appeared in *Doctor Who*. Richard Shaw, cast as Cross, had earlier starred as Governor Lobos in the last three episodes of *The Space Museum* [1965 – see Volume 5] and had worked with Paul Bernard on the ATV soap *Emergency Ward 10*. Caroline Hunt, who featured briefly as a technician had appeared as Danielle in *The Reign of Terror* [1964 – see Volume 3].

Playing Patel was Indian-born Madhav Sharma who had featured in the BBC soap *The Newcomers* as Paul Bose and had acted alongside Barry Letts in an episode of *The Indian Tales of Rudyard Kipling*, *The Bronckhurst Divorce Case* in 1964. The role of Sheila went to Luan Peters, who had previously appeared in *The Macra Terror* [1967 – see Volume 10] under the name Karol Keyes; she had recently worked with Bernard on the Granada soap *Coronation Street*. Bernard had also previously directed Harold Goldblatt in *Emergency Ward 10* and Karol Hagar in *Londoners* and *R3*. Dennis Bowen, playing the Prison Governor, was an old friend of Pertwee's from their rep days in Brighton in 1938.

Episode Three was recorded on Monday 16 October from 8pm to 10pm, with Episode Four recorded the following day from 7.30pm to 10pm. Once again, *Doctor Who* was billeted in Studio TC4 at Television Centre. Episode Three made use of 16mm stock footage of the student unrest at the University of Tokyo in 1969 to depict riots

### Connections: Grant, Jo Grant



▶ Jo bemoans the lack of glamour working in the intelligence services and how it isn't full of dinner parties and "terrific-looking James Bond types". James Bond is the secret agent created by Ian Fleming, the books being the basis for the hugely popular film series. Roger Moore had been cast as the new Bond in mid-1972 as *Frontier in Space* was being developed.

**Left:**  
The crew prepare a Mutt and Drashig for their close-ups.

**Right:** Jon Pertwee and Roger Delgado watch the Daleks from a safe distance.



in Tokyo, eight feet of which was shown on the President's CSO screen, displaying global feeling against Draconia. Beneath this were scrolled subtitles in magnetic lettering. Later in the episode, the Master's criminal records of the Doctor and Jo Grant were seen in playback, comprising specially taken 'mug shots' of Jon Pertwee and Katy Manning, plus pages of text in magnetic lettering about crimes such as evading the payment of interplanetary tax.

### Mind probe

**T**he mind probe room had a monochrome monitor placed in one wall, on which were shown firstly wave traces monitoring the Doctor's levels of truth, and then a montage of scenes showing the Ogron's attack on the C982 from Episode One. The oscilloscope traces were then superimposed in red over the Doctor's face until the overworked machine blew a fuse; the probe placed on the Doctor's forehead was a modified toy roulette wheel. The main hall of the Lunar Penal Colony was redressed as different detention areas and had a large window section looking out onto a painted moonscape backdrop. The airlock set included a gauge mounted on the wall

with a rising column as the air pressure fell at the end of Episode Three. In some documentation for the serial, the Police Governor was named as Stevens, although all references to this were removed from the final versions of the two episodes in which he appeared.

For work on Tuesday 17 October, the set for the Master's police ship, due to be seen in both Episodes

Four and Five, was used for the first time. This was largely a redressed version of the flight deck and cargo bay from the C982, this time with model film shown on the left screen and the right acting as a monitor camera trained on the Doctor and Jo's cage. The deck also had a small roof hatch, through which the Doctor entered after his space walk. When the Master set course for the Ogron planet, the course coordinates were inputted on a number bank set into the control panel. To effect an escape from the cage, the Doctor used the small saw secreted in his right boot that had been introduced in *Carnival of Monsters*, and made reference to the fact that he had had the sonic screwdriver taken from him at the lunar colony. The Master's homing device which sent a signal to the Ogrons was a small gold box with a flashing battery light.

Stock footage from NASA of a rocket's lift-off jets was used as the Master took off from the moon, followed by authentic Apollo mission material as the ship passed over the lunar surface. Again, a BBC photographer was on hand for Episode Four's recording to take a set of monochrome publicity stills on the airlock and spaceship cell sets.

Another two weeks of rehearsals began on Wednesday 18 October at Acton, leading up to the final two-day recording session. Appearing as the Draconian Emperor in Episode Five was John

#### Connections: You will obey...

- ▶ The Master tries to hypnotise Jo, as he had done on their very first meeting all the way back in *Terror of the Autons* [1971 - see Volume 16]. He was remarkably more successful on that occasion than he is here.



Woodnutt, who had previously featured as Hibbert in *Spearhead from Space* [1970 – see Volume 15]. The Draconian Messenger in the same instalment was played by Ian Frost who had been Baccu in *The Ark* [1966 – see Volume 7]. Three very tall actors were found by Bernard to play the principal speaking Ogrons. Stuntman Rick Lester had played an Ogron before in *Day of the Daleks*, and was joined by Stephen Thorne and Michael Kilgarriff, both of whom had previous roles in *Doctor Who*. Thorne had been Azal in *The Dæmons* [1970 – see Volume 17] while Kilgarriff played the Cyberman Controller in *The Tomb of the Cybermen* [1967 – see Volume 10]. Bernard retained two of his Dalek operators from *Day of the Daleks* in the form of John Scott Martin and Murphy Grumbar, the new recruit being Cy Town – an extra on *Doctor Who* for some years who had first operated a Dalek on the children's magazine programme *Blue Peter* in late 1971. Unhappy with the vocal tones of Peter Messaline and Oliver Gilbert from *Day of the Daleks*, Bernard sought somebody else to handle the Dalek Voices.

Barry Letts suggested Michael Wisher, an actor who had appeared in the series several times, and whom Letts had directed in *Terror of the Autons* [1971 – see Volume 16] and *Carnival of Monsters*.

