

THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO

BBC

DOCTOR WHO



THE **FOURTH**
DOCTOR

THE COMPLETE HISTORY



STORIES 75-77

**ROBOT, THE ARK IN SPACE
AND THE SONTARAN EXPERIMENT**





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ROBOT

THE ARK IN SPACE

THE SONTARAN EXPERIMENT

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Welcome

Tom Baker made his début as the Fourth Doctor on the last Saturday of 1974 – in that strange limbo period between Christmas and New Year.

It would seem an inauspicious beginning for the actor who would go on to be the longest running Doctor, playing the part for seven years and almost immediately boosting the show's ratings to heights it hadn't enjoyed for nearly ten years.

Of the preceding three Doctors, Patrick Troughton's Second Doctor would seem to be the closest to Baker's interpretation of the role, in that he beguiles his enemies by portraying himself as a comical figure – irreverent and occasionally childish with an intentional disregard for conformity expressed in his attire. Like the Second Doctor though, the Fourth Doctor's persona frequently wrong-foots those who cross him, and the uncompromising champion of justice and truth emerges to see that justice is done.

Baker's interpretation of the role quickly embedded itself in the psyche of the viewing public as the quintessential Doctor



Right:

Tom Baker at the very beginning of his seven year reign.

– his distinctive floppy hat and ridiculously long scarf became enduring icons of the programme, just as the Daleks and the police box had.


The fact that Baker returned to *Doctor Who*, 30 years after relinquishing the role, to make a cameo appearance in the celebratory 50th Anniversary Special, *The Day of the Doctor* [2013 – see Volume 75], is testament to his status in the show's long history. For many viewers, he will be the Doctor that they grew up with, and the one who stuck around for the longest.

When Baker became the Doctor I was nearing the end of my primary school education, and by the time he left, I was looking for my first job, and Jon Pertwee's tenure as the Third Doctor seemed like a distant memory. Peter Davison replaced Baker, and although I missed Baker, I welcomed the new Doctor and enjoyed his era of the programme, but in a different way.

Those who were very young when *Doctor Who* returned to our screens in 2005, with Christopher Eccleston playing the Doctor, will also have grown up with the show, and may now have a quite different, probably more mature appreciation of the later Doctors.

All the Doctors are like a group of your best friends – you have a different relationship with each one of them, perhaps coloured by how and when you were introduced to them and what your own personal circumstances were at the time. But each one is the Doctor and we love them all.

John Ainsworth – Editor



'BAKER'S INTERPRETATION OF THE ROLE QUICKLY EMBEDDED ITSELF IN THE PSYCHE OF THE VIEWING PUBLIC AS THE QUINTESSENTIAL DOCTOR.'

1974/5 SERIES

'IT'S A PAINFUL, DIRTY
UNIVERSE INTO WHICH
THIS NEW DOCTOR HAS
HURLED HIMSELF.'

1974/5 series

Tom Baker's debut series of *Doctor Who* looks to have been planned with a policy of 'in with the old and in with the new'. Although producer Philip Hinchcliffe's gutsier style of storytelling removes the show quite starkly from the more family-friendly antics of the previous four years, on paper the show reads like a callback to the old days.

New adventures

The TARDIS crew is made up of the 1960s model of the Doctor accompanied by a male and a female companion, and after the first story he leaves twentieth century Earth well behind. Personnel-wise, when your least-experienced scriptwriters have three stories under their belts and have been credited on the show since 1971, then your show is hardly being swept with a new broom. And with old hands Gerry Davis and (initially for *The Ark In Space* [1975 - see Page 58]) John Lucarotti on the roster as well, it really seemed as if the production team wanted to ground this zany new Doctor in the hands of those who helped to lay the foundations from each era of the black and white years. That both men's scripts were drastically rewritten and proved to be their last work on the series demonstrates how quickly and firmly the new regime of Hinchcliffe and his script editor Robert Holmes established itself.

Hinchcliffe and Holmes often used the word 'sophistication' (including when dealing with those writers whose scripts



they were rejecting) to describe what they were trying to bring to the show. There is certainly an attempt to make the physical and emotional consequences of these adventures more palpable, and an undercurrent of genuine menace which provides both atmosphere to the productions and texture to scripts. Death and danger have never been far away from the good Doctor, but now torture and violent language often preceded them. After an unseen interrogation on Skaro in *Genesis of the Daleks* [1975 - see Volume 23], a physically uncomfortable Doctor is hurled back into his cell and has clearly undergone more than just a friendly chat: "I'm sorry if they hurt you," apologises friendly scientist Ronson, lamely. The preceding story, *The Sontaran Experiment* [1975 - see page

Above:

Harry and the Doctor face a grueling ordeal at the hands of the Kaleds in *Genesis of the Daleks*.

1974/5 series

- ▶ *Robot*
- ▶ *The Ark in Space*
- ▶ *The Sontaran Experiment*
- ▶ *Genesis of the Daleks* (see Volume 23)
- ▶ *Revenge of the Cybermen* (see Volume 23)

1974/5 SERIES

Right:

The Cybermen return after a long absence in *Revenge of the Cybermen*.

92] boasts sadism as a central theme, with the GalSec colonists being experimented upon to discover how far their endurance to thirst or crushing can hold out. It's a grim premise for a tale in which the Doctor finds himself threatened with a burning stick and grabbed by the hair as his head is wrenched back when probed for information – by the good guys! It's a painful, dirty universe into which this new Doctor has hurled himself. A year earlier, the space plague of *Death to the Daleks* [1974 – see Volume 21] resulted in the audience hearing about countless deaths – here a similar disease outbreak involves the TARDIS crew landing among a corridor of twisted corpses at the beginning of *Revenge of the Cybermen* [1975 – see Volume 23].

Much of this grittiness comes from a new-found attention to detail – not all of which stayed the course. The Iron Cross worn by the sadistic Nyder was removed halfway through *Genesis of the Daleks* when it was feared that the Nazi parallels were



perhaps becoming a little too obvious, but there is plenty elsewhere this year where a healthy verisimilitude lifts proceedings well above that of traditional children's drama. "He's as tough as an old boot," says Lester grimly of his dying colleague, Warner, in *Revenge of the Cybermen*, pithily hinting at a backstory for these characters

Right:

The Doctor faces a difficult decision in *Genesis of the Daleks*, but does he have the right to make it?





Left:
The Doctor
discovers that
the humans of
the future are
cool customers.

whilst underlining the terse, grim pragmatism that they have got used to living with thanks to the deadly infestation of Cybermats. The GalSec crewmen in *The Sontaran Experiment* all have South African accents in an attempt to give the unique speech patterns one might associate with a colony (complete with slightly mutated phraseology such as “yunnerstan’?” instead of “do you understand?”). In contrast, the formal language used by the crew of space station Nerva in *The Ark in Space* underlines the clinical, functional nature of the humans and draws a clever parallel with the regimented insect world which is trying to replace them. The story’s riposte to this is to have the victory reliant on the humanity of the possessed Noah and the selfless bravery of Rogin. Survivor Vira begins as a coldly efficient character

but at the end skips off with a smile having munched on a jelly baby – and the individualism that cements mankind’s indomitability is re-established.

Returning foes

Doctor Who, of course, needs more than mankind to propel its drama, and it is the aliens who have always made the kids excitable in the playground the following day. It seems a sensible precaution, when breaking in a new Doctor, for the production team to have opted to have a total of three returning foes in the five stories in the series. The Sontarans had only debuted the year before but a quick return helped to cement them in the premier league of alien adversaries. The Cybermen, who

1974/5 SERIES



Above: After being introduced in the 1973/4 series, the Sontarans returned in *The Sontaran Experiment*.

appear here after an absence of five years and an entire era (bar a cameo in *Carnival of Monsters* [1973 – see Volume 19]) are temperamentally and conversationally very different from their previous appearances. The Daleks' reinvention – while shoring up their epic status – actually gives them less screen time thanks to their subservience to the exciting new character of Davros. This brilliant character was a one-off idea who would cast a big shadow over his creations' subsequent appearances in the series for years to come. So, if it was familiarity that the outgoing Barry Letts and Terrance Dicks were aiming for when planning the season, it's fair to say that even these established elements from the past weren't immune to the new team's shake-up.

Familiarity tends to be the last thing producers want when seeking their leading man. A tall, imposing, flamboyant personality with a big mop of hair and a

gift for comedy – but enough about the previous guy, who on Earth is this Tom Baker fellow? While the base ingredients might make him sound a little like Jon Pertwee, the new Doctor makes his mark immediately. Pertwee barely spoke in his first episode. Troughton spent most of his début being mysterious and not even admitting to being the Doctor. Hartnell appears 12 minutes into the series' first instalment and, when he does, he comes across as the antagonist in a series about two curious schoolteachers. Baker, on the other hand, wakes up talking and by the time he is ad-libbing about the *Titanic* going “glug, glug, glug” near the climax of his first 25 minutes as the Timelord, he has well and truly taken centre stage.

A playful Doctor

This new incarnation's novelty is even more acute because his opening tale unfolds in the familiar corridors of UNIT HQ with its doughty band of regulars: though Benton is now promoted and instead of Yates, we get another young dashing officer type in Harry Sullivan. Brought in to supply the necessary fisticuffs if the production team had cast the older Doctor they had originally envisaged, Harry Sullivan instead becomes a slightly posher Sergeant Benton, with Marter carrying on John Levene's tradition of being doggedly loyal and slightly put-upon. The actor rued that he didn't get more chance to do the kind of undercover work Harry engages in during *Robot*, instead becoming a verbal battering ram for Tom Baker. For while Pertwee could be terse, critical and aloof with his assistants, sometimes censuring them without much humour, this Doctor gives the impression that he rather enjoys winding up the young



'MICHAEL WISHER CREATES
ONE OF THE SERIES' TRULY
ICONIC VILLAINS IN DAVROS.'



Above: Tom Baker and Michael Kilgarriff rehearse a fight sequence for *Robot*.

naval officer or joshing with the Brigadier. In *The Ark in Space* there is benevolent intent in his goading of Sarah, treating her mean to keep her keen as she struggles to squeeze herself through a narrow conduit. The genuine concern that he shows for both Sarah and Harry (“two people very dear to me”) when he fears that they have been destroyed in the Kaled city is an early indicator that his bullish and comically aggressive personality is a front for an empathic soul with genuine affection for his friends – a sincere feeling he might not find easy to express.

His mercurial, playful nature really helps to focus the dynamic of the central trio and at its heart is an innocent fondness between them all. Little interactions dance off the screen – such as Sarah’s attention-seeking playfulness at the

beginning of *The Sontaran Experiment* or Harry’s blackly comic suggestion that the Doctor doesn’t move his foot when on a landmine in *Genesis of the Daleks*. In the latter story, Baker demonstrates time and again what he can do with a script in a number of potentially insignificant moments, such as the quiet menace with which he imbues the sentence “What, no tea?” when facing Interrogator Tane. What seemed like an initially obtuse request for refreshment suddenly becomes a ‘You don’t want to mess with me’ moment from a Doctor who shows a lot of steel beneath the zany antics.

Hinchcliffe has stated that he felt that pushing what was possible with the actors would help to sell the drama better than special effects and certainly there is evidence of this in what the supporting

cast are given to do. As Noah in *The Ark in Space*, Kenton Moore has to noticeably struggle with his alien takeover, the psychological effects proving harrowing. Michael Wisher creates one of the series' truly iconic villains in Davros, but while Davros and his sadistic sidekick Nyder may take centre stage in *Genesis of the Daleks*, there's a huge cast, a great many of whom get little moments afforded to them by a script that trusts its actors to deliver the goods even without massive amounts of screen time. Hilary Minster's sadistic guard kicking Sarah's feet from under her atop the rocket, or Andrew Johns' Kravos, taunted by Davros for only being alive thanks to the scientist's medical genius, advance the plot not a jot but help to flavour the production, respectively underlining the hellish nature of war and the complexity of the moral dilemmas it unleashes.



Doctor Who has always thrived on experimenting with the practicalities of its presentation and there's a stark change to the look of everything on screen in the first three stories. *The Ark in Space* is entirely realised in the studio and all of the exterior scenes of *Robot* and *The Sontaran Experiment* are shot on videotape, so it is only when the Doctor and co reach the blasted wastes of Skaro that the grainier, grittier film look is used to its full potential, with director David Maloney wasting no time in having a troop of soldiers mown down in slow motion. A laudable attempt to create a truly alien environment took the crew to Wookey Hole to provide a convincing backdrop to the caves of Voga in *Revenge of the Cybermen*: a trip that could be afforded partially thanks to the cost-saving venture of reusing the studio sets from *The Ark in Space* in a canny piece of forward-thinking and recycling.

Successful ambition

So Philip Hinchcliffe was ambitious and had an instinct for what would work, but he also learnt as he went along. Instead of trying writers from the earlier days of the series, he started to usher in a new breed of intellectual writers, marshalled by his script editor who was a master at spicing up the dialogue and adding an undercurrent of festering violence and sardonic humour. These elements would come to represent what followed – two of the most consistently highly regarded series in the show's history. It is unlikely that they would have got there without this year of transition in which Hinchcliffe could mimic the triumphs – but also learn from the mistakes – of the past, while bringing his own fresh dynamism to bear on the style, pace and tempo of a series that was embarking on a journey from strength to strength. ■

Left:
The Fourth Doctor had arrived and made his mark.



ROBOT

● STORY 75

A series of burglaries perpetrated by something more than human leads the newly regenerated Doctor and UNIT to the doors of the progressive Think Tank organisation which intends to hold the world to ransom.



Introduction

Robot. It's a bold and unambiguous title. The initial scenes of this adventure are seen from the point of view of the eponymous automaton, as it burgles a top-secret base. In the 11 years leading up to this story, *Doctor Who* hadn't really gone big on robots. It's true that both the Daleks and the Cybermen have robotic components, but it's the fleshly creature within them that is the true horror. Other mechanical offerings – the Mechnoids, the Chumbleys, the Quarks – didn't do a lot more than mill about, looking shiny.

But things were about to change. This was the last story produced by Barry Letts, and his successor, Philip Hinchcliffe, was keen to inject more 'serious science-fiction' into the show. This approach is evident in *The Robots of Death* [1977 – see Volume 26] which offers up a more considered view of the impact robots might have on

humanity. Hinchcliffe and his script editor Robert Holmes also soon made their mark by concocting pastiches of science-fiction and horror cinema. *Robot's* writer, Terrance Dicks, stole a march on both fronts with a script that is part Asimov's *I, Robot* and part *King Kong*.

Robot also features a group called the Scientific Reform Society that wants the world to be run on a more rational basis. They're a nastier reworking of the Operation Golden Age ideologues of *Invasion of the Dinosaurs* [1974 – see Volume 21] the year before. The decision to replicate the style of earlier adventures such as this was deliberate, and perhaps not merely intended to smooth the transition to new Doctor Tom Baker, who made his début in this story.

Much later, watching *Army of Ghosts/Doomsday* [2006 – see Volume 53], Terrance Dicks commented that the long-awaited clash between the Daleks and Cybermen was eclipsed by the emotional departure of companion Rose Tyler. With a new Doctor stealing the limelight, it perhaps makes sense that much of *Robot's* plot is business as usual. In the style of the Pertwee years, it combines the machinations of a mad scientist with the exploits of a group intent on global domination, both of which are thwarted by the Doctor, who is backed up by the Brigadier and UNIT.

It was a last hurrah for the departing production team of Letts and Dicks. But at the same time, settling on themes that anticipated the work of their replacements, it paved the way for some of the most celebrated episodes in *Doctor Who's* history. ■

Right:

The Doctor is eager to return to his life as a wanderer in time and space.



' IN THE 11 YEARS LEADING UP TO
THIS STORY, DOCTOR WHO HADN'T
REALLY GONE BIG ON ROBOTS. '

PART ONE

The Doctor has just regenerated. [1] The Brigadier calls for the medical officer, Lieutenant Harry Sullivan, who takes the Doctor to the sick bay.