Because the demands on make-up resources were high for Episode Five (due to the large number of Draconians), it was decided to make the last two episodes in reverse order, with Episode Six recorded from 8pm on Tuesday 31 October, and Episode Five finishing the serial from 7.30pm on Wednesday 1 November. The last two minutes of Episode Five, featuring Jo and the Master in the Master's secret base were, however, recorded along with Episode Six on the Monday.

The recording of Episode Six was attended by a team from Polystyle Publications, who at the time were licenced to run a *Doctor Who* comic strip in *TV Action + Countdown* (latterly *TV Action*). The editor, Dennis Hooper, had struck up a good working relationship with Barry Letts' team, and many photographs were taken during

Below:  
Behind you



rehearsals and recording of the instalment for use in future issues.

For Episode Six, the Master had a small console area near the TARDIS in the base set, including his short-range radio set and a monochrome monitor while awaiting the arrival of the Doctor's party. Williams' scoutship was a more radical redress of the C982 flight deck, including a window placed between the two screens in which an explosion was detonated during the Draconian attack. The Ogron cell area was a slightly raised set with earth piled on the floor, allowing Jo to dig her way under the bars and escape. At the end of the nearby corridor in the base was a wall painting of the Ogron-eating blob monster seen in the film sequences; this was to appear in the corridors as an image of how the Doctor appeared to the terrified Ogrons. In the final cell scene, the Doctor appeared as the Gold Dalek, with Pertwee's voice being modulated to order the Ogron guard to obey him and open the cage. All three of the existing Daleks were used in studio, still looking as they did in *Day of the Daleks*;

since the filming, the Gold Dalek had featured on the BBC1 show *Bruce Forsyth and the Generation Game* broadcast on Saturday 23 September 1972.

There were still disagreements between Letts and Bernard over the Ogron monster in Episode Six. In the end of the original version of the serial, after the Draconian Prince and General Williams left, they were captured by Ogrons and brought back as the Master confronted the Doctor. The Doctor then activated the Master's hallucinatory box

**Connections:  
Cameo 2**

▶ At the start of Episode Six, the Master's demonstration of the black hypnosound box to Jo allowed the production team to have some cameos of old monsters. A Drashig reappeared, as it had in Episode One, followed by camera fades to shots of a Mutt from *The Mutants* [1972 - see Volume 18] and a Sea Devil from *The Sea Devils* [1971 - see Volume 18].



to create an image of the Ogron monster. The Ogrons panicked, and in the chaos one Ogron knocked the Doctor aside as the Master fired at him. The Master ran off, and the Doctor sent Williams and the Prince after him. Jo asked, "Aren't we going home?" to which the Doctor explained, "I'm afraid not, Jo. We're going after the Daleks." They left in the TARDIS.

However, Letts was unhappy with this resolution, mainly because of the unsuccessful monster. Overnight, Terrance Dicks restructured the end of Hulke's serial in accordance with rewrites he was performing on Terry Nation's Dalek scripts to show an injured Doctor, left alone by Jo when she went for help. A new TARDIS scene ending for *Frontier in Space* Episode Six would have to be recorded and edited in at a later date.

The next day, Letts asked Paul Bernard to record new shots using the Ogron citadel set to link into the next serial which, it was planned, would save time and money; this was planned to take 15 minutes to record at the start of the evening. Bernard later recalled that during the original recordings







when he was running out of time, he had been asked to record additional TARDIS interior scenes for both the end of his serial and the start of *Planet of the Daleks* – although these sequences had neither been expected nor rehearsed.

For recording on Episode Five (originally planned for recording on Monday 30 October) the following evening, the bridge of the Ogron's raiding ship was featured, again complete with black-and-white monitor on which other spacecraft and the Master's homing signal were displayed. The Draconian throne room also made a prominent appearance in this instalment only. Recording in studio overran by

23 minutes, part of which was taken up when a caption scanner broke down while recording the credits for Episode Two and also by the revised conclusion to Episode Six recorded at the start of the evening.

Paul Bernard was now approached to help set up a new science-fiction series for Thames Television. Entitled *The Tomorrow People*, this was intended for a children's audience and entered production early in 1973; he would again cast John Woodnutt in this as an alien.

During production of *Frontier in Space*, Roger Delgado discussed the Master's future with Barry Letts. Delgado was concerned that his semi-regular appearances on *Doctor Who* were causing him to lose work elsewhere, since casting directors believed he was working full-time as the Master. It was decided that the Master would appear in one further story and go out with a bang as Delgado wanted, rather than be allowed to fade away. As a result of this, Letts engaged in talks with writer Robert Sloman in December 1972 about a serial for the following series, an ambitious story at the end of which the Master would appear to have sacrificed his own life to have saved the Doctor, indicating a true affection for his adversary that overcame his evil nature. This storyline – *The Final Game* – was commissioned on Thursday 15 February 1973. ■

**Left:**

Jon Pertwee prepares for a take on the President's office set.

**PRODUCTION**

**Mon 14-Fri 25 Aug 72** Bray Studios:

Model Filming

**Sun 10 Sep 72** Hayward

Gallery, Belvedere Road, London

[Prison]

**Mon 11-Tue 12 Sep 72** Beachfields

Quarry, Redhill, Surrey [Ogron Planet]

**Wed 13 Sep 72** Fitzroy Park, Highgate,

London [Draconian Embassy]

**Thu 14 Sep 72** Ealing Film Studios Stage

3A: Spacecraft Hull

**Mon 2 Oct 72** Television Centre Studio 4:

Episode One

**Tue 3 Oct 72** Television Centre Studio 4:

Episode Two

**Mon 16 Oct 72** Television Centre Studio

4: Episode Three

**Tue 17 Oct 72** Television Centre

Studio 4: Episode Four

**Tue 31 Oct 72** Television Centre

Studio 3: Episode Six; Cliffhanger

for Episode Five

**Wed 1 Nov 72** Television Centre Studio 3:

Episode Five

**Mon 22 Jan 73** Television Centre Studio

4: Episode Six; New Ending; TARDIS

# Post-production

**E** editing on the serial took place from Friday 3 November. To avoid having to rehire additional cast for a remount, Dicks framed a sequence that required only the TARDIS control room, a set that was being used in *Planet of the Daleks* anyway. On Monday 22 January 1973, David Maloney's team recorded just under a minute of material for *Frontier in Space* Episode Six that would also act as a reprise for Episode One of their serial. This was later edited into the master tape (along with the model shot of the TARDIS spinning on its way) on Tuesday 6 February. The edit now meant that the Master and Ogrons simply seemed to vanish, leaving the Doctor and Jo outside the TARDIS. In the new control room sequence, Katy Manning's hair was slightly shorter, and the wound on Jon Pertwee's head looked different.

**Below:**  
Jo is menaced  
by a Draconian.



During editing, the first scene of Episode Three was drastically reduced for timing reasons, eliminating a key background scene and reducing the character of Sheila, the President's assistant, to merely that of a walk-on who massaged the President while she talked to her secretary. In the complete version of the scene, Sheila had discussed the origins of the tensions between Earth and Draconia with the President. During this it was revealed that the young General John Williams had destroyed a Draconian battle cruiser in a blast from his own craft's exhaust rockets.

## Dick Mills

**I**n Episode Six, prior to the news material with Congressman Brook, a newsreader was to have appeared, announcing that two more Earth cargo ships had been boarded by Draconians, with one of them being destroyed. This deletion meant that Canadian actor Bill Mitchell's appearance was omitted from the final programme, but he retained his credit. For *Frontier in Space*, Dick Mills of the BBC Radiophonic Workshop fully took over the task of producing the sound effects for *Doctor Who* from Brian Hodgson, who had been on the show since it began. Mills had already trailed Hodgson since *The Mutants* [1972 - Volume 18] but now Hodgson had left the Workshop to set up his own recording and electronic music studio. Richard Mills had joined the BBC in 1956 after serving as a wireless mechanic in the RAF and working in insurance. After being a recording engineer at Broadcasting House, he moved to the fledgling



Radiophonic Workshop in 1958, where he had worked on a number of science-fiction productions including *Quatermass and the Pit*. He had also contributed to *Doctor Who* over the years, including helping composer Dudley Simpson to realise some of his electronic scores and Delia Derbyshire to create the famous theme tune.

Assigned to the serial at the start of September 1972, Mills enjoyed an immediate rapport with Simpson. At this time, the incidental scores were a mixture of Simpson's conventional music, with electronic elements added at the Workshop. The two seemed to share a common language when discussing new forms of sound, and set the foundations for a successful six-year partnership on the series.

Simpson was asked to provide the music for *Frontier in Space* on Friday 8 September 1972. The 48 minutes of score (including a reprise of Simpson's 'Master Theme') was recorded by five musicians – playing two French horns, a tenor sax, a clarinet, a contrabass clarinet, timpani, cymbals, electric piano, electric organ, guiro and metallic vibraslap – at Lime Grove from 2.30pm to 5.30pm on Thursday 16 November and then between the same times on Monday 27

November 1972, Tuesday 5 December 1972 and Thursday 11 January 1973. Electronic elements were added at the Radiophonic Workshop on Tuesday 28 and Wednesday 29 November, Wednesday 6 and Thursday 7 December 1972, and Friday 12 and Monday 15 January 1973. Episode Five was then reedited with a shorter reprise on Monday 1 January 1973.

Dubbing took place during January, and the episodes had the rejected 'Delaware' version of the theme replaced, apparently during the studio recording for *Planet of the Daleks* on Monday 19 February. The closing credits for Episodes Two and Six were recorded with *Planet of the Daleks* on Tuesday 20 February. An oversight resulted in an incorrect cast list appearing on the closing credits for Episode Two. Instead of using a caption slide to credit Lawrence Davidson and Timothy Craven for their roles, another slide used in Episode One crediting Louis Mahoney and Roy Pattison appeared instead, although their characters only featured in the opening instalment. ■

### Connections: He's so Masterful

▶ The Master's claim that "my strength is as the strength of ten because my heart is pure" comes from the poem *Sir Galahad* written by Alfred, Lord Tennyson and first published in 1842.



**Left:**  
"Thank you, Miss Grant. We'll let you know."

**Below:**  
"Mayday! Mayday! Bow tie missing!"



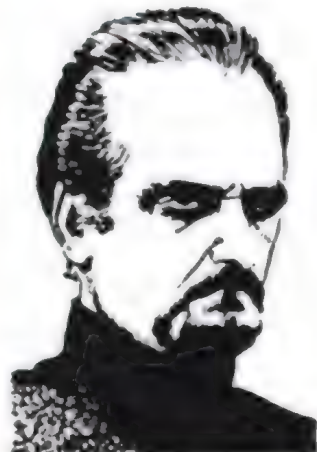
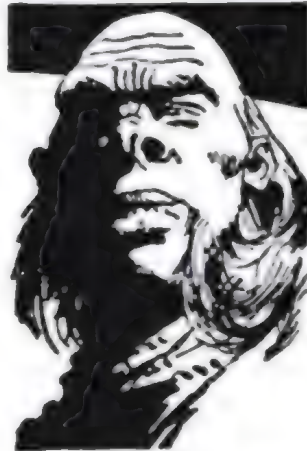
# Publicity

- ▶ To accompany the programme listings in *Radio Times* were six pieces of black-and-white line artwork by Frank Bellamy. In sequence these showed a Draconian, an Ogron, an Earth guard, the Master, another Draconian and a close-up of the Doctor.
- ▶ Additional publicity for the serial came in an edition of *The Sun* on Saturday 3 March, in which an article entitled *Doctor Who's Great Green Monster*

*Machine* covered John Friedlander's creation of the Draconian masks as a time-saving device for make-up supervisor Sandra Shepherd.