There is a break-in at a weapons research centre and the top secret plans for the new disintegrator gun are stolen. Visiting UNIT to check on the Doctor, Sarah asks the Brigadier if he can get her a visitor's pass to Think Tank, a scientific research establishment. After the Brigadier and Sarah have gone, the Doctor sneaks into his laboratory but Harry catches up with him. [2]

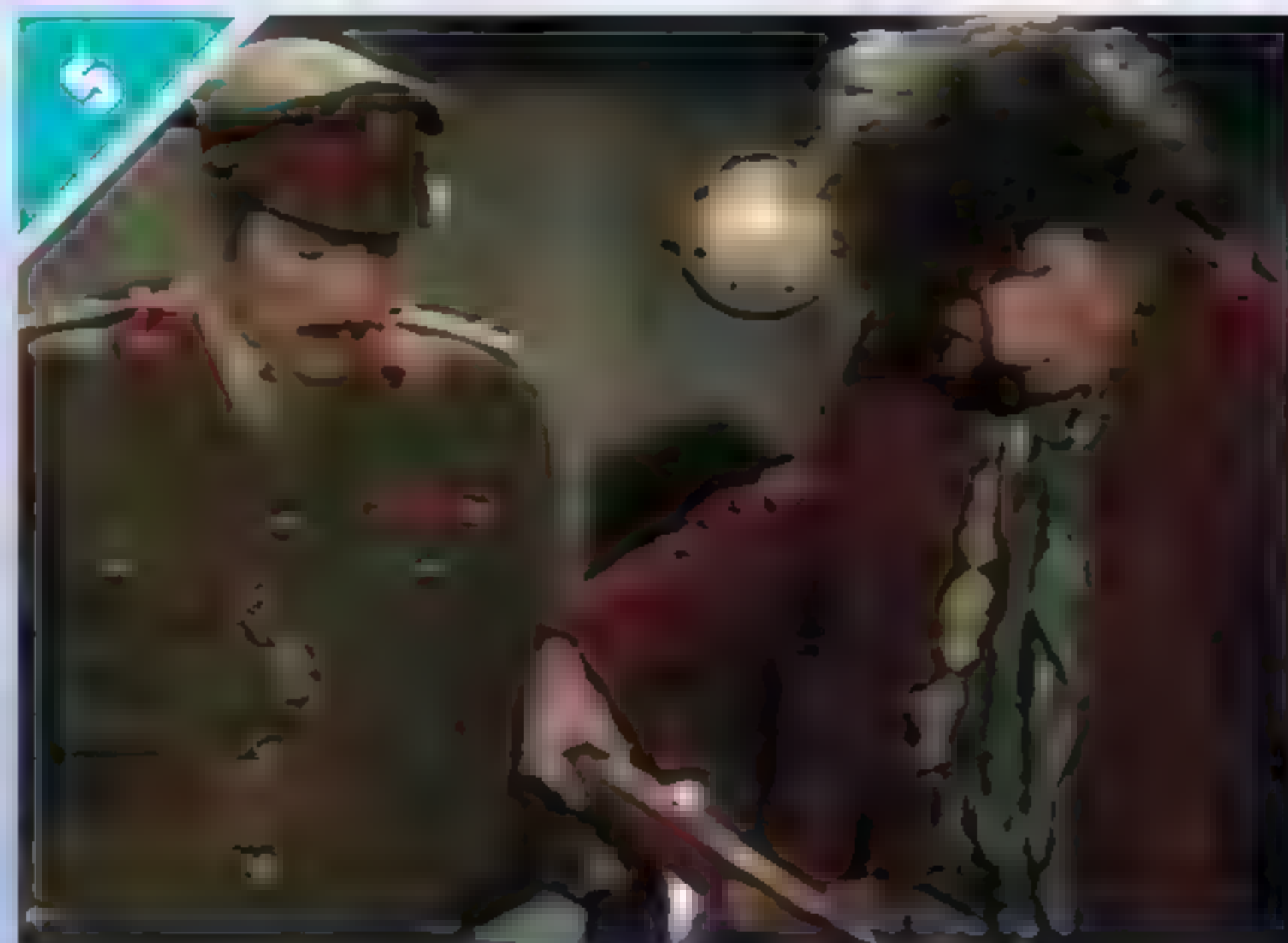
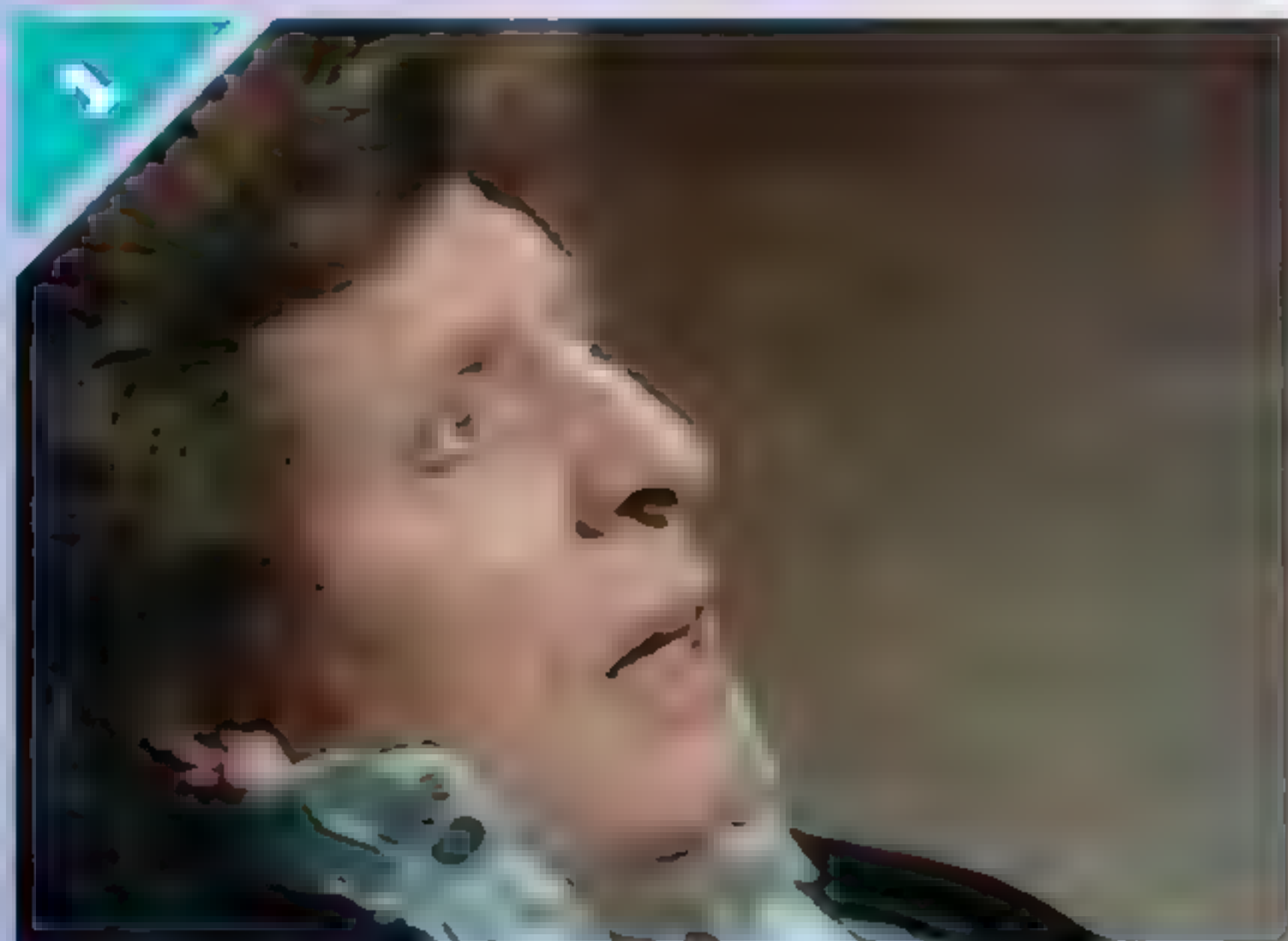
There is a second robbery, this time of some control circuitry. The Brigadier goes to tell the Doctor but finds he is more interested in trying on a series of bizarre outfits. The Doctor settles on an ensemble including a floppy hat and scarf, and they depart to investigate the robbery.

The Doctor examines a dandelion - squashed by something weighing a quarter of a ton! [3] The Brigadier realises that if somebody is intending to build a disintegrator gun they will need a focusing generator, manufactured by Emmett's Electronics.

Sarah visits Think Tank where she is greeted by the director, Hilda Winters, and her assistant, Arnold Jellicoe. [4] Sarah barges into the Robotics Section. It's empty because the man in charge, Professor Kettlewell, left some time ago.

The Brigadier arranges for the vault of Emmett's Electronics, containing all of its focusing generators, to be surrounded by UNIT soldiers. But something drills into the vault from beneath, leaving behind a very large hole and none of the focusing generators. [5]

Sarah visits Kettlewell, who is now devoting his life to alternative energy technology. She returns to Think Tank and enters the Robotics Section - coming face-to-face with a huge robot! [6]





PART TWO

The Robot states that it is an experimental prototype Robot K-One. Sarah is concerned that it could be misused, so Winters orders it to kill her – but it refuses because its prime directive is never to harm humanity. [1]

Sarah returns to UNIT; she is convinced Think Tank are behind the robberies, but the Brigadier needs proof.

Jellicoe alters the Robot's circuitry and Winters orders it to kill Joseph Chambers, a member of the Cabinet.

The Doctor, Sarah and the Brigadier visit Kettlewell. [2] Kettlewell is worried that if the Robot is being ordered to act against its prime directive it will go mad.

The Robot uses a disintegrator gun to enter Chambers' office. [3] It kills Chambers and uses the gun to access the contents of his safe.

The Doctor, Sarah and the Brigadier investigate. The Brigadier tells the

Doctor he's run a security check on Think Tank and found that some of them are members of the Scientific Reform Society (SRS), a group that wants to reform the world on scientific lines. Sarah tries to attend one of their meetings but is denied entry by Mr Short. [4]

Miss Winters shows the Doctor and the Brigadier around Think Tank. The Robotics Section is apparently empty and Miss Winters explains that the Robot has been destroyed.

Jellicoe calls Miss Winters away to inform her that a doctor from the Ministry of Health has turned up. The doctor is in fact an undercover Harry Sullivan. [5]

Back at UNIT, the Doctor receives a call from Kettlewell who asks for his help as the Robot has come to his house. The Doctor rushes off, pausing only to type a note to Sarah. He arrives at Kettlewell's house where the Robot is waiting. It considers him an enemy of the human race and intends to destroy him. [6]

PART THREE

The Doctor is knocked unconscious. Sarah arrives in time to call the Robot off. [1]

Benton appears with some soldiers and they open fire. The Robot withdraws and they find Kettlewell locked in a cupboard.

Back at UNIT, Kettlewell explains that Winters and Jellicoe programmed the Robot to kill the Doctor. As Benton brings tea, Kettlewell mentions that the Robot is made of “living metal”. He spots an SRS leaflet and tells Sarah that he was forced to join. Sarah persuades him to smuggle her into their next meeting.

The recovered Doctor asks the Brigadier what was taken from Chambers’ safe. It contained the launch codes for the atomic missiles, of foreign powers, entrusted to Great Britain to restore peace in the event of trouble. [2]

Kettlewell sneaks Sarah into the SRS meeting. Sarah is surprised to see

Kettlewell join Winters on stage as she triumphantly reveals the Robot! [3]