- ▶ Two Daleks featured on the BBC Wales programme *Nol Mewn 5 Munud*, a children's light entertainment show screened on Monday 19 March to viewers of BBC1 Wales; the Daleks were operated by Frank Lincoln and Mici Plwm.

**Right:**  
Frank Bellamy's  
illustration for  
*Radio Times*.



# Broadcast

- ▶ *Frontier in Space* was transmitted at 5.50pm over six consecutive Saturdays from 24 February 1973.
- ▶ The BBC Programme Review Board discussed Episode One on Wednesday 28 February, commenting that it was “a good start to another good story”. However Monica Sims, the head of children’s programmes, pointed out that *The Sunday Times* had recently published a survey in which *Doctor Who* was among several programmes seen by youngsters which was criticised for violence. The following week, Andrew Osborn – head of drama series – said that he had tuned in for the first time in a while and found Episode Two to be “remarkably good”. Episode Five was praised by Ronald Marsh, head of drama serials, who felt that *Frontier in Space* had excellent production values.
- ▶ The viewing figures were generally lower than those for the first two adventures of the 1972/3 series, but still reasonable. Around the ITV regions, *Frontier in Space* was being scheduled against the sitcom *Doctor at Large* (LWT/Border), Western drama in *Bonanza* (ATV/HTV/Scottish) and *The Big Valley* (Granada), jungle escapades with *Tarzan* (Southern/Westward/Anglia) and shows like *It Takes a Thief* (HTV), *Riptide* (Tyne Tees/Yorksire/Anglia) or *UFO* (Grampian/Yorkshire/Tyne Tees) and *The Beverly Hillbillies* (Ulster).



- ▶ On Saturday 23 June issue 123 of the Polystyle comic *TV Action* – which was then running a *Dr Who* comic strip – published a letter from N Turner, who wondered how the spaceship caught fire in Episode Six when there’s no oxygen in space. The editor’s reply attempted to convince the young critic that they had merely seen a shower of incandescent sparks!
- ▶ An Audience Research Report issued on Friday 27 July summarised comments from 170 viewers of Episode Six. Although the serial had been seen as dull, the appearance of the Daleks had given it a much-needed boost. Pertwee, Manning and Delgado were singled out for good performances. The show as a whole was felt to be an “enjoyable piece of fantasy”.

**Above:**  
“Don’t look now, but I think we’re being watched...”

## FRONTIER IN SPACE



**Above:**  
The cast during  
rehearsals for  
Episode Five.

▶ *Frontier in Space* was purchased as a black-and-white print by ABC Australia, where three cuts had to be made before it could be shown with a 'G' rating in October 1973. Episode One lost a quick shot of an Ogron looming up over Jo, Episode Five had Jo being kidnapped by the Ogrons shortened, and the final instalment had the montage of Drashig, Mutt and the Sea Devil deleted from the start of the programme. Other overseas sales included Singapore, Hong Kong, the United Arab Emirates, Brunei, Gibraltar and Saudi Arabia up until 1978. A package of all 24 Jon Pertwee stories, including *Frontier in Space* was offered for overseas sale in 1985. At this time it was taken by the United States, where it was syndicated as a TV movie of two hours, 15 minutes duration. New Zealand finally debuted the serial in spring 1986, with Canada broadcasting the serial in the 1990s.

▶ Between 1976 and 1978, the original two-inch videotapes of *Frontier in Space* Episodes One, Two, Three and Six were wiped by the BBC, although a complete set of 16mm black-and-white telerecordings produced for overseas sales had been retained. Then, during the summer of 1983, ABC Australia returned its two-inch colour videotapes to the BBC Film and Videotape Archive to complete the serial. On Saturday 29 October 1983, *Frontier in Space* Episode Six was shown at the National Film Theatre on London's South Bank as part of the Third Doctor's 'Selected Gems' in the two-day event *Doctor Who – The Developing Art*. It was also screened as part of a festival at the Bradford Playhouse on Saturday 25 October 1986 and at the Derby Metro as part of the *Fantastic Cinema* event on Saturday 13 May 1995.

- ▶ *Frontier in Space* was screened episodically and as a compilation on UK Gold from August 1993, and on BBC Prime in August 1996.
- ▶ *Frontier in Space* was Roger Delgado's final appearance as the Master in *Doctor Who*, the proposed final confrontation for the following series never coming to pass.
- ▶ After *Frontier in Space*, Roger Delgado had continued to undertake considerable radio work including *The Importance of Being Earnest*, *The Barchester Chronicles* and the sitcom *Parsley Sidings*, as well as narrating editions of *Seeing and Believing* and *The World About Us*. He had filmed an episode of the ITC film series *The Zoo Gang* and his next television role was the French/German mini-series *La Cloche Tibétaine (The Tibetan Bell)* in which he was featuring in the fourth instalment, *L'Escadron d'Or*. During shooting in Turkey on Monday 18 June 1973, he was travelling by chauffeur driven car to the location along with two technicians. To make up for lost time, the chauffeur drove rapidly along the roads to the film crew based at Nevsehir. The car, travelling too fast, spun off a bend in the road and

crashed into a ravine. Delgado and a Turkish technician were killed. The actor was 55. Katy Manning – who had had dinner with Delgado only a couple of days earlier – was shocked to see the announcement of his death on a newspaper stand reading *Doctor Who Star Killed* which she initially believed referred to Jon Pertwee. Delgado's widow, the Persian model Kismet Shahani, was reported to be staying with the Pertwee family following the shock of her husband's death. "I introduced them 16 years ago. We were all very close," explained Jon Pertwee to Martin Jackson in the *Daily Express*.