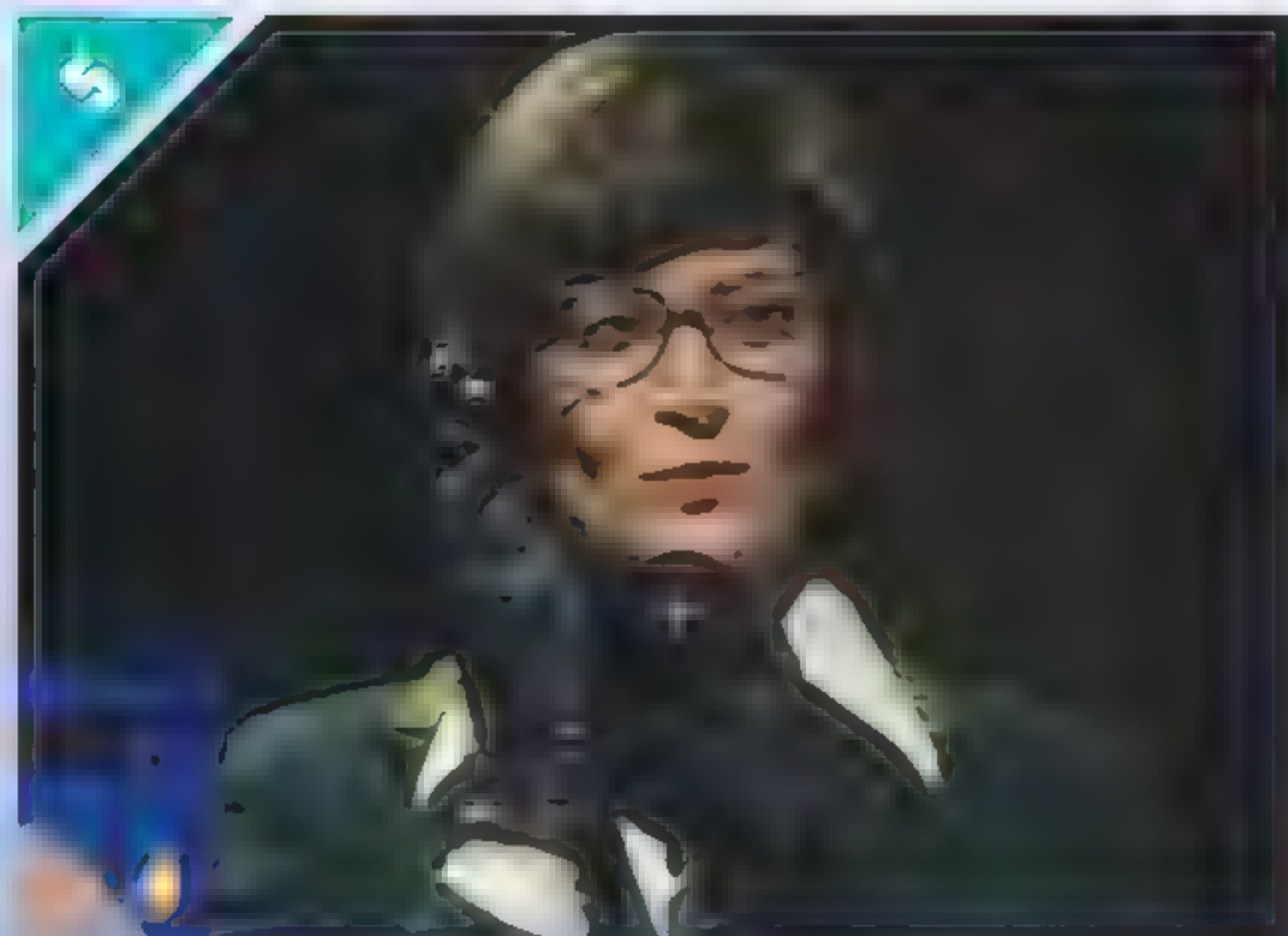
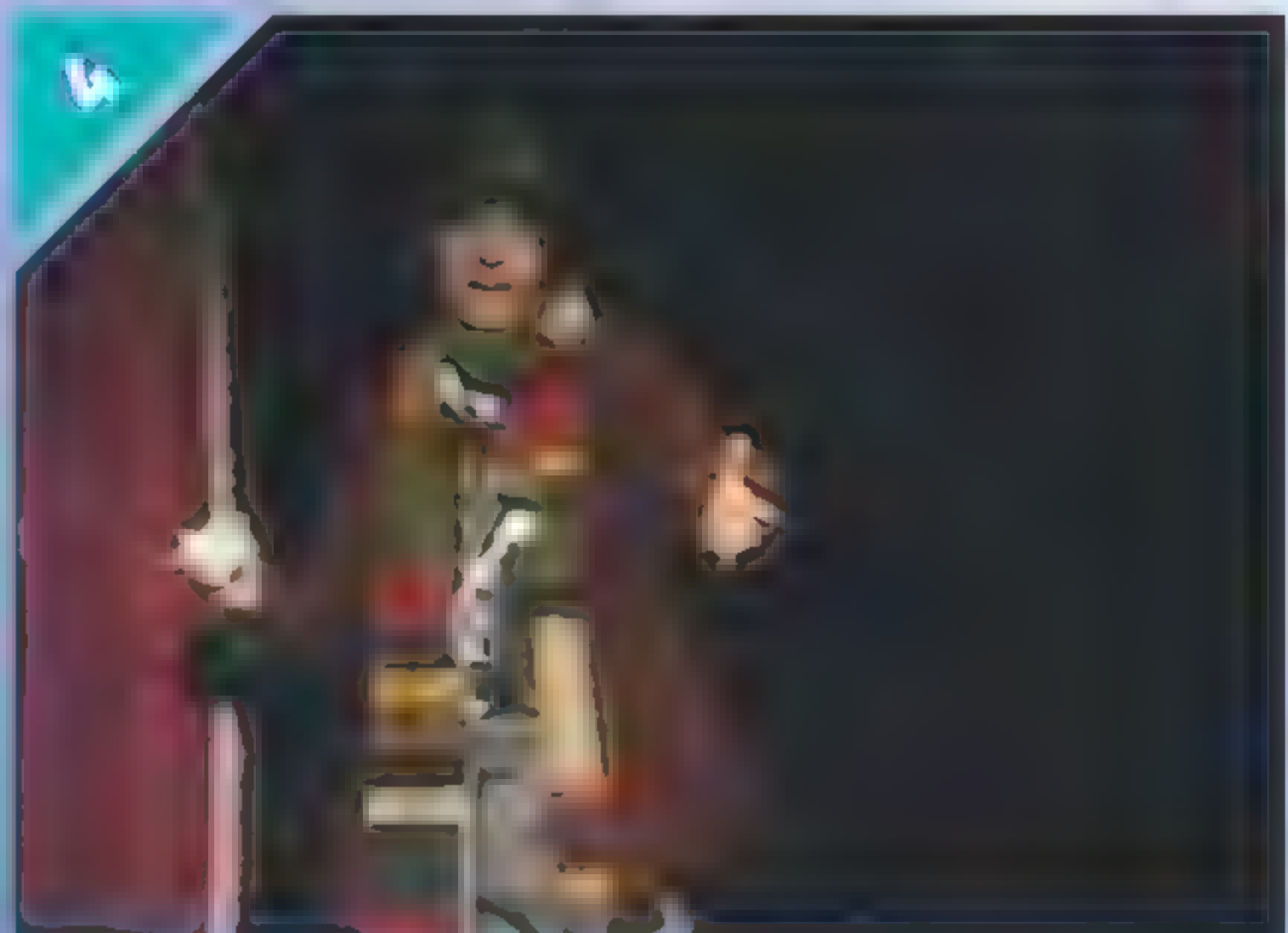
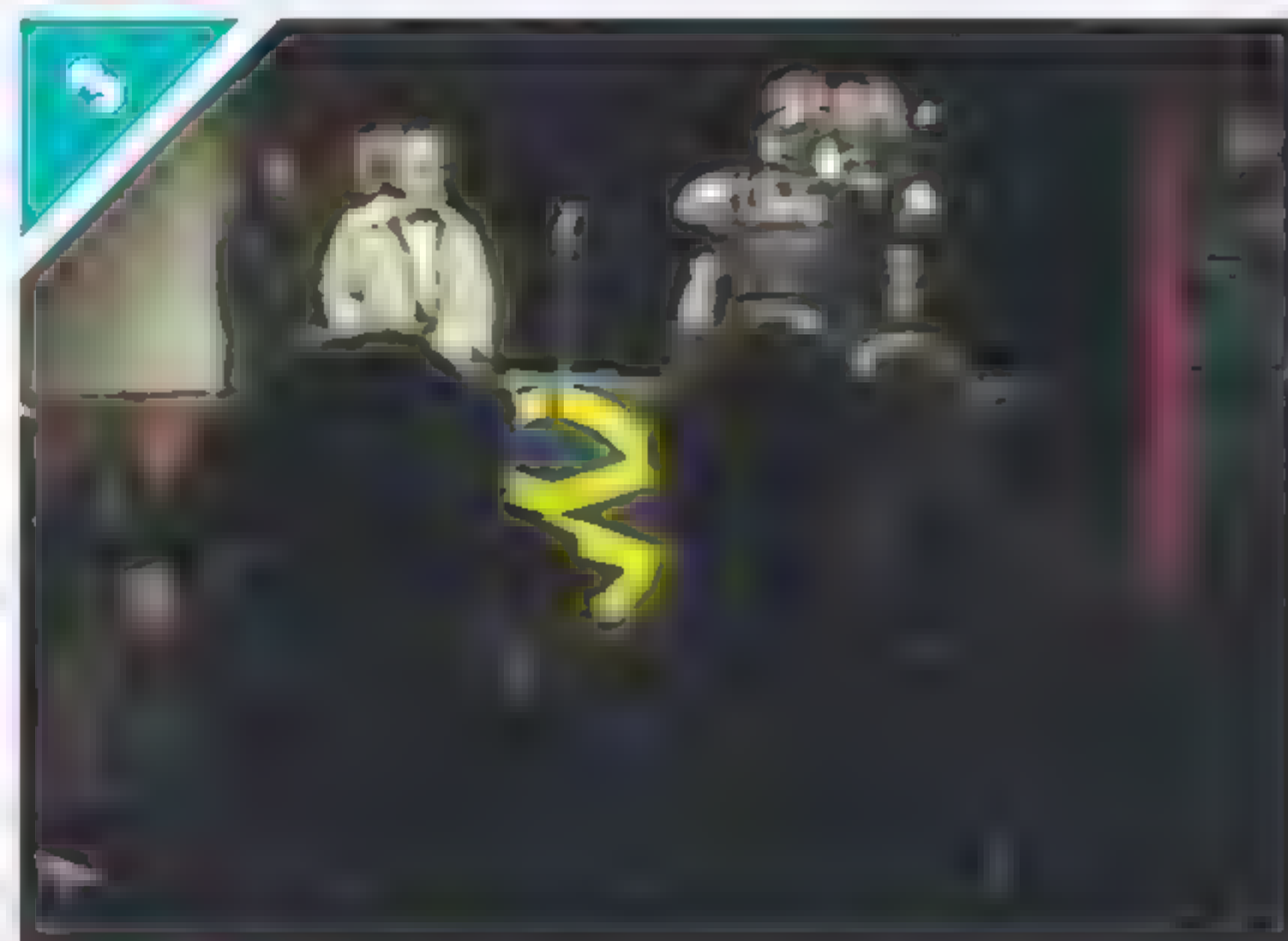
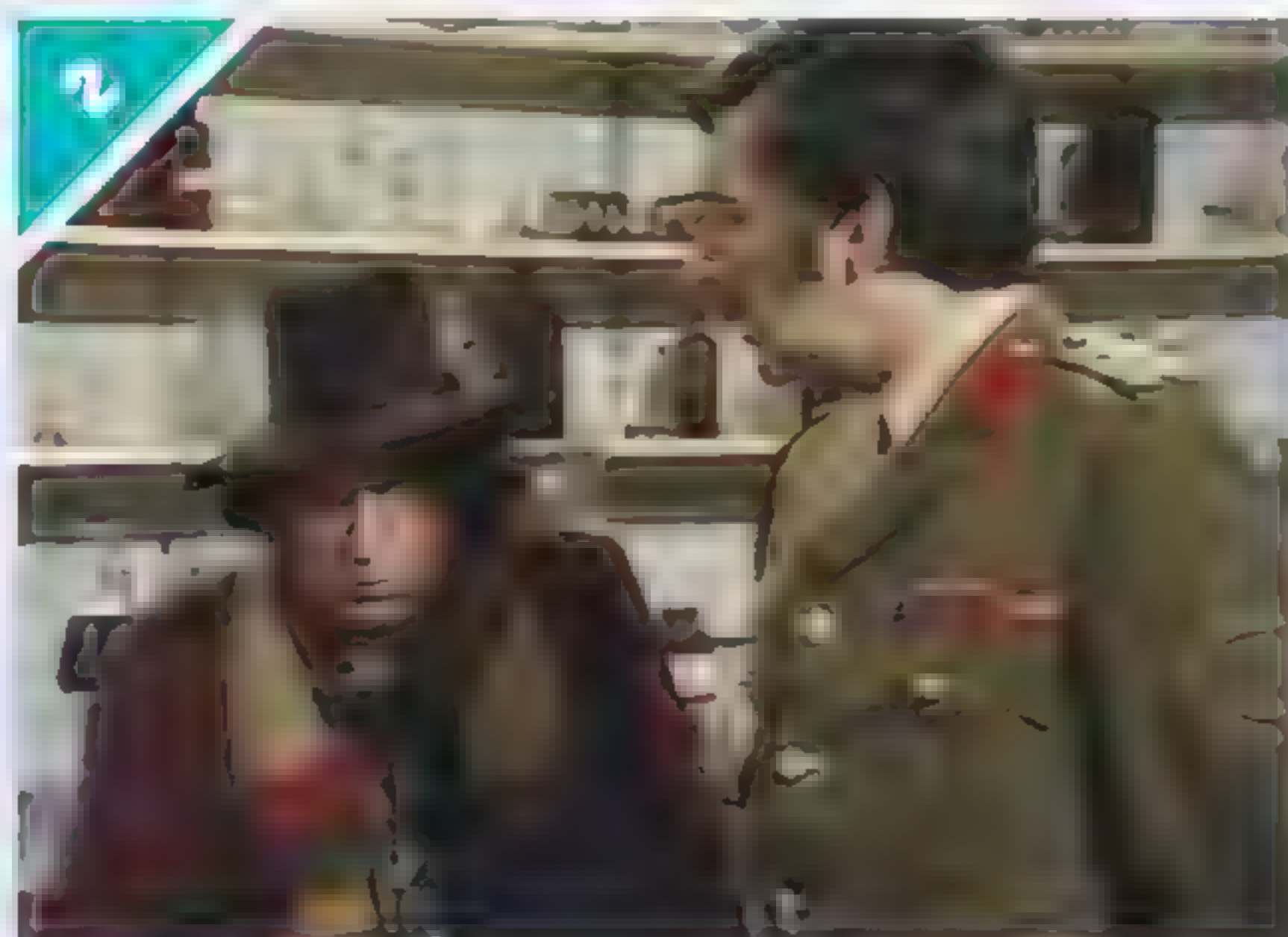
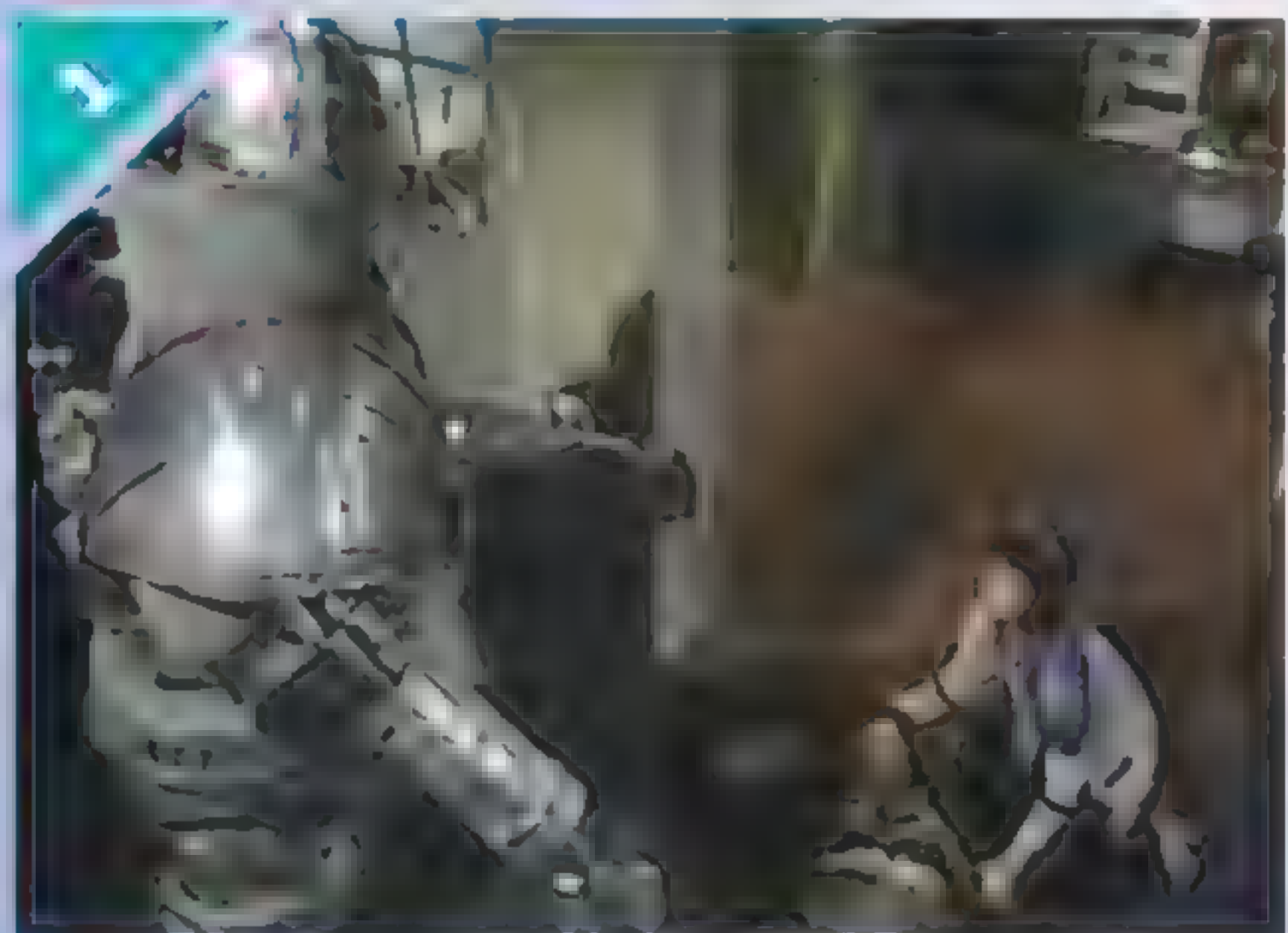
Winters orders the Robot to seek and destroy their enemies. It discovers Sarah – and then the Doctor walks on stage! [4] He asks Kettlewell why he’s helping the SRS. Kettlewell replies that they intend to stop people spoiling the planet.

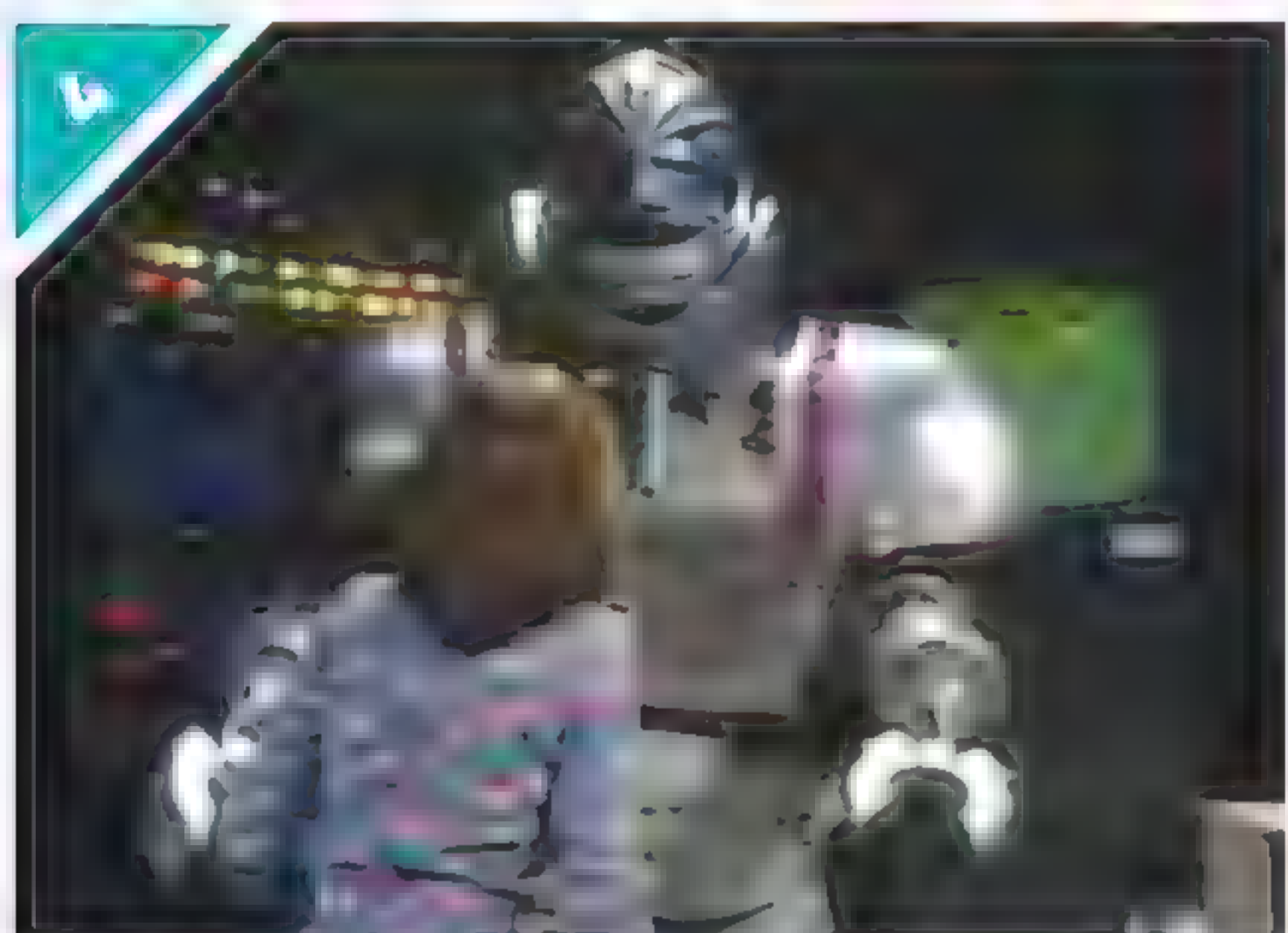
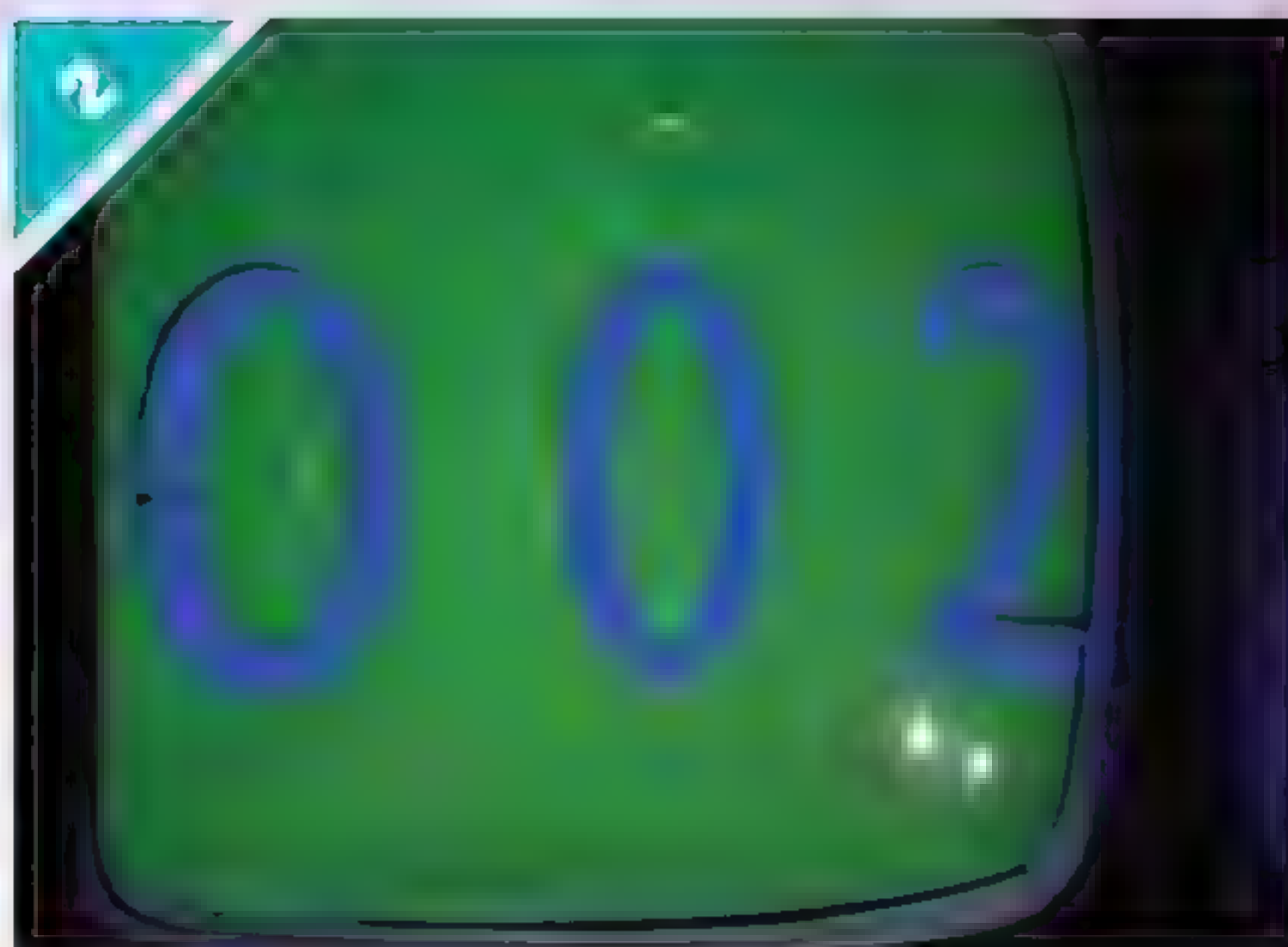
UNIT raids the meeting. Winters grabs Sarah and she escapes with Jellicoe, Kettlewell and the Robot.