**Below:**  
The Doctor does porridge on the moon with Professor Dale.



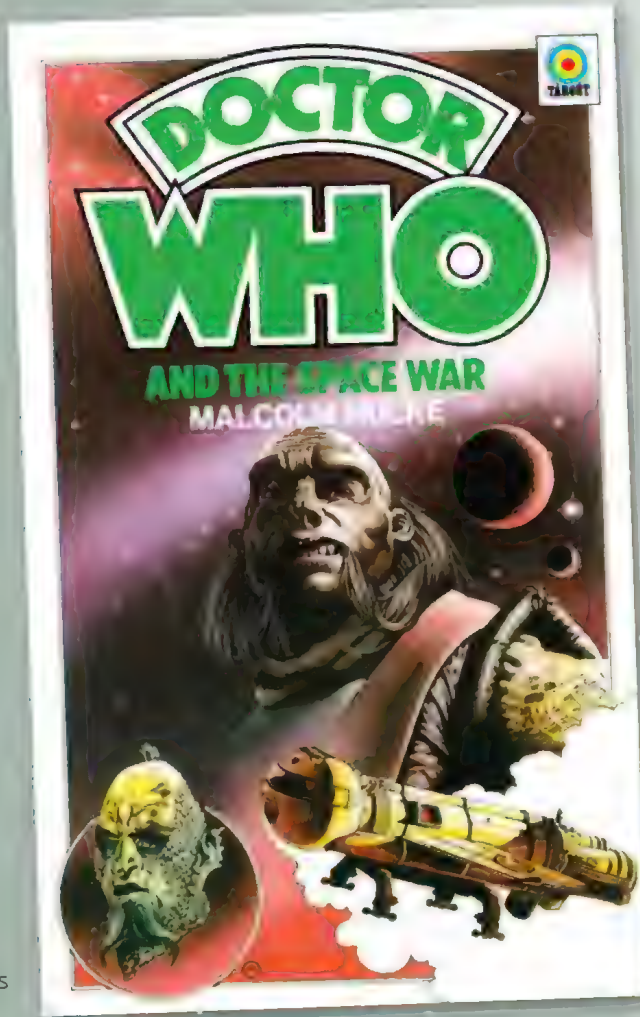
**ORIGINAL TRANSMISSION**

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
<b>Episode One</b>	Saturday 24 February 1973	5.50pm-6.15pm	BBC1	23'17"	9.1M (32nd)	-
<b>Episode Two</b>	Saturday 3 March 1973	5.50pm-6.15pm	BBC1	24'10"	7.8M (53rd)	-
<b>Episode Three</b>	Saturday 10 March 1973	5.50pm-6.15pm	BBC1	24'00"	7.5M (57th)	-
<b>Episode Four</b>	Saturday 17 March 1973	5.50pm-6.15pm	BBC1	23'35"	7.1M (55th)	-
<b>Episode Five</b>	Saturday 24 March 1973	5.50pm-6.15pm	BBC1	23'57"	7.7M (57th)	-
<b>Episode Six</b>	Saturday 31 March 1973	5.50pm-6.15pm	BBC1	24'44"	8.9M (40th)	-

# Merchandise

**Right:**  
Colin Howard's  
cover for the  
video release.

**H**ulke novelised *Frontier in Space* as *Doctor Who and the Space War*, published simultaneously in hardback by Allan Wingate and paperback by Target/Wyndham in September 1976. In the adaptation, Hulke changed various elements of the serial, shortening the material set in the Lunar Penal Colony, renaming the character of Patel back to Doughty, retaining the Ogron-eating lizard and again changing the ending of



**Right:**  
Novelisation  
cover by Chris  
Achilleos.

the serial. The cover was a painting, by Chris Achilleos, by dominated by an Ogron. The book was reissued with a light blue logo in 1980, and latterly was released as Book No. 57 in the Target library. *Doctor Who and the Space War* was also one of three novelisations included in the hardback volume *The Doctor Who Omnibus* from Book Club Associates in 1977. The novelisation was released as a BBC Audiobook in February 2008, read by Geoffrey Beevers, with the book's original cover art from Chris Achilleos.

A Draconian was one of the many monsters depicted in the sets of *Doctor Who* card figures to be found in packets of the Weetabix cereal from April to June in 1975.

Incidental music from Episode One was included on Silva Screen's four-disc set *The 50th Anniversary Collection* in December 2013 and on the 11-disc *Doctor Who: The 50th Anniversary Edition* in September/November 2014 with the additional track of special sound, *Hyperspace Jump*.

A BBC Video special of *The Pertwee Years* was made available on VHS in March 1992. Written and produced by John Nathan-Turner, and presented by Jon Pertwee, it contained Episode Seven of *Inferno*, Episode Six of *Frontier in Space* and





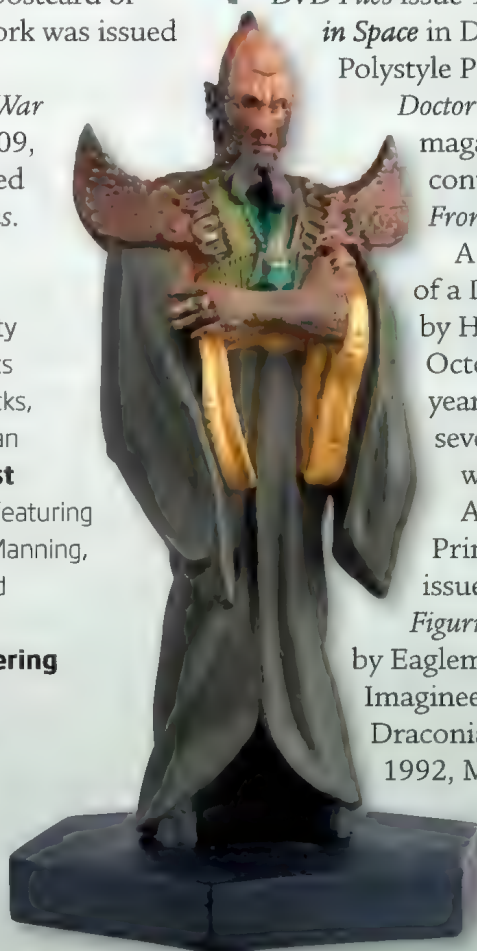


Episode Five (in black and white) of *The Dæmons*.

The BBC Video of *Frontier in Space* was released in August 1995. The double tape, with a cover by Colin Howard, came with a postcard and featured an untransmitted version of Episode Five. A postcard of Colin Howard's video artwork was issued by Slowdazzle in 1999.

The BBC DVD set *Dalek War* was released in October 2009, with *Frontier in Space* released alongside *Planet of the Daleks*. The extras across the two discs included:

- ▶ **Commentary** with actor Katy Manning, producer Barry Letts and script editor Terrance Dicks, moderated by Clayton Hickman
- ▶ **The Perfect Scenario: Lost Frontiers** - mockumentary featuring Barry Letts, Mat Irvine, Katy Manning, Janet Fielding, Vera Fusek and John Friedlander
- ▶ **The Space War: Remembering *Frontier in Space*** - making of documentary with Michael Hawkins, Katy Manning, Vera Fusek, Mat Irvine, John Friedlander



▶ **Roger Delgado: The Master** - a biography of Roger Delgado with Kismet Marlowe, Barry Letts, Harry Towb, Frazer Hines, Linda Thorson, Terrance Dicks, Katy Manning, William Gaunt, Damaris Hayman, Christopher Barry and Derek Ware

▶ **Stripped for Action: The Story of Doctor Who Comics - The Third Doctor** - comicbook adventures with Gary Russell, Alan Barnes, John Ainsworth, Paul Scoones and Jeremy Bentham

▶ **Photo gallery**

▶ **Subtitle production notes**

▶ **Radio Times listings** in Adobe PDF format

▶ **Easter Egg:** Episode Five clock and alternative opening/closing with unused theme GE Fabbri's *Doctor Who* -

*DVD Files* issue 104 featured *Frontier in Space* in December 2012.

Polystyle Publications produced a *Doctor Who Holiday Special* magazine in May 1973 which contained a photo feature on *Frontier in Space*.

A metal miniature model of a Draconian was issued by Harlequin Miniatures in October 1998. The following year, in December 1999, seven new Draconians were issued.

A figurine of the Draconian Prince was included in issue 37 of the *Doctor Who Figurine Collection*, published by Eaglemoss in January 2015. Imagineering Limited released a Draconian mask in 1987, while in 1992, MBI included a Draconian in its *Doctor Who* chess set. ■

**Left:**

Cover for the DVD release by Clayton Hickman.



**Above:**

The Weetabix Draconian figure.

**Left:**

Eaglemoss' Draconian figurine.

# Cast and credits

## CAST

**Jon Pertwee**.....Dr Who  
**Katy Manning**.....Jo Grant  
 with  
**Roger Delgado**.....The Master [3-6]  
**Vera Fusek**.....President of Earth [1-3, 5-6]  
**Michael Hawkins**.....General Williams [1-3, 5-6]  
**John Woodnutt**.....Draconian Emperor [5]  
**Peter Birrel**.....Draconian Prince [1-2, 5-6]  
**Ray Lonnen**.....Gardiner [1-2]  
**Barry Ashton**.....Kemp [1-2]  
**John Rees**.....Hardy [1-2]  
**James Culliford**.....Stewart [1-2]  
**Louis Mahoney**.....Newscaster [1]<sup>1</sup>

Below:  
Katy Manning  
at work.



**Roy Pattison**.....Draconian Space Pilot [1]<sup>1</sup>  
**Lawrence Davidson**.....  
 .....Draconian First Secretary [2]<sup>2</sup>  
**Timothy Craven**.....Cell Guard [2]<sup>2</sup>  
**Harold Goldblatt**.....Professor Dale [3-4]  
**Madhav Sharma**.....Patel [3]  
**Dennis Bowen**.....Prison Governor [3-4]  
**Richard Shaw**.....Cross [3-4]  
**Luan Peters**.....Shella [3]  
**Caroline Hunt**.....Technician [3]  
**Karol Hagar**.....Secretary [1-3]  
**Laurence Harrington**.....Lunar Guard [3]  
**Bill Wilde**.....Draconian Captain [4-5]  
**Ian Frost**.....Draconian Messenger [5]  
**Clifford Elkin**.....Earth Cruiser Captain [5]  
**Ramsay Williams**.....Congressman Brook [6]  
**Bill Mitchell**.....Newscaster [6]<sup>3</sup>  
**Stanley Price**.....Pilot of Space Ship [6]  
**Stephen Thorne**.....First Ogron [5-6]  
**Michael Kilgarriff**.....Second Ogron [5-6]  
**Rick Lester**.....Third Ogron [5-6]  
**John Scott Martin**<sup>4</sup>, **Murphy Grumbar**<sup>5</sup>,  
**Cy Town**<sup>5</sup>.....Daleks [6]  
**Michael Wisher**.....Dalek Voice [6]

<sup>1</sup> Only appeared in Episode One but were also credited on Episode Two

<sup>2</sup> Appeared in Episode Two but were not credited

<sup>3</sup> Not in finished programme

<sup>4</sup> Billed in *Radio Times* as Chief Dalek

<sup>5</sup> Not credited in *Radio Times*

## UNCREDITED

**Bill Burrridge, Ken Wade, Ray Millar, Terry Sartain, Kevin Moran, Andy Devine, Les Bates, Bill Matthews, Stuart Myers**.....  
 .....Draconians  
**Jamie Griffin, Dennis Plenty, Terry Denville, David Billa, Emmett Hennessey, Wolfgang Van Jurgen**.....Earth Guards