Harry calls the Brigadier with the news that the members of Think Tank are evacuating to a bunker – before being knocked out.

The Brigadier drives the Doctor to Think Tank’s atomic shelter. Winters calls the Brigadier to tell him that unless the governments of the world agree to their demands, they will launch the missiles. [5]

The Robot emerges from the bunker, armed with the disintegrator gun, and destroys a tank. [6] “Go! Go now, or I will destroy you all!”





PART FOUR

Winters orders Kettlewell to begin the countdown and goes to check the food supply. Tied up in a storeroom, Sarah and Harry work themselves free.

Kettlewell tries to halt the countdown but Jellicoe pulls a gun on him. Harry and Sarah run in and Harry knocks Jellicoe out. Kettlewell pauses the countdown and opens the bunker doors. As they emerge, the Robot becomes distressed due to its orders conflicting with its prime directive and it kills Kettlewell. [1]

The Doctor, Harry, Sarah, the Brigadier and his men rush into the bunker. Miss Winters restarts the countdown but the Doctor stops it with two seconds to spare. [2]

The Robot takes Sarah to the storeroom, it intends to destroy humanity. [3]

Benton tells the Doctor that Kettlewell said that the Robot could be destroyed

with a metal virus and the Doctor goes to Kettlewell's house with Harry.

The Robot takes Sarah to the bunker control room and restarts the countdown. But the Brigadier contacts the foreign powers and they use the fail-safe to prevent the launch. [4]

The Robot emerges from the bunker with Sarah, and the Brigadier fires at it with the disintegrator gun. The energy from the weapon causes the Robot to grow to an enormous size. It places Sarah on a rooftop and attacks the soldiers. [5]

The Doctor and Harry arrive in Bessie with a bucket of Kettlewell's metal virus. The Doctor throws the solution over the Robot's legs. The virus causes it to shrink to its normal size and dissolve. [6]

Back at UNIT, the Doctor comforts Sarah over the loss of the Robot and offers her a trip in the TARDIS. Harry enters and is sceptical that they can travel in a police box, so the Doctor invites him to step inside. The Brigadier arrives just in time to see the TARDIS dematerialise.



Pre-production

Doctor Who was to see many changes in 1973. Producer Barry Letts and script editor Terrance Dicks both wanted to move on from the show following the broadcast of their problematic, little-seen adult drama series *Moonbase 3*. Dicks intended to return to freelance writing; Letts, meanwhile, hoped to produce *Marie Curie* and other serials, including one based on CS Forester's *Lt Hornblower*, adapted by John Lucarotti. The departure of Katy Manning (who played the Doctor's companion Jo Grant) in May, combined with the sudden death of Roger Delgado (who played the villainous Master) in June, had suggested to the show's star, Jon Pertwee, that it was time he, too,

moved on, relinquishing the role of the Doctor to another actor.

Dicks invented a 'tradition' that each incoming script editor would commission his first script from his predecessor – thus convincing his successor, Robert Holmes, to employ his services. Having been writing for the series since 1968, Holmes trailed Dicks in the post from October 1973. Holmes suggested a story exploring the principles which an intelligent robot might operate under. Dicks, meanwhile, wished to develop a storyline akin to the 1933 RKO monster movie *King Kong*; recalling a film critic commenting on how the audience always ended up on the monster's side, Dicks wanted his menacing robot to inspire sympathy. Equality for

Sarah must get used to a new Doctor at her side.

women was also topical, and the writer was keen to make the main antagonist a woman. In terms of the robot's behaviour, Dicks drew upon the Three Laws of Robotics as laid down by science-fiction author Isaac Asimov in his 1942 short story *Runaround*; these concerned how robots obeyed orders and protected themselves and humanity.

With the working title of *Robot* (documentation referring to the serial as *The Giant Robot* would apparently be issued later in the year), scripts were not actually commissioned until production was well underway because Terrance Dicks was still theoretically on BBC staff for some time; formal clearance for Dicks' commission arrived retrospectively on Thursday 23 May 1974. It was specified that the then-script editor was being commissioned because the story required 'knowledge of the serial's history'.

More eccentric

Since the intention was that the new Doctor would be played by an older actor, a second regular male character, Harry Sullivan, was introduced to handle action scenes (judging by a passing reference to the character in early versions of *Planet of the Spiders* [1974 - see Volume 21], the character may initially have gone under the name of 'Harry Sweetman'). This role was cast first, Letts having recalled Ian Marter, an actor he had first seen on stage in 1970; having previously offered Marter the semi-regular role of Captain Mike Yates (which Marter had turned down), Letts had cast him as Andrews in *Carnival of Monsters* [1973 - see Volume 19] which Letts directed in 1972. The producer met Marter for lunch, whereupon he and Holmes outlined the character of Harry; Marter - who had

been ill and not working during the second half of 1973 - agreed immediately to take the part. Marter's first costume fitting took place on Tuesday 26 February, with another on Tuesday 5 March. As with Elisabeth Sladen, who would continue to play Sarah Jane Smith, Marter was contracted to appear in a full season of 26 episodes on Tuesday 16 April.

For the new Doctor, Letts was looking for somebody more eccentric than Pertwee. The producer saw many different actors to discuss how they would play the part, which was envisaged as a less action-oriented figure - a young man trapped in an old man's body. Ron Moody, who had been the first choice to replace Second Doctor Patrick Troughton in 1969, was again considered. Richard Hearne, an elderly comic whose clownish 'Mr Pastry' character had been very popular in films and on television in the 1950s, visited Letts to discuss the role - but he seemed confused as to Letts' requirements,

Connections: Memories of another life



► The delirious Doctor mentions events from his recent adventures *The Time Warrior* [1973/4 - see Volume 20] and *Invasion of the Dinosaurs* [1974 - see Volume 21]: "Typical Sontaran attitude... stop Linx... perverting the course of human history.. I tell you Brigadier, there's nothing to worry about. The brontosaurus is large, and placid... and stupid."

Below:
The new Doctor soon takes the lead.





Above: Tom Baker is revealed to the press as the fourth actor to play the Doctor... with the help of an old friend.

informing the producer that he thought the character of Pastry would make an inappropriate Doctor. Scots character actor Graham Crowden was a favourite; he liked the idea, but told Letts that he preferred the theatre and might want to leave the role after only a relatively short time, in addition to which he did not enjoy public promotional appearances. Watford-born comedy star Michael Bentine was

very keen, due to his personal interest in science and the paranormal; talks with the former Goon came to a halt when Bentine indicated that he also wanted script input, which the series' production schedule would not allow.

Another candidate was Jim Dale, a former TV host best known for the *Carry On...* films; Dale was flattered to be considered, but was committed for a year elsewhere. Elisabeth Sladen recalled that 1950s rock'n'roll idol Tommy Steele – who

had moved into acting in the 1960s – was also under consideration. Comedy actor Bernard Cribbins (who had featured in the 1966 film *Daleks: Invasion Earth 2150 AD*) was interviewed, but rejected after outlining fighting skills which would not be required of the new Doctor. Letts' second choice became Fulton Mackay, a Scots actor who had played Dr Quinn in *Doctor Who and the Silurians* [1970 – see Volume 15]; Letts thought Mackay's Doctor would be similar to Troughton's in style and decided to hold him in reserve. However, Letts never even needed to approach Mackay since his first choice arrived out of the blue when a letter was sent to Letts' new boss, Bill Slater.

A nice part

The letter was written by 40-year-old actor Tom Baker on the night of Sunday 3 February 1974, as he lay on a mattress in his one-room flat in Bourne Street, Pimlico. Up until Christmas, Baker had been appearing on stage in *Macbeth* at the Shaw Theatre, but since then had been 'resting', working by day on a building site in Ebury Street; he had been signed to make three films (*Isabella of Spain*, *Three Men Went to War* and *Jackson's War*) in early 1974, but by the end of 1973 all three projects had collapsed. In an effort to secure more acting work, Baker decided to write a letter to Slater – who had directed him in *The Millionairess*, a BBC Play of the Month in 1972. The letter arrived on Tuesday 5 February, when Slater was meeting with Letts to discuss casting of the new Doctor; Slater was due to become Head of Drama Serials the following week. At the meeting, Slater put forward no firm ideas of his own, but agreed to consider it before a meeting the next day.

Connections: The Doctor's lab

➤ As *Robot* was in production concurrently with the preceding *Planet of the Spiders* [1974 – see Volume 21], and both stories required the Doctor's laboratory at UNIT HQ, the same set was used for both productions, a rare occurrence as previously

the lab set was noticeably different from story to story.



That night, Slater took the letter home, telling his wife, Mary Webster (an actress who also knew Baker), that Baker was begging for work. Suddenly, he realised that Baker could be right for the Doctor; his wife urged him to telephone Baker immediately, and he invited him to Television Centre the next evening. At the Wednesday 6 meeting, Slater proposed Baker to Letts; since Letts had never seen Baker act, Slater suggested he ought to view the movie *The Golden Voyage of Sinbad*, in which Baker starred as the villain; having been premièred on Thursday 20 December 1973 at the Odeon Marble Arch, since Thursday 24 January the film had been transferred to the Metropole, Victoria. Letts returned to the production office and took Dicks out to the cinema for the afternoon; both were impressed by what they saw. That evening Baker met Slater, Letts and head of drama, Shaun Sutton, for a chat at the bar of the BBC Club; he had no idea what they had in mind. The following evening, Baker was invited back to Sutton's office, where Letts said they would like him to be the next Doctor Who; the actor believed that the fact that he had a copy of Kenneth Grahame's children's



novel *The Wind in the Willows* in his pocket was a vital factor in landing the role as he enthusiastically discussed the animal characters which appeared in it. Astounded, Baker agreed. Letts asked him to keep his casting to himself for about 10 days; Baker went back to work on the building site, bursting to tell his workmates his news. Meanwhile, Letts went to the BBC Acton Rehearsal Rooms where Elisabeth Sladen was rehearsing *The Monster of Peladon* [1974 – see Volume 21] and informed her of the identity of Pertwee's successor.

Baker was vaguely familiar with *Doctor Who*, having watched some of the Patrick Troughton serials in the late 1960s, although his acting work – and his acting lifestyle – had meant that he had lost track of the series in recent years, never being around to watch television on a Saturday afternoon. As such, he had not seen Jon Pertwee's interpretation of the role. "I used to watch *Doctor Who* – although not regularly as I am a bachelor and Saturday night is kind of music night, isn't it?" the actor told *TV Sci-Fi Monthly*, "But when I did see it I often used to think what a nice part it must be to play, as, I suppose, hundreds of other actors must also have thought." The actor was also worried that, having accepted the job offer, he had no idea how he was going to approach it...

Pertwee's departure from *Doctor Who* was announced on Friday 8 February (he was supposed to have recorded an appearance on the BBC2 chat show *Just a Nimmo* the previous Sunday, but had not turned up). Several newspapers covered the story the next day. *The Sun* said that the BBC had found a replacement, but with details still

Connections: Unlocked memories



▶ As in the Third Doctor's first adventure, *Spearhead From Space* [1970 – see Volume 15], the newly regenerated Fourth Doctor heads for the TARDIS and remembers that he keeps the key to his ship inside one of his boots.

LEFT

Elisabeth Sladen and Tom Baker pose for photographs with a Cyberman outside the Television Centre club.

**Connections:
Double beat**

▶ When Harry listens to the Doctor's chest with his stethoscope, he discovers that the Doctor apparently has two hearts - a fact that was first established when the Third Doctor was hospitalised following his own recent regeneration

in *Spearhead from Space* [1970 - see Volume 15].



to be worked out he could not be named; *The Times* said the successor would be revealed the following week. Baker's press call was at Television Centre on Friday 15 February; the actor attended the event with his friend, playwright Ted Whitehead, and was presented by Letts to reporters in the Bridge Lounge. Baker posed for photographs with co-star Sladen (then in rehearsals for *The Monster of Peladon*

[1974 - see Volume 21]) and actor Pat Gorman, who was dressed in a Cyberman outfit from *The Invasion* [1968 - see Volume 13]; he was then taken to a small studio to be interviewed for both a BBC North West news programme and *Pebble Mill at One*. *The Evening Standard* was the first to carry the news; Baker's workmates at Ebury Street saw his picture on the front page. *The Times*, *Daily Mirror* and *Daily Mail*

were among the papers running the news on Saturday 16, with the BBC confirming that the new Doctor would soon face the Daleks. In the coming days, the *Daily Express* ran a feature on Baker; over in *The Guardian*, Baker said he wanted to play the Doctor in an "individual way... although he has a human body he comes from somewhere else."

Conventional heroes

Baker was formally contracted to appear as Doctor Who (for a lower fee than Pertwee's) in an initial 26 episodes on Tuesday 19 February; the contract covered the period Saturday 20 April 1974 to Wednesday 14 May 1975 with an initial four-part story to be taped before a summer break. There were more interviews for Baker who did a live chat from Broadcasting House on Radio 2's *Late Night Extra* on Monday 25 February.