**Left:**  
It was dress-down Friday at the Master's secret base.

**Maurice Purvis, Steve Kelly, Geoff Todd, Maurice Bush, Bruce Wells, Chris Stevens** ..... Ogrons  
**Terry Denville, Emmett Hennessey, Steve Ismay, Pat Gorman, Wolfgang Van Jurgen, Jamie Griffin, Clinton Morris, Jim Delaney, Dennis Plenty** ..... Presidential Guards  
**Dennis Plenty, Terry Denville, Geoff Witherick, Emmett Hennessey, George Ribitt, Derek Hunt, David Billa, Brian Nolan, Ian Yardley** ..... Prison Guards  
**Terry Walsh** ..... Stunt Double for Dr Who  
**Kathy Jones** ..... Stunt Double for Jo Grant  
**Leslie Bates, Steve Tierney, Laurence Held, Gary Dean** ..... Lunar Guards  
**John Moore, Jean St. Louis, Nelly Griffiths, Dana Michcie, Nancy Gabriele, John Hughman, George McFarlane, Fred Looker, Monika, Michael Mulcaster, David Layton** ..... Prisoners  
**Bill Matthews, Andy Devine**... Draconian Guards  
**Ken Wade, Steve Tierney, Richard King, Rodney Cardiff** ..... Draconian Emperor Guards  
**John Scott Martin** ..... Mutant  
**Pat Gorman** ..... Sea Devil

**Geoff Witherick, Leslie Bates, David Waterman, Richard King, Steve Tierney** ..... Williams' Earth Guards  
**John Bradburn** ..... Ogron Eater

### CREDITS

Written by Malcolm Hulke  
 Title Music by Ron Grainer  
 and BBC Radiophonic Workshop  
 Incidental Music by Dudley Simpson  
 Special Sound: Dick Mills  
 Visual Effects Designers: Bernard Wilkie,  
 Rhys Jones<sup>6</sup>  
 Lighting: Ralph Walton<sup>6</sup>  
 Sound: Brian Hiles<sup>6</sup>  
 Costume Designer: Barbara Kidd<sup>6</sup>  
 Make-Up: Sandra Shepherd<sup>6</sup>  
 Masks by John Friedlander<sup>6</sup>  
 Script Editor: Terrance Dicks  
 Designer: Cynthia Ključo  
 Producer: Barry Letts  
 Directed by Paul Bernard  
 BBC © 1973

<sup>6</sup> Credited on Episodes One and Six only

# Profile

## JOHN WOODNUTT

Draconian Emperor

**J**ohn Edward Arthur Woodnutt was born 3 March 1924 in London to Harold and Helena Woodnutt (née Green).

His acting début at 18 was a walk-on at the Oxford Playhouse, and he progressed to Shakespeare with the Open Air Theatre at Regent's Park.

Marrying Rosemary Haycock in 1946, they had five children; David, Timothy, Sarah, Rachel and Rebecca.

Woodnutt's broadcast début came in BBC radio play *Wild Justice*, aired 9 October 1948; his first live TV followed in children's educational playlet *Remember Jane* (1955).

Parts followed in children's series *The Black Brigand* (1956), *Sara Crewe* (1957), *Queen's Champion* (1958), *The Rebel Heiress* (1958), *The Cabin in the Clearing* (1959), *The Long Way Home* (1960), *Bonehead* (1960), *Mr Pastry* (1961) and *Garry Halliday* (1962). He was best-known as form master Quelch in *Billy Bunter of Greyfriars School* (1959/60).

Grown-up audiences saw him in several ITV *Plays of the Week* and numerous BBC *Wednesday Plays*; *The Man Without Papers* (1965), *The Portsmouth Defence* (1966), *Little Master Mind* (1966) and *The Gorge* (1968). He took the lead in *Thirty-Minute Theatre* entry *Two and Two Make Twenty-Two* (1967).

He became known for supporting character roles, portraying authority figures such as judges, officers, police detectives, doctors, civil servants, clergy and aristocratic types.

Melodramas included *Harpers West One* (1961), *Dr Finlay's Casebook* (1964/1966), as



**Right:**

John Woodnutt in *The Wednesday Play: The Gorge* in 1968.

regular Rack in *Swizzlewick* (1964), *Weavers Green* (1966), *The Troubleshooters* (1966) and *Coronation Street* (1969).

Crime TV brought parts in *No Hiding Place* (five episodes from 1960 to 1965), *Z Cars* (five episodes 1962-74), *The Saint* (1964), *Sherlock Holmes* (1965), *Dixon of Dock Green* (1965), *The Avengers* (1966), *Adam Adamant Lives!* (1966), *Softly, Softly* (1966), *Sexton Blake* (1967), *Spindoe* (1968) and *Callan* (1969).

The 1970s provided further crime/adventure roles in *Codename* (1970), *Special Branch* (1970), *New Scotland Yard* (1972), *Justice* (1974), *Van der Valk* (1977), *Hazell* (1979) and *Ladykillers* (1980). He played Judge Weightman in legal drama *Crown Court* from 1977-84.