To discuss the new Doctor's character, Baker joined Letts, Dicks, Holmes and incoming producer Philip Hinchcliffe at

Right:
Two doctors with three hearts between them.



the Balzac restaurant in Shepherd's Bush. Hinchcliffe had arrived at the BBC from ATV in November 1973 only to find that the series he had intended to produce, an adaptation of *The Girls of Slender Means*, had been postponed because of industrial action, as a result of which he was instead trailing Letts earlier than expected. The team wanted a very different Doctor to Pertwee's; an eccentric, maybe looking something like the physicist Albert Einstein, maybe playing the violin like Sir Arthur Conan Doyle's great fictional detective Sherlock Holmes. Believing that conventional heroes were out of fashion, Hinchcliffe wanted a rebellious, non-authority figure – a 'space gypsy' with Olympian detachment, who he thought might appeal to student viewers. Holmes wanted a Doctor who appeared more alien (a factor which Hinchcliffe was not keen to stress), thought laterally and often seemed pre-occupied. Baker liked the notion of a Bohemian figure, an innocent with an air of surprise. From these discussions, Holmes developed a writers' guide which described the Doctor as a cross between Sherlock Holmes, 1950s TV drama scientist Professor Bernard Quatermass, and Irish dramatist George Bernard Shaw; he would be witty, bad-tempered and often secretive. In memos sent later in 1974, Hinchcliffe would describe the 748-year-old Doctor as also containing elements of Arthur Conan Doyle's scientific adventurer Professor Challenger and the zany comedy film star Harpo Marx. Also referenced in the September 1974 series format were London journalist Sarah Jane Smith, Surgeon Lieutenant Harry Sullivan KN (who was brought up in India and a 'touch old-fashioned in his ideas'), Brigadier Alastair Lethbridge-Stewart and Warrant Officer Benton.



Robot's director was to be Christopher Barry, whose last *Doctor Who* work had been *The Mutants* [1972 – see Volume 18]; he had since been employed on other BBC series including *Moonbase 3* and *The Carnforth Practice* and Barry Letts knew that he was a reliable director to handle the new Doctor's introduction. Costume designer James Acheson had previously handled *The Mutants*, *The Three Doctors*, *Carnival of Monsters* [1972/3 – see Volume 19] and *The Time Warrior* [1973/4 – see Volume 20]. Visual effects were contracted out to the Pinewood Studios-based Clifford Culley, whose firm had worked on both *Planet of the Daleks* [1973 – see Volume 20] and *Invasion of the Dinosaurs* [1974 – see Volume 21]. *Robot* would call upon the talents of set designer Ian Rawnsley and make-up designer Judy Clay. Dicks discussed the storyline at length with both Barry and Holmes before starting work on the scripts. Reluctantly, he agreed to rework Part Four's plot; originally, after the evil Scientific Reform

Above:
Sarah
persuades the
Doctor to stay.

Connections: What a hooter!

➤ Following his regeneration, the Doctor checks his face in a mirror and remarks that his new nose is a definite improvement – a cheeky in-joke by author Terrance Dicks who was aware how sensitive Jon Pertwee had been about the size of his nose.





Above: The Doctor's memories return to him after his regeneration and he recognises his old friends.

Society (SRS) has been defeated, Sarah was to leave the Bunker in her car, only to be attacked by the Robot – a scene which Holmes suggested could be eliminated as a cost-cutting measure. The illusion of the robot growing to giant size was to be achieved by using the Colour Separation Overlay process (CSO). Consequently, it was decided that this would be the first *Doctor Who* to be shot entirely on video tape – using lightweight electronic cameras connected to a scanner van for location sequences, which had traditionally been shot on film (the technique was most often used by Outside Broadcast teams for

sports coverage, but it had also been used for drama). The reason for this was that the picture would appear more stable once studio-shot CSO elements were added to location work, avoiding the mis-match of film and videotape which Letts had been unhappy with in both *Carnival of Monsters* and *Invasion of the Dinosaurs*.

With *Robot*, Dicks wanted to create a format which differed from

the Pertwee serials, leaving his own personal stamp on the series. He paid particular attention to both the Doctor's regeneration and continuity back to the previous incarnation. The first script indicated that 'even when the change is complete, Doctor Who twists and writhes, muttering deliriously'. The Brigadier and Benton both refer to their previous experience of the Doctor changing in *Spearhead from Space* [1970 – see Volume 15].

Body language

Dicks gave the new Doctor a very scatterbrained nature, akin to actor Tom Baker's own character; he surmised that if this initial craziness was felt unsuitable, it could be toned down and explained away as an after-effect of the Doctor's regeneration. Of the new Doctor's character, Dicks indicated his initial manner as being 'brisk, hearty, hyper-active. He is running on overdrive, after his long rest.' Investigating the break-in, he is seen 'sitting cross legged on the grass, staring in absorption at something' and later is 'stretched out in the back of the Land Rover, his feet poking over the side. He

Connections: Skip that!

► To demonstrate his good health, the Doctor skips with a rope and sings a skipping song written by choreographer Remy Charlip in the 1960s. This was an element suggested by Tom

Baker and developed with director Christopher Barry.



has a general tendency to adopt gawky, sprawling attitudes.' This is clarified in Part Two's script where the Doctor is 'stretched out at full length on a laboratory bench, like a crusader on a tombstone... it is a characteristic of his new incarnation that he always tends to lie, lean, hang or perch in some unlikely position, rather than sitting conventionally'; this body language trait was intended to differentiate Baker's Doctor from Jon Pertwee's. When the Brigadier deduces the target of the next theft, the Doctor 'nods approvingly, like a master who has at last got a dimmish pupil to understand a simple theorem'. During a discussion in the UNIT labs, 'The Doctor, seemingly ignoring them, is building a tower from odds and ends... with childlike pleasure'. Later, he ignores the Brigadier while 'gazing into space, rapt with thought'.

To contrast the new Doctor against Pertwee's man of action, Dicks scripted a Part Three scene in which the Doctor

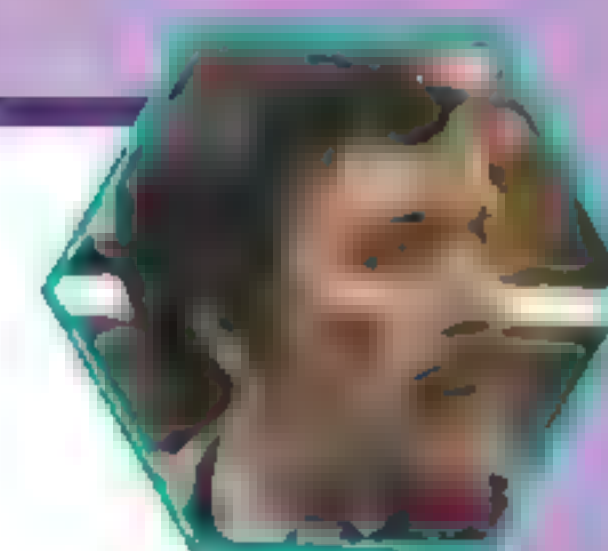


better an SRS thug: 'Doctor Who tries to slip past the bouncer. The bouncer grabs for him but the Doctor isn't there. The bouncer trips and crashes to the ground. [The Doctor] seems to go to help the bouncer up. Immediately the bouncer takes a swipe at him, misses, trips over Doctor Who's foot and knocks himself out against the wall.' Dicks noted that: 'This incident is typical of the new Doctor's form of self defence, which might be described as 'Unintentional Aikido'. Doctor Who never seems to take any aggressive action, but his opponents invariably come to grief in some apparently accidental way.'

Both Bessie and the sonic screwdriver were retained as links to the past; the remaining UNIT characters remained constant, too. Noting the gap left by the writing-out of Captain Yates in the 1973/4 series, Letts had Sergeant Benton promoted to Warrant Officer One (Dicks' original drafts still gave Benton's rank as Sergeant).

UNIT's Medical Officer, Lieutenant Harry Sullivan, was introduced as 'a large burly young man in naval uniform. His social manner [is a] bit 'hearty' but he becomes calm and professional when at work'; later, when he is confronted by the Doctor, he is 'full of professional good cheer' as his patient performs push-ups and touches his toes. Dicks saw Harry as a character akin to Captain W E Johns' 1930s pilot hero Biggles and the 1920s adventurer Bulldog Drummond created

Connections: Great military leader



► Still struggling to regain his memories, the Doctor suspects that the Brigadier might in fact be Alexander the Great (the ruler of the ancient kingdom of Macedon), or Hannibal (the Punic Carthaginian commander believed to be one of the greatest military commanders in history). When the Doctor finally recognises his old friend, he identifies him with his full title and name: Brigadier Alastair Gordon Lethbridge-Stewart. This was the first time that 'Gordon' had been given as the Brigadier's middle name.

The hat and scarf would become trademarks of the Fourth Doctor.

**Connections:
Code names**

▶ As in previous stories, the Brigadier is seen here to identify himself in radio communications with his UNIT call sign of "Greyhound One" (as per *The Green Death* [1973 - see Volume 20]) while speaking to UNIT HQ, referred to as "Trap One" (as in various stories since *Terror of the Autons* [1971 - see Volume 16]).



by HC McNeile under the pen-name 'Sapper'. The supporting characters were well-outlined. Arnold Jellicoe was 'a fussy elegant man in his thirties' who wears 'elaborate, ultra-modern clothes', whereas Hilda Winters was 'about the same age as Jellicoe... dressed fashionably but simply and might be a very superior executive secretary. Her manner, in contrast to that of Jellicoe, is utterly calm and relaxed, pleasant but a little cool'. Originally, Professor JP Kettlewell, 'a whiskery

Einstein-type scientist... smoking a pipe', describes himself as living in a cottage. The SRS secretary, Short, was a 'Himmler-like little man in rimless glasses. There is a gleam of fanaticism in his eyes.' During Short's scene with

Below:
The Robot makes its escape!



Sarah, Dicks suggested that Sarah should wear either 'a trouser suit or a mini-skirt. Something to arouse disapproval in the ultra-conventional'. At the end of the scene: 'Short stands looking after her, now looking far more sinister than benevolent.'

The SRS meeting in Part Three was adapted by Dicks from an earlier script *The Mauritius Penny*, a 1962 episode of *The Avengers* which he had co-authored with Malcolm Hulke. Here, an underground movement hopes to seize control of Western Europe, imposing stronger rule; leading lady Cathy Gale infiltrates a meeting of uniformed anti-democracy fanatics, but is soon exposed as a spy. "If you can't plagiarise yourself, who can you plagiarise?" commented Dicks on the serial's DVD commentary.

Bohemian look

Dicks wanted the large, powerful figure of the Robot, unaware of its own strength, to be softened by feelings for Sarah - echoing film ape King Kong's responses to Fay Wray's character. Dicks decided to leave the Robot - 'a massive seven-foot high metal figure. A special optical effect indicates when we are looking through the robot's eyes. We can also hear an electronic heartbeat' - largely unseen until Part One's conclusion, until then focusing on the thefts that it carried out: 'This sequence could be day, but night, day-for-night, or at least a suggestion of atmospheric murk and gloom would obviously be preferable. We shan't see very much of this location... it is suggested that they might well be odd bits of the Think-Tank locations redressed... we don't get a full look at the Robot until the end of the Episode...' At which point it was described as 'looking enormous as it stalks towards [Sarah] seen



full-frontal for the first time. It speaks in a tremendous, booming voice.' In Part Two it lists its functions as including 'the operation of exploration vehicles on alien planets!' When ordered to contravene its Prime Directive it 'falls to its knees head bowed as if in agony'. Where the Robot confronts the Doctor, Dicks noted it to be 'surprisingly agile for its size (we hope)'; when attacked by UNIT soldiers it 'picks up an enormous crate and hurls it at them'. The disintegrator gun (also referred to as a 'lazer gun') was a 'kind of massive scifi rifle'. For the closing sequences, Dicks suggested that the giant robot should go on the rampage enlarged by CSO... with model cars, buildings or even people'. As it dies, the Robot was to be seen 'curled in a foetal attitude'.

Construction of James Acheson's robot design was contracted out to props builder Alastair Bowtell, with whom Acheson had worked on *The Mutants*. The cumbersome, awkward costume was constructed using aluminium sheeting, bent over in strips to keep it as light as possible. The arms and hands were balsawood with aluminium cladding, and the pincers were built over the mechanism of a device used in the grocery trade for reaching items down

from high shelves. The actor inside wore a radio mic to modulate his voice, transforming it into the robot's booming tones. The head of the costume contained flashing lights; another light, denoting a scanner, was fitted to the costume's back. The finished costume was so heavy that a lightweight silver foil framework was used during camera rehearsals instead.

Producer Barry Letts wanted the new Doctor's image to be a contrast to the previous model's dandified appearance. Both he and actor Tom Baker favoured a Bohemian look; Baker suggested a hat. Baker was taken to a costume house, trying on many different outfits in a bid to find something which looked more eccentric than flamboyant. Costume designer James Acheson also consulted incoming producer Philip Hinchcliffe, later realising that he had been subconsciously influenced by two 1893 lithographs by French painter Henri de Toulouse Lautrec – *Aristide Bruant dans son cabaret*, which show a music hall star in a red scarf and fedora. Baker liked the idea of a scarf, and Acheson recalled a scarf which an elderly lady called Begonia Pope had knitted for freelance props builder Alastair Bowtell. Acheson supplied Pope with a mass of wool accordingly, and Pope – delighted to be working for the BBC – used nearly all of it, producing an incredibly long item of around 13 feet. Baker and Acheson both felt that the Doctor should have a longer coat, but this was vetoed and a red jacket from the costume store was used instead. Baker also sported woollen trousers, an Argyle waistcoat, a checked shirt and a striped tie. The fedora was procured from Herbert Johnson on Bond Street. ■

Left:

Sarah takes cheer when the Robot assures her she will survive the nuclear destruction of humanity.

**Connections:
Heads up!**

► The logo for the Scientific Reform Society (SRS), seen prominently in Part Three, was designed to be a symbolic representation of the head of the Robot as well as to have overtones of the swastika, used as the emblem of Adolf Hitler's Nazi Party.



Production

Tom Baker did not attend rehearsals for the preceding story, *Planet of the Spiders*, recording the regeneration alongside Pertwee in Television Centre studio TC1 on Tuesday 2 April. On Friday 5 April, BBC producer David Hargreaves contacted Letts about a series of five 25-minute programmes, provisionally titled *Television Drama*, which was planned for broadcast in January/February 1975. He hoped to cover the production of a BBC drama series, and had picked *Doctor Who* - and *Robot* - as his subject.

Tom Baker recorded an edition of the BBC1 quiz show *Password* on Monday 8 April; this was broadcast on Monday 6 May. Nicholas Courtney and John Levene were booked to appear in *Robot* as the Brigadier and Benton on Wednesday 17 April.

Outside Broadcast recording for *Robot* was scheduled to overlap with the final studio sessions on *Planet of the Spiders*; since the transformation scene had been recorded in the first studio session, Sladen was the only cast member who would be working on the two serials concurrently since Nicholas Courtney and John

'THE ROBOT COSTUME WAS SO HEAVY THAT A LIGHTWEIGHT SILVER FOIL FRAMEWORK WAS USED DURING REHEARSALS.'



**Connections:
Identify yourself!**

▶ In Part Three, while attempting to gain entry to the SRS meeting, the Doctor produces cards showing his 'Freedom of the city of Skaro', a curious reference to the home planet of the Daleks (spelt 'Scaro' in the script), and his status as an 'Honorary Member of the Alpha Centauri Table Tennis Club', commenting that these creatures were tricky opponents as they have six arms and use six bats. One such creature had appeared in both *The Curse of Peladon* [1972 - see Volume 18] and *The Monster of Peladon* [1974 - see Volume 21].



Rehearsal:
Elisabeth Sladen and Nicholas Courtney (sans moustache) rehearse a scene.

Levene had completed all their material in the first studio session for *Planet of the Spiders*. Barry arranged his shoot around Sladen's availability; she would be required for more studio work on *Planet of the Spiders* at Television Centre on Tuesday 30 April and Wednesday 1 May. The location for all outside recording was the BBC Engineering & Training Centre at Wood Norton in Hereford and Worcester. Previously a location used for *Spearhead from Space*, this large estate contained a number of buildings which would feature as the Bunker, Think Tank, Emmett's Electronics, the Meeting Hall and Kettlewell's home (Pear Tree Mews).

Recording began on Sunday 28 April with several scenes set in Think Tank's

grounds, including the arrivals of Sarah and Harry, the Doctor's visit with the Brigadier and Sarah sneaking back to Kettlewell's lab. A close-up shot of Sarah checking her pass for the National Institute for Advanced Scientific Research (dated 4 April) was recorded in the morning; she was seen in a mustard-coloured MG

Midget MkIII. The afternoon ended with a shot from Part Two of the Doctor driving Bessie (which had now had her canopy mechanism and rear rubber mat removed), Sarah returning to the Think Tank checkpoint in Part One and the Doctor and Harry in Bessie on a country road in Part Four. Production on the new Doctor's first story was captured on silent 8mm film by Roger Squires, who was playing a UNIT soldier. Baker was rather nervous at this point and suffered bad stomach upsets before takes; he worked hard at the new character, but was very daunted to be a virtual unknown landing such a major role. Nonetheless, he struck up a drinking partnership with Brigadier actor Nicholas Courtney (although Courtney had initially found adjusting to Baker's dominant approach tricky), and also very quickly bonded with Ian Marter since they both did the crossword puzzle in *The Times*. Elisabeth Sladen arrived later in the day than the rest of the cast - having travelled over from work on *Planet of the Spiders* - and was initially worried that the other regulars had established a rapport. But soon she and Tom Baker struck up a life-long friendship when the two Liverpudlians found that they shared the same sense of humour.

Tom Baker took his new role of children's hero very seriously, commenting in the fanzine *Eye of Horus*: "Whenever I was seen in public, I was always careful never to be seen smoking, plastered or boisterous in any way so that I never disappointed a child. I would not do anything that might upset a child, even something which other adults were doing."

Cast as Miss Winters was Patricia Maynard, the wife of actor Dennis Waterman (as of 1977), who Barry felt had a suitably aloof quality; the director had also considered Myra Frances and





Antonia Ellis. In her first scene, Maynard confused her lines and introduced herself as “Hylde Baker”, the same name as the diminutive Northern comedienne. Colin Baker (who would later be cast as the Sixth Doctor), known to the director from *The Carnforth Practice*, was considered for the role of Jellicoe – but was unavailable and so ultimately the part went to Alec Linstead, whom Barry had cast as Sergeant Osgood in *The Dæmons* [1971 – see Volume 17]. Playing the Think Tank guard was Pat Gorman, who had played many minor roles since 1964. None of the gatehouse scenes saw Sarah driving her car; all shots of the vehicle in motion were to be recorded as cutaways later.

Dying robot

Monday 29 April was spent recording Part Four scenes in a wooded area of the estate. Many of these shots had to be lined up very carefully, since they would have to be integrated with CSO material in studio; these included UNIT’s attack on the Bunker (for which Visual Effects provided several explosions) and backgrounds of Sarah being picked up by the Robot. Scenes recorded in the afternoon included the Doctor and the Brigadier determining how to reach the bunker, the realisation that Sarah is missing, Benton mentioning Kettlewell’s metal virus, the UNIT team watching a soldier flee the bunker, and the Brigadier speaking to Harry on the radio.

Production continued on Tuesday 30

April; simultaneously, *Planet of the Spiders* entered studio and contracts were issued for *Television Drama*. Again, most scenes were set in the wooded area for Part Four, including the return of the Doctor and Harry in Bessie and UNIT watching the Robot’s demise. A short Part Two scene in which UNIT examine the end of the tunnel followed. Further scenes involving the Doctor and Harry in Bessie were recorded for Part Four, including shots showing the Robot’s point-of-view achieved with a special high-angle periscope. More of these POV shots – featuring UNIT soldiers and one of the three UNIT Land Rover 109s – were recorded around the house. Background shots showing the Robot’s demise were recorded at the end of the day.

Wednesday 1 May saw Christopher Barry’s crew start the day with a reshoot on the backgrounds for the dying robot. One of the newer buildings had been dressed as the Emmett’s Electronics factory for a shot of UNIT setting up in Part One. Recorded next was a single shot of the UNIT convoy arriving outside the bunker in Part Three, along with shots to be played back on the bunker monitors in studio. Some shots of the bunker doors opening in Part Three were recorded, plus CSO background shots of the house gable and UNIT attacking in Part Four and a remount of the Doctor driving along in Bessie for Part Two. The Part One scene showing the sentry entering the factory was recorded in an out-building. Finally a night shot of the government establishment break-in was recorded for Part One with very tall actor John East doubling as the Robot. This

Left:

The Doctor assesses his new face.

Connections: Oh, mother!

➤ The Doctor suggests that the Robot is suffering from an “Oedipus Complex”, a psychoanalytic theory developed by psychologist Sigmund Freud which describes a subconscious desire for the death of the father. Oedipus was a figure from Greek mythology who murdered his own father.





Above:
Elisabeth
Sladen as a
happy Sarah
Jane Smith.

scene required the use of a dog, supplied by one Mrs Wickett, which failed to act on cue.

On Thursday 2 May, Elisabeth Sladen rejoined the cast. This was also the first day on location for tall Michael Kilgarriff (previously the Cyberman Controller in *The Tomb of the Cybermen* [1967 – see Volume 10] and an Ogron in *Frontier in Space* [1973 – see Volume 19]) as the Robot and the small Edward Burnham (Professor Watkins in *The Invasion*) as Kettlewell. Burnham made a number of suggestions regarding Kettlewell, including the Professor's wild hair and thick spectacles; some of his camper excesses would be curbed later on. Barry had cast Michael Kilgarriff as the Robot as he was a fraction taller than Stephen Thorne, whom Barry had cast as Azal in *The Dæmons* [1971 –

see Volume 17]. A leading radio actor because of his distinctive voice, Kilgarriff was also an expert on the history of music hall. Because of this, Tom Baker was amused by the idea of the Robot going into a rendition of *There's An Old Mill by the Stream* and seeing how the UNIT characters reacted. He mentioned this to Patricia

Maynard, but did not dare suggest it to Barry Letts.

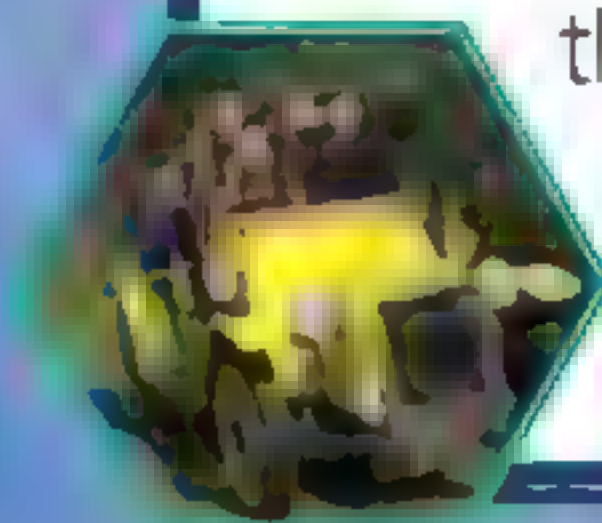
A photocall took place on this day, with pictures being taken of Tom Baker and Elisabeth Sladen in Bessie, the UNIT regulars and the Robot itself.

Recording began with Part One shots of a UNIT sentry at the factory vault (the factory vault was an out-building, hurriedly selected by Barry when he was denied permission to record in a real underground bunker on the estate for security reasons). This was followed by shots of Sarah arriving at Think Tank in Part One; Sladen was doubled by Elizabeth Cassidy in shots showing the car in motion. The scenes showing UNIT protecting Emmett's Electronics were recorded next. The Robot first featured in the afternoon, much of which was devoted to a couple of short set-pieces – the first being the Part Three escape of SRS personnel, plus the Robot, from the meeting hall in a horse box. Sladen recorded 'wild tracks' of Sarah's calls for help from the roof in Part Four, which would be dubbed onto other scenes later. The remainder of the day's shooting was spent on scenes outside Kettlewell's house for Parts One and Three – the last shots being UNIT's attack on the Robot after it has burst out of the (dummy) door. By this time, Kilgarriff was finding it difficult to breathe inside the Robot costume, and almost collapsed during the take; after this first day in the costume, he could barely stand and was glad of the break. There were disagreements between visual effects designer Clifford Culley and production unit manager George Gallaccio about how long Kilgarriff could work inside the Robot costume.

Morning recording on Sunday 5 May began with more break-in sequences for Part One, this time showing the Robot's

Connections: Running on empty

▶ *Robot* was to be the last time the Doctor's little yellow car, Bessie, would be seen in the series during the 1970s, and the only time she was driven by the Fourth Doctor.



hands ripping through an electrified fence. Scenes of UNIT investigating were recorded next, followed by more establishing shots of Emmett's Electronics. The crew then moved to another part of the centre where the bunker's entrance had been erected. The sequences at the end of Part Three of UNIT arriving, being attacked by machine-gun nests and attempting to reason with Miss Winters were recorded here, along with a few shots for the start of Part Four.

Helicopter

Monday 6 May was also spent around the bunker and the adjoining wooded area for scenes from Parts Three and Four. These included the Doctor using his sonic screwdriver on the bunker's door (a hot blade inside was used to cut through the plastic prop door), monitor shots showing UNIT advancing, UNIT falling back as the Robot emerges and the attack by an armoured tank. This last shot was achieved on location by means of a locked-off camera and a foreground miniature; the tank in question, an Action Man toy accessory, was made to 'vanish' via a rollback-and-mix



effect. Letts had insisted that Barry realise this sequence in this manner, which turned out to be very disappointing. The Doctor and Harry's departure in Bessie was recorded next, then the rollback-and-mix shot used for Kettlewell's death. Much of the afternoon was spent on CSO background shots for Part Four, including point-of-view shots of Sarah as the Robot picks her up. A Part One shot of a helicopter was captured between other effects shots when, by chance, one happened to fly overhead (Dicks' script had suggested the use of a stock shot here). This was followed by a UNIT soldier fleeing the bunker in Part Four and a remount of a UNIT scene from Sunday 29 April. The destruction of the machine gun nests was the last scene to be recorded. Because of problems arising from a scene shifters' strike, Christopher Barry had provisionally booked Tuesday 7 May as a further shooting day, but surviving documentation seems to indicate that nothing was actually recorded on this date.

Friday 10 May saw a readthrough of the serial, filmed for *Television Drama*, at St Nicholas Church Hall in Chiswick. Rehearsals proper for the first two episodes commenced on Monday 13. The regular cast members were now settling down; still a nervous loner, Baker established himself as a star in rehearsals. Fearful that the scripts might appear dull, both he and Christopher Barry took every opportunity to inject freshness – the gag where the Doctor breaks a brick in karate style, much ad-libbing in his first scenes with Sarah and a lot of business with the long scarf (measuring a hole which the

Connections: Classic quote

▶ On seeing that the Robot has grown to giant size, Harry remarks, "Curiouser and curiouser" with the Doctor completing the quote (inaccurately) from Lewis Carroll's *Alice's Adventures in Wonderland* with, "Said Alice." In fact it is 'cried Alice' in the book.



Left:
The Doctor indulges in a spot of chemistry.



Above:
"How do
you do?"

Robot has made, and picking up pliers at Think Tank). Joining the cast at this point was Timothy Craven as Short (previously a guard in *Frontier in Space* and Robinson in *Invasion of the Dinosaurs*), whom Christopher Barry had used in *Paul Temple*.

Unfortunately, studio recording was disrupted. *Robot's* first studio session, covering Parts One and Two, was set to run over Tuesday 21 and Wednesday 22 May in TC3 at Television Centre; as with all four sessions, taping was due to run between 7.30 and 10.00pm. Barry's camera script noted at the end of the sequence where Sarah was introduced to the Robot in Part One: 'Hope to record at least to here on 1st day.' As it turned out, the scene shifters' industrial action meant that no recording took place on Tuesday. Letts rapidly arranged for a remount,

with Christopher Barry assembling a list of scenes which could easily be recorded the following evening. A stepladder had been left erected in the Kettlewell's lab set which - presumably to avoid a clash over demarcation of labour - the production team did not dare move, and attempted to shoot around instead.

Some technically demanding shots were recorded on the evening of Wednesday 22 May. The OB sequence of the sentry being attacked in Part One was played back into studio on a monitor, reflected off a disco mosaic mirror and re-recorded to give the Robot's distorted point of view. Long dummy arms for the Robot were used to show the break-in of the government premises. A locked-off camera was employed during the next sequence: the Doctor quick changing into a variety of

new outfits. The scene showing Sarah, Miss Winters and Jellicoe in the empty Think Tank room was recorded next, followed by the two scenes in the factory vault; here, both CSO and a foreground miniature helped give the impression of the Robot's hand breaking through the floor. Sarah's visit to Kettlewell's house was acted out before Kilgarriff was readied to perform the Think Tank sequences bridging Parts One and Two. Part Two material recorded comprised the Doctor and the Brigadier calling in at Kettlewell's, Sarah's visit to the SRS, the Doctor's trip to Think Tank – and finally the Robot's attack on Chambers. Here, a CSO mask was placed onto the set wall; the image placed beyond it showed the Robot using the 'glowing' disintegrator gun, with a similar glowing effect conveying the destruction of Chambers' safe.

Offensive ladder

Due to the industrial dispute, the sets were left standing – and consequently John Noakes, Peter Purves and Lesley Judd found themselves presenting the following day's edition of children's magazine *Blue Peter* on the Doctor's UNIT lab set. Rehearsals for Parts Three and Four were held on Friday 24 May. Very rapidly, Letts managed to reschedule the abandoned recording session for Saturday 1 and Sunday 2 June; after various disruptions to the BBC's Bank Holiday broadcasts which meant that the compilation of *The Sea Devils* [1972 – see Volume 18] was given an unscheduled screening on Monday 27 May, the dispute was resolved on Thursday 30 May. Sets for Part One were re-erected in TC3 for Saturday 1 June, when the bulk of the episode was recorded. Very little material was salvaged from the earlier

session; material which was not remounted included the theft from the Government Office, the Doctor's quick change routine and the factory vault scenes. The opening scene was recorded in a similar manner to the end of *Planet of the Spiders*, with that serial's regeneration shot edited in later. In his early scenes, Baker wore a version of Pertwee's *Spiders* costume, keeping the dark blue velvet jacket over his nightshirt for the remainder of the evening. During a later scene, Baker karate-chopped a pre-cut prop brick in a scene expanded shortly before recording. During camera rehearsals, John Scott Martin – who was making an uncredited appearance as a guard – was seen reading Piccolo Books' *The Making of Doctor Who* instead of the guard's newspaper.

Most of Part Two was re-recorded on Sunday 2 June. Salvaged scenes included the Doctor's visit to Kettlewell's (with the offending ladder out of shot), Sarah's visit to the SRS and Chambers' killing. By now it was known that Part Two was over-running, so the OB sequence in which the Doctor and UNIT find the Robot's tunnel was moved into Part One. After re-recording Sarah's encounter with the Robot at Think Tank, Kilgarriff was removed from the costume; the suit was then used on set as an empty prop for a scene featuring Jellicoe and Miss Winters. During the scene where Jellicoe and Miss Winters work on the Robot, the dummy arms used for cutaway shots were used as props on the bench. Several monochrome photographs showing extra Walter Goodman as Joseph Chambers had been taken as

Connections: Have a jelly baby!

➤ At the end of the story, the Doctor offers Sarah a jelly baby to cheer her up. The Second Doctor had been seen to carry the same sweets in *The Three Doctors* [1972/3 – see Volume 19] but jelly babies would soon become one of the Fourth Doctor's trademarks, making regular appearances in his stories.



Right:
The Robot
breaks out of
Kettlewell's
laboratory.

props to be used in the serial; one of these appeared as a newspaper cutting faked up from the 21 May edition of *The Times*. The sequence in which the Doctor leaves a note for Sarah differed from the scripted version; originally, the Doctor begins to write out the note in longhand, only using the typewriter when his pencil breaks. The speeded-up typing sequence was recorded on a videodisc borrowed from the Sports Department. (The note which the Doctor sticks on the TARDIS with Blu-Tack was not the same one found by Sarah and Benton – Baker having been seen to type only two lines.) The remaining Part Two Robot scenes were recorded towards the end of the evening – including its pursuit of the Doctor, during which several prop doors, windows and pillars were smashed. The Doctor's use of his hat and scarf was a late addition. The first few Part Three scenes at Kettlewell's house were recorded next.

A few more days' rehearsal for Parts Three and Four followed. Although the original intention was to film the second studio recording for *Television Drama*, it seems that, by now, the plan had been scrapped – and the project as a whole was formally cancelled by Hargreaves on Friday 7 June. However, The 16mm film of the read-throughs on Friday 10 May 1974 survives, but without a soundtrack, and has been included as part of the extras on the 2007 DVD release of the story.

Thursday 6 June saw Part Three being recorded, in sequence, in TC3; pauses helped ready Kilgarriff's heavy Robot costume. Regular stuntman Terry



Walsh was cast as the SRS bouncer, performing a couple of simple action sequences with Baker; Christopher Barry suggested that the Doctor could use his scarf to trip up the bouncer. The bunker control area contained a screen showing a colour-tinted image of a digital countdown clock; this was fed through using the graphics device Anchor. (In Dicks' scripts, the countdown begins at 600 – not 300, as shown on screen). A monochrome monitor showed OB material of scenes set outside the bunker. Barry had originally planned to use stock film of missiles being readied for launch, but this plan was abandoned.