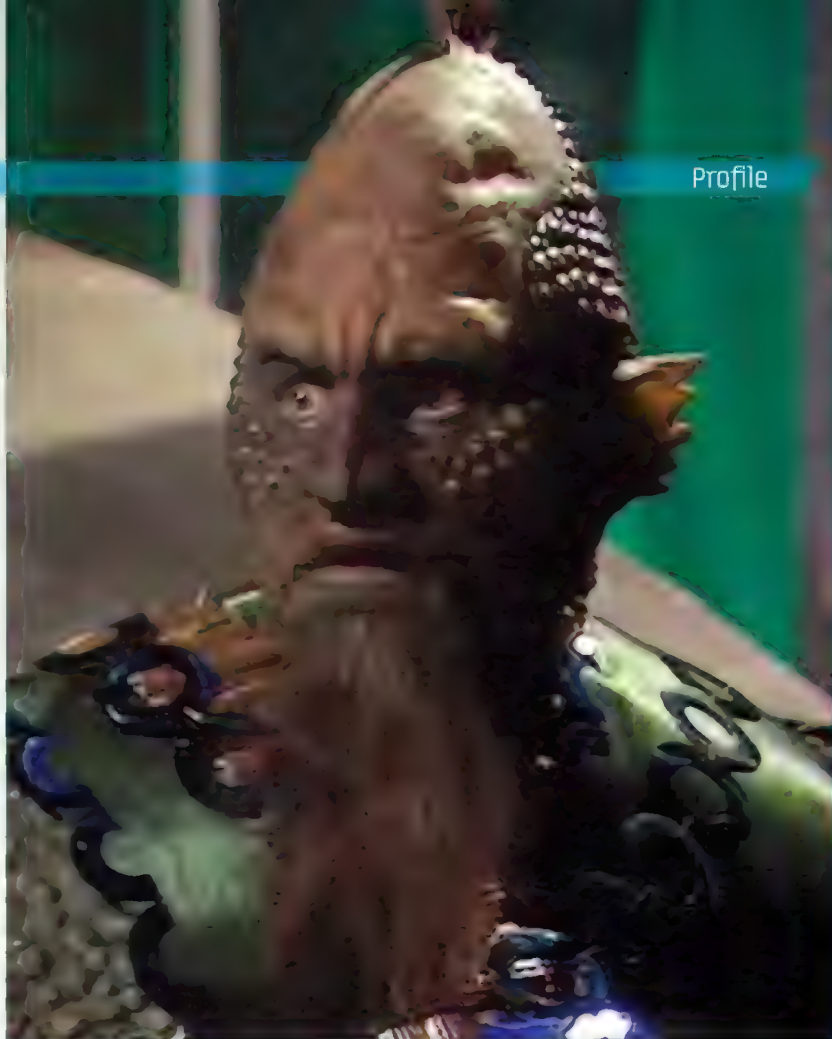
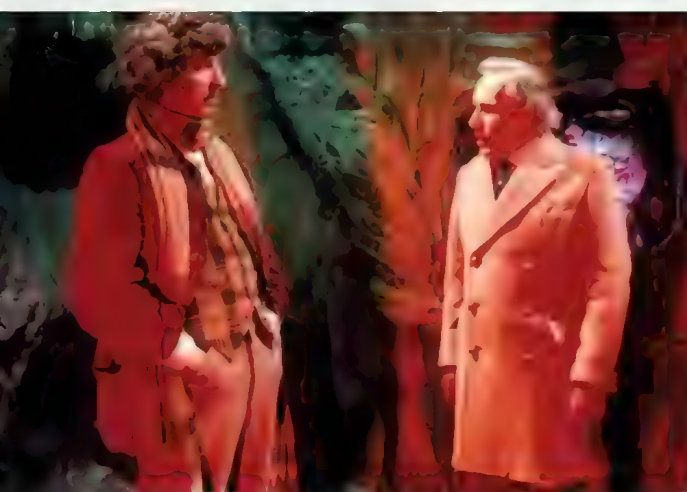
Heavyweight TV roles came as King Henry VII in *The Six Wives of Henry VIII* (1970), in *Candide* (1973) and BBC Shakespeares *The Two Gentlemen of Verona* (1983) and Shakespeare's *Macbeth* (1983).

Enjoying stage work with the Cambridge Theatre Company in 1970 and Bristol Old Vic (1975-7), Woodnutt ran an amateur theatre company at North London Polytechnic in the 1960s. Here he gave Barry Letts his first directing experience. Letts repaid the favour with two roles in his time as producer on *Doctor Who*.

Not only was Woodnutt the Draconian Emperor but he had earlier played Hibbert in *Spearhead from Space* [1970 – see Volume 15]. He was later Zygon leader Broton in *Terror of the Zygons* [1975 – see Volume 23], as well as the villainous duplicate of the Duke of Forgill and, briefly, the real Duke. Lastly, he was Seron in *The Keeper of Traken* [1981 – see Volume 33].

He was a mainstay of children's fantasy and adventure serials, including *The Master* (1966), as the Space-Man in *Look and Read: The Boy from Space* (1971; revised 1980), an early serial of *The Tomorrow People* (1973), *Children of the Stones* (1976), *The Doombolt Chase* (1978), *Dramarama* entry *Mr Stabs* (1984) and he was Merlin and Mogdred in *Knightmare* (1987-90). Other science-fiction work included *Out of the Unknown: The Little Black Bag* (1969) and *The Adventures of Don Quick* (1970).

He was the reclusive uncle in *The Secret Garden* (1975), and later made similar



costume serials *Stalky & Co* (1982), *Sense and Sensibility* (1982) and *The Pickwick Papers* (1985) for Barry Letts. Douglas Camfield also stayed loyal, using Woodnutt in *Public Eye* (1975), *The Sweeney* (1975), *Shoestring* (1979) and *The Walls of Jericho* (1981).

Later work included sitcoms *Don't Wait Up* (1984), *Terry and June* (1985), *No Place Like Home* (1986) and *Bread* (1987/89) and dramas *The Bill* (1985/1991), *The Adventures of Sherlock Holmes* (1985), *Porterhouse Blue* (1987), *Wycliffe* (1995) and the regular role of Sir Watkyn Bassett in *Jeeves and Wooster* (1990-3).

Woodnutt's films included *All Neat in Black Stockings* (1968), *Oh! What a Lovely War* (1969), *Who Dares Wins* (1982), *Champions* (1983) and *Lifeforce* (1985).

He married second wife Alison (née Green) in 1988 and resided in Chalfont St Giles, Buckinghamshire. Woodnutt died on 2 January 2006 at actors' nursing home Denville Hall, Middlesex. ■

**Above:**  
As the Draconian Emperor in *Frontier in Space*.

**Left:**  
As Broton, Warlord of the Zygons, in *Terror of the Zygons*.

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