Video effects

Part Four was recorded on Friday 7 June. After taping the scene in which Harry, Sarah and Kettlewell leave the bunker, the Robot was readied for the rest of the evening's work. This proceeded largely in scene order, bar the final UNIT HQ sequence, which was recorded before all the CSO work; this conclusion called for a split-screen/roll-back-and-mix effect where the Brigadier watches the TARDIS dematerialise. By now, the police box prop was looking rather shabby, with much of its woodwork cracked, particularly around the base and the roof (where the lamp housing had disappeared). Work concluded with CSO elements being added to some of the OB material; shots recorded in this way included the Robot growing,

Connections: The name's Sullivan... Harry Sullivan

▶ In Parts Two and Three, Sarah chides Harry's undercover heroics by comparing him to Ian Fleming's famous literary British Secret Service agent James Bond, created in the 1950s and popularised further since the 1960s by a successful movie series.



carrying Sarah (a prop doll) and attacking several UNIT soldiers (all Action Man dolls). Sladen acted out shots of Sarah on the chimney against a yellow background. Shots of the Robot's foot crushing both a soldier (from OB) and a (model) building were also recorded; sparks from a spark generator were superimposed in the sequence where the Robot walks into a power line. Multiple CSO images were used in some shots, such as one in which two UNIT soldiers attack the giant Robot with OB images of other soldiers in the background. Other video effects included the rust virus spreading over the Robot, its shrinking and fade to nothing.

Tom Baker was interviewed on Friday 7 June by Paul Heiney for *Newsbeat* on Radio 1; when asked "When your time comes, how would you like to bow out of *Doctor Who*?" Baker replied "Oh, in the most impressive way possible, in an explosion of glory". The following day BBC1 viewers had their first glimpse of the new Doctor in *Planet of the Spiders* Episode Six. With recording on *Robot* complete, Tom Baker had other projects for the summer before work on *Doctor Who* resumed; from Friday 5 July he was to shoot the

French television-movie co-production *The Author of Beltraffio* (although this would not be screened until Saturday 13 November 1976) and from Wednesday 28 August would appear at the Oxford Playhouse as Oscar Wilde in *The Trials of Oscar Wilde*.

Although becoming a life-long friend of Ian Marter's during the serial, Nicholas Courtney realised that the arrival of the Harry Sullivan character meant that the Brigadier was probably going to be phased out of the series; he commented on this to Philip Hinchcliffe, saying that he understood how *Doctor Who* needed to move on, but the new producer said he had no plans along these lines. John Levene also realised that the days of UNIT were drawing to a close.

"I thought everything worked well on it," said Terrance Dicks in the fanzine *Gallifrey*, "It was a very happy show, fun to make, there were no script problems, everyone liked doing it, and the cast were all good. It was one of those rare occasions where you felt everything had gone right." ■

Connections: Going down

▶ In Part One, the Doctor compared the "impregnable" security of the Brigadier to the "unsinkable" nature of RMS *Titanic*, the passenger liner which famously sank in April 1912.



PRODUCTION

Sun 28 Apr 74 BBC Engineering & Training Centre, Wood Norton, Here/Worc (Think Tank/Kettlewell's House/Think Tank Workshop/Country Road)

Mon 29 Apr 74 BBC Wood Norton (Woodland/Wooded Area)

Tue 30 Apr 74 BBC Wood Norton (Countryside/Bunker Area/Wooded Area)

Wed 1 May 74 BBC Wood Norton (Wooded Area/Factory/Int & Ext Bunker/Road/Factory Vault/Government Establishment)

Thu 2 May 74 BBC Wood Norton (Int

& Ext Factory Vault/Think Tank Gate/Factory/SRS HQ/Kettlewell's House)

Sun 5 May 74 BBC Wood Norton (Fence/Factory/Bunker)

Mon 6 May 74 BBC Wood Norton (Bunker/Wooded Area/Factory)

Tue 7 May 74 BBC Wood Norton (standby day)

Tue 21 May 74 Television Centre Studio 3: Part One (recording abandoned)

Wed 22 May 74 Television Centre Studio 3: Factory Vault for Part One; Think Tank Workshop, Corridor and Kettlewell's Lab and SRS HQ Lobby for Part Two

Sat 1 Jun 74 Television Centre Studio 3: Part One (remount);

first five scenes for Part Two

Sun 2 Jun 74 Television Centre Studio 3: Part Two (remount); first scene for Part Three

Thu 6 Jun 74 Television Centre Studio 3: Part Three; Control Room, Corridor for Part Four

Fri 7 Jun 74 Television Centre Studio 3: Part Four

Thu 24 Oct 74 Television Centre Studio 7: Part Four: CSO scenes with Robot and Sarah

Post-production

Sound effects for the serial were created from May 1974 by Dick Mills at the Radiophonic Workshop under the title *The Robot*.

Editing on *Robot* commenced on Monday 24 June and continued through to around Thursday 4 July. Only very minor cuts to the recorded material were made (Part One lost the opening line of an OB sequence, for example, and Part Two lost a single shot of the Robot's shadow falling across Chambers' door). However, in mid-June, Barry and Letts decided that they were unhappy with some of the CSO material in Part Four and decided to stage a remount. On Thursday 24 October (delayed from Friday 11 October because Christopher Barry was working on *Z Cars*), Sladen left rehearsals for *The Ark in Space* [1975 – see page 56] and Kilgarriff donned his Robot costume again in the small studio TC7 to record some new shots using OB material; this session over-ran by 25 minutes because of the new CSO techniques being used. At this point, Letts was acting in an advisory capacity to Hinchcliffe while preparing to take over from John McRae as the producer of the BBC's classic serials.

Ad hoc orchestra

The title sequences for *Robot* were recorded on Tuesday 12 November 1974, during the final studio session for *The Ark in Space*; these erroneously billed John Levene as 'Sergeant' Benton. The new 35mm titles were created by Bernard Lodge, who reworked those used

for the previous season. Newly arrived producer Philip Hinchcliffe wanted the new titles to be cheap, and suggested incorporating the TARDIS – an image which had not been used in earlier opening sequences. Lodge created swirling colour images by bouncing lights off a vacuum-formed plastic chrome material. New photographic elements showed both the TARDIS and Tom Baker's Doctor (seen in both positive and negative forms). Various alternate versions were made; one retained the 1973 'vortex' opening, while another used a striking TARDIS shaped corridor. Because of the lack of rostrum cameras at the BBC and the time-consuming nature of the slit-scan effect previously employed on the 1973 title sequence, filming was undertaken by General Screen Enterprises; indeed GSE retained the tunnel effects as library footage and at one point in 1980 these were selected for the opening titles of BBC2's *The Hitch Hiker's Guide to the Galaxy* by an editor who was oblivious of their more famous use.

Incidental music was provided, as usual, by Dudley Simpson, who composed around 45 minutes of music which was recorded by an ad hoc orchestra on Wednesday 16 October, Tuesday 10 December and Monday 23 December. Part One was dubbed on Monday 16 December, Part Two on Tuesday 17, Part Three on Friday 20 and Part Four on Tuesday 7 January 1975 (here, the Robot's collapse was accompanied by the sound effect used for the Exxilon city in *Death to the Daleks* [1974 – see Volume 21]). Keen to see Baker as the Doctor, Bill Slater attended the playback. ■

Publicity

▶ Tom Baker appeared on Radio 1's *Newsbeat* on Friday 27 December, this time chatting to John Walmsley. The start of the new series, and the introduction of the new Doctor, attracted press attention on Saturday 28 December, the day of the broadcast of the first episode of *Robot*. In the *Daily Mirror*, Tony Pratt described the new Doctor as 'a scruffy bohemian wearing a wide-brimmed hat and long scarf' who had been signed to make five stories spanning 20 weeks in his piece *Guess Who? It's Big Tom*. The *Daily*

Mail claimed Baker was being paid a salary of £1000 a week, a sum several times greater than the truth, *The Sun* interviewed Christopher Barry, and in the *Daily Express* Baker told Mary Duffy that playing the Doctor was rather like his former calling as a monk, only now he saved worlds instead of souls. The Christmas *Radio Times* carried a composite photograph showing Jon Pertwee becoming Tom Baker alongside the programme listing for Part One.



1969:

The Doctor is about to lose his marbles.

Broadcast

▶ “Tom Baker assumes the mantle of Doctor Who,” announced BBC1 continuity as *Robot Part One* aired on Saturday 28 December 1974. Tom Baker watched the broadcast in Notting Hill Gate, where he was living with BBC make-up artist Marianne Ford (whom he had met on *The Author of Beltraffio*) and her daughter. After the episode completed, he received a phone call from Philip Hinchcliffe who told him: “You’re going to be a star!” When he next visited his local pub in Notting Hill, he immediately became the focus of attention, and realised that his producer was right...

▶ Ratings for *Robot* were good, on a par with the same period the previous year – although its audience reaction scores were below average. With Part Two, the series returned to the chart of the Top 20 shows of the week. ITV competition came in the form of talent show *New Faces* on LWT, Yorkshire and Granada,

quiz show *Sale of the Century* on ATV and episodes of the American science-fiction series *Planet of the Apes* most weeks on Southern. A BBC audience research report on Part One dated Thursday 16 January sampled 180 viewers: reaction to Baker was mixed – and although the Robot was much liked, Pertwee was missed.

▶ *The nice, the nasty and the ugly in a star line-up from Doctor Who* offered *The Sun* on Thursday 9 January as it printed photographs of various aliens from the series’ history. In the *Daily Mail* on Saturday 11 January, Martin Jackson was sceptical about Baker’s allegedly comic, Harpo Marx-style performance. Baker responded: “We are not playing Doctor Who for laughs. I was trying to stress his strangeness, that he is not of this world, not human, therefore his reactions would be different from ours. I may only be a middle-aged ten-year-old, but I take Doctor Who very seriously. He has to be genuinely loveable, not pleased by violence and he must be honest. Humorous, but never comical.”

▶ One week later, in the *Evening News*, Patrick Stoddart commented that Baker was now truly established as ‘Doctor Who IV’; the *Yorkshire Post*’s Stephen Briscoe was also positive about the new cult figure.

▶ In the *Sunday Telegraph* on Sunday 19 January, the verdict on the new

Below:
The new Doctor could drive and pat his head at the same time.





Doctor was that he ‘comes over as a cross between Tom Jones and Harpo Marx, and is rather endearing.’ Richard North of *The Listener* commented on the new Time Lord on Thursday 23: ‘Long-running Doctor Who has become, in Tom Baker, a camp fellow got up like Aristide Bruant in the Lautrec poster, who invests all his lines, especially the pretentious ones, with a wonderful scatty innocence. He offers jelly babies to people he likes, and is not above snatching them back when disappointed.’ Elizabeth Thomas, writing in the *New Statesman* on Friday 24, was unimpressed by Dicks’ *King Kong* homage – although she liked Baker’s eccentric Doctor. Junior opinion reported in *Time Out*

on Thursday 30 January had it that the new Doctor’s introduction was ‘disappointingly crude’.

▶ *Robot* was sold abroad to several countries, including: Australia and Dubai in 1975; Brunei and New Zealand in 1977; Canada, Ecuador, Gibraltar, Hong Kong and Nigeria in 1978; Brazil, Chile, Guatemala, Malta and Swaziland in 1979; Jordan and Bahrain in 1981; France in 1986; and Germany circa 1990. However, the most significant sale was to North American PBS stations via Time Life in mid-1978, where *Robot* spearheaded a package of 98 Tom Baker episodes. Each of these syndicated episodes was re-edited with timing cuts, commercial breaks, teaser sequences following each cliffhanger, previews at the start of each Part One and opening and closing narration by Howard da Silva, a major stage and film actor. The uncut versions were syndicated by Lionheart in the early 1980s, as was a one-hour 31-minute-long TV movie version.

▶ In the UK, Super Channel broadcast *Robot* several times from March 1987; UK Gold first transmitted it in both episodic and compilation forms in August 1993. The BBC retains the original tape of Part One, with D3 copies of the remaining instalments.

Left: Tom Baker auditions for the part of Quentin Crisp.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
Part One	Saturday 28 December 1974	5.35pm-6.00pm	BBC1	24'11"	10.8M (25th)	53
Part Two	Saturday 4 January 1975	5.30pm-5.55pm	BBC1	25'00"	10.7M (17th)	53
Part Three	Saturday 11 January 1975	5.30pm-5.55pm	BBC1	24'29"	10.1M (22nd)	-
Part Four	Saturday 18 January 1975	5.30pm-5.55pm	BBC1	24'29"	9.0M (30th)	51

Merchandise

Opposite far right:
The Weetabix figures.

Opposite top:
Enemies of Doctor Who jigsaw.

Opposite bottom:
The Denys Fisher Robot.

Below:
The covers for the novelisation.

Whitman Publishing issued a set of four jigsaws featuring photographs from *Robot* in January 1975. The same company issued a further four jigsaw sets in 1978 under the heading *Enemies of Doctor Who*. One of these artwork puzzles featured 'The Enormously Powerful Giant Robots' and depicted several Robots on an alien world.

Terrance Dicks novelised his own scripts as *Doctor Who and the Giant Robot*, first published by Target in March 1975 with a cover by Peter Brookes; this was reissued

in April 1979 with a new cover illustration by Jeff Cummins. Dicks also simplified his narrative for an abridged, illustrated edition, *Junior Doctor Who and the Giant Robot*, issued by WH Allen in hardback in May 1979 with a Target paperback in 1980. The original novelisation was included in *The Fourth Doctor Who Gift Set* in 1983 and latterly became Book No 28 in the Target Library. WH Allen released the novelisation in hardback in April 1986, also with the Cummins cover. The book was reissued by Virgin in May 1992 as *Doctor Who: Robot*, this time bearing cover art by Alister Pearson. An unabridged

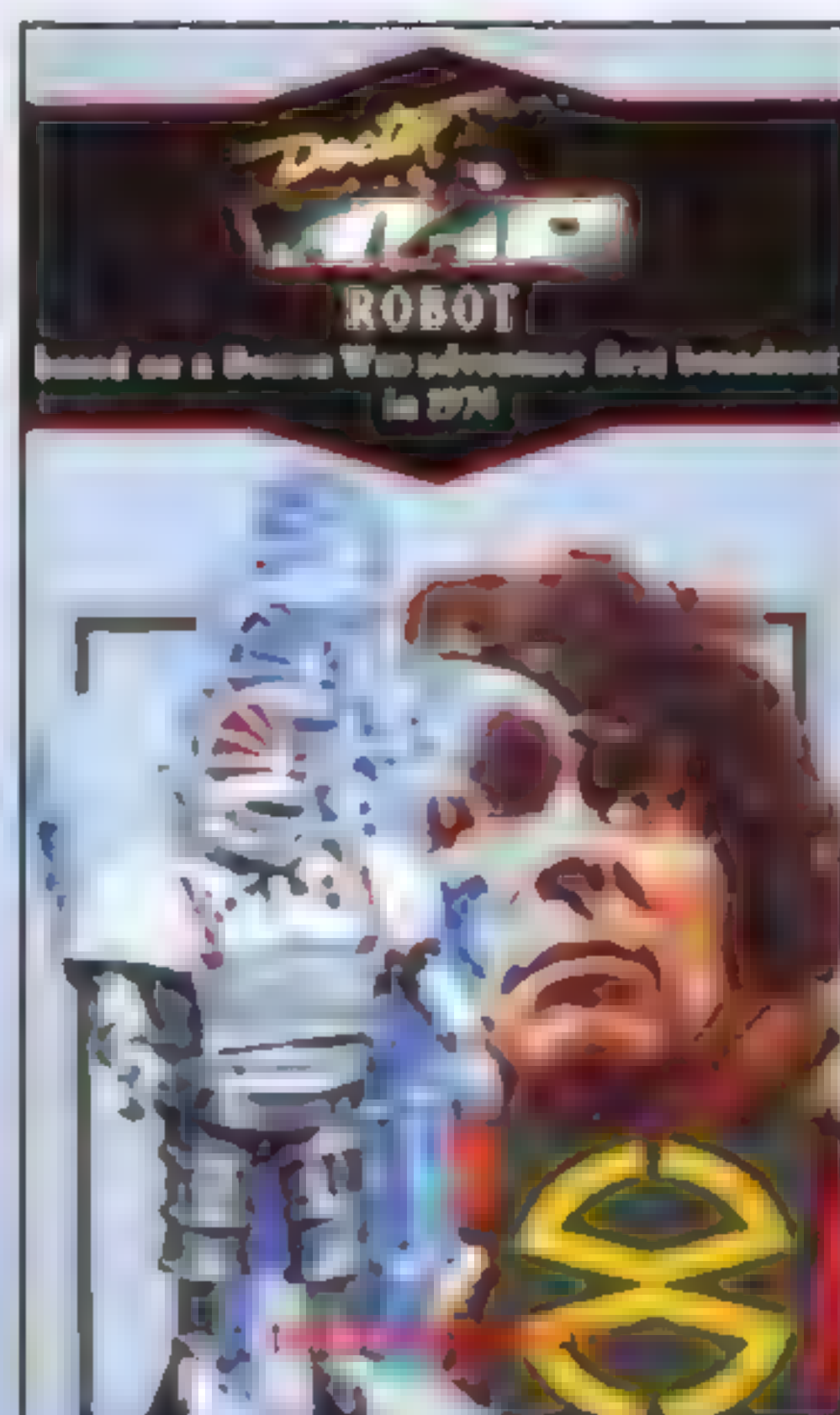
audio book of the novelisation was released on CD in November 2007 by BBC Audio, read by Tom Baker. This reading was subsequently serialised in eight instalments on BBC Radio 7 from Monday 5 April 2010.

Terrance Dicks wrote about the production of the serial in the revised version of *The Making of Doctor Who* for Target Books, published in December 1976.

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

In 1976, a series of *Doctor Who* photographic cards, featuring the Doctor, Sarah Jane Smith, the TARDIS and several monsters could be found and collected in boxes of tea bags. One of the photographs was of the Robot outside Kettlewell's lab.

The Robot was also one of the many monsters to be included in illustrated





form in Jotastar UK's 1978 *Doctor Who* Trump Card game.

World Distributors' 1979 *Doctor Who* Colouring Book included some drawings based on *Robot*.

The Giant Robot featured on one of a series of *Doctor Who* enamel badges released by the *Doctor Who* Fan Club of America in 1987.

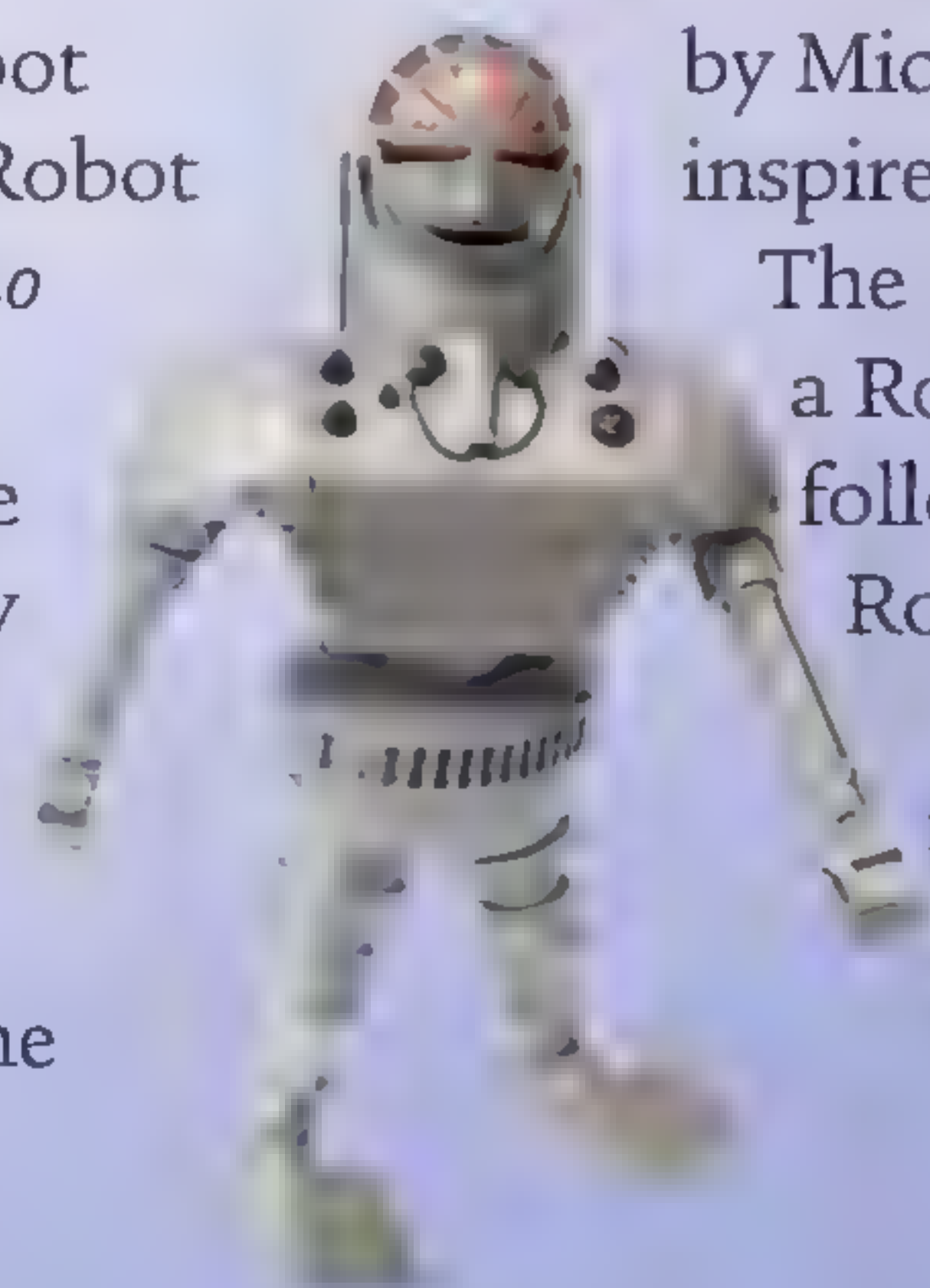
Restored costume

In 2001, BBC Worldwide published *Doctor Who: The Scripts: Tom Baker 1974/5*, which featured the scripts for all five of the 1974/5 series stories, including *Robot*. The scripts included annotations, highlighting the differences between the rehearsal scripts and the broadcast versions.

The Robot featured on a *Doctor Who* T-shirt released exclusively through the Australian Target chain store.

At the *Doctor Who* Experience in 2011, where the restored Robot costume was on display, the Robot was featured in the *Doctor Who* Experience Sticker Pack.

The Robot has proved to be a popular subject for a variety of action figures and models over the years. Toy company Denys Fisher produced the first action figure in 1977. Fine



Art Castings released a Robot figure in 1987 as part of their range of *Doctor Who* metal miniatures. A 'garage kit' of the Robot was made available by Graham Nattress in 1995. In 1998, Harlequin Miniatures released figures of both the Robot and its creator, Professor Kettlewell, as part of its *Doctor Who* range. Head Up Display released a resin and vac-formed 30.5cm tall kit model of the Robot in 1999.

In 2007, a K1 Robot figure was made available from Character Options in eight separate parts, with each part accompanying one of the other figures in its 'wave' of classic 5" figures. This Robot figure was not available to buy separately. The Robot was number four in the *Doctor Who* Figurine Collection Special, released by Eaglemoss in 2014.

Hilda Winters – played again by Patricia Maynard – returned to confront Sarah in two CD adventures in the *Sarah Jane Smith* range of audio dramas produced by Gary Russell: *Test of Nerve* released in September 2002 and *Mirror, Signal, Manoeuvre* in November 2002. The Big Finish audio adventure *Bernice Summerfield and the Relics of Jegg-Sau* by Stephen Cole was released in November 2004 and featured K3 robots based on Kettlewell's creation, played again by Michael Kilgarriff; this was inspired by the 1978 jigsaw.

The Stamp Centre released a Robot Art print in 2002, and followed this up in 2005 with a Robot Stamp Cover.

Music from *Robot* was included in Silva Screen's *Doctor Who: The 50th Anniversary Collection TARDIS Edition* collection of



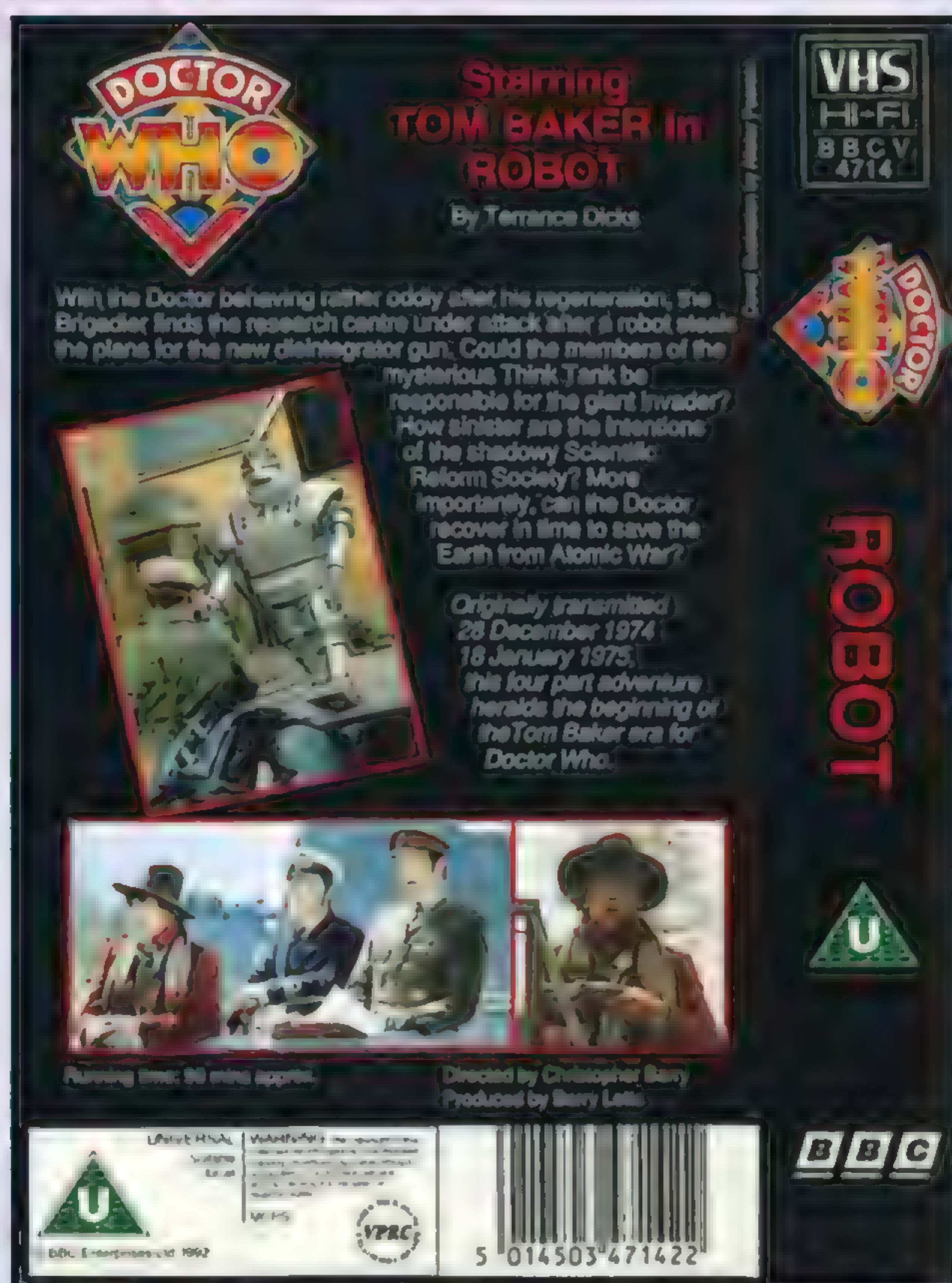
Dr Who 2



Giant Robot



Sarah Jane



Right: The cover to the VHS release.

Below: The DVD cover.



music composed for the series, released in 2014.

The BBC released *Robot* on VHS videotape on 6 January 1992. The DVD of the serial was released by BBC Worldwide on 4 June 2007. Supporting extras included:

- ▶ **Optional commentary tracks** with contributions from Tom Baker, Elisabeth Sladen and Terrance Dicks
- ▶ **Are Friends Electric?** – a behind the scenes documentary about the making of the story
- ▶ **The Tunnel Effect** – a featurette on the making of the new title sequence for the series
- ▶ **Blue Peter** – The edition of the show presented from the sets of the story
- ▶ **Radio Times listings**
- ▶ **Photo gallery**
- ▶ **Production text subtitles**
- ▶ **Easter Egg** – continuity announcements from original BBC1 broadcast



Cast and credits

CAST

Tom Baker..... Doctor Who
with
Elisabeth Sladen..... Sarah Jane Smith
Nicholas Courtney..... Brigadier Lethbridge-Stewart
Ian Marter..... Harry Sullivan
John Levene..... Sergeant Benton
Alec Linstead..... Jellicoe
Patricia Maynard..... Miss Winters
Edward Burnham..... Professor Kettlewell
Michael Kilgarriff..... Robot
Timothy Craven..... Short [2]

UNCREDITED

Leslie Weekes, Nigel Stevens.....
.....UNIT Stretcher Bearers
John East..... Double for Robot [hands]
John Scott Martin..... Ministry of Defence Guard
Pat Gorman..... Think Tank Guard
Elizabeth Cassidy..... Double for Sarah Jane Smith
Jack Parker, Colin Hamilton..... UNIT Drivers
**Bill Bingham, Steve Rivers, David Parker,
Fred Garratt, Norman Littlejohns, Allan
Hinton, Douglas Read, Roger Squires,
Christopher Carrington, Peter Isley, Gordon
Wall, Brian Fellows**..... UNIT Soldiers
George Howse..... UNIT Guard [corpse]
**Joe Phillips¹, Evan Ross¹, David Melbourne,
Judy Clay**..... Extras
Jay McGrath..... SRS Scientist
Walter Goodman..... Joseph Chambers MP
Clive Barrie..... Think Tank Scientist [Phillips]
Terry Sartain..... SRS Bouncer
David Pelton, Brian Moorhead..... UNIT Soldiers
Terry Walsh..... Bouncer
**Ian Young, Desmond Verini, David
Patterson, David Playdon, Hugh Ward,
Raymond Savage, Dennis Lycett, Allan
Bicini, Norman Colson, Richard Martin, John
Milner**..... UNIT Soldiers

**Eric French, Alan Crisp, Donald Stratford,
Tim Blackstone, Douglas Domingo, Alan
Thomas, Leslie Weekes, Geoffrey Witherick,
Derek Parks, Alex Hood, Roy Pearce, David
Pelton, Barry MacDonald, Jay McGrath,
Michael Reynel, Nigel Stevens, Noel
Crowder, David Enyon, Leon Maybank**.....
.....SRS Bouncer/ SRS Officers/ SRS Audience
**Penny Lambirth, Elizabeth Broom, Nancy
Adams, Maureen Nelson, Pamela Dale, Pat
Pelton**..... SRS Audience
Ray Knight..... UNIT Soldier [Bunker]
George Bayliss, Geoff Farnall..... UNIT Soldiers.

¹Does not appear in the broadcast programme

CREDITS

Written by Terrance Dicks
Title Music by Ron Grainer
& BBC Radiophonic Workshop
Title Sequence: Bernard Lodge
Production Assistant: Peter Grimwade
Production Unit Manager: George Gallaccio
Incidental Music by Dudley Simpson
Special Sound: Dick Mills
Lighting: Nigel Wright, John Mason
[Nigel Wright handled studio recordings
and John Mason supervised the OB work]
Sound: John Holmes [1-2] Trevor Webster [3-4],
Vic Godrich [Vic Godrich handled the OB work]
Visual Effects Designer: Clifford Culley
Costume Designer: James Acheson
Make-up: Judy Clay
Script Editor: Robert Holmes
Designer: Ian Rawnsley
Producer: Barry Letts
Directed by Christopher Barry
BBC © 1975

Profile

TOM BAKER

The Doctor

Thomas Stewart Baker was born 20 January 1934 in Liverpool to a Jewish Naval man and a devoutly Catholic mother. His acting aspirations quashed when his mother forbade him from joining the Abbey Theatre, Dublin, instead Baker, impressed by the theatricality of a school talk from a member of a monastic order, joined the Brothers of Ploermel at 15 and spent six years in monasteries in Jersey and later Shropshire. He left for his National Service and thereafter the Army Medical Corps and regained the acting bug via Christmas party shows.

Leaving the army in 1956, Baker studied at the Rose Bruford College of Speech and Drama, Sidcup, for three years. Here he met wealthy fellow student Anna

Wheatcroft – an heiress of the Wheatcroft rose-growing business – and she and Baker married in 1961, having two sons, Daniel and Piers. But Baker found he had joined into a grand but loveless family and so abandoned the marriage in 1966.

The next couple of years were spent in provincial rep theatre, including York Rep, in what Baker later recalled as “mostly flops or even disasters”. A performance as a dog called Clint in a pub revue for the 1968 York Festival, *Late Night Lowther*, however caught the eye of a scout from the National Theatre. Successfully auditioning for Sir Laurence Olivier, Baker took small parts and understudied at the National. His two-and-a-half years there included *Don Quixote*, *The Merchant of Venice*, *The Idiot*, *The National Health* and *A Woman Killed with Kindness*.

Television brought small parts between 1968 and 1970 including *Dixon of Dock Green* (two separate episodes in 1968), *Z Cars* (1968), *Thirty-Minute Theatre: The Victims* (1969), ITV soap *Market in Honey Lane* (1968), *Softly, Softly* (1970) and HTV swashbuckler *Arthur of the Britons* (1972).

Olivier suggested Baker for the role of ‘mad monk’ Rasputin in the film *Nicholas and Alexandra* (1971), showcasing Baker’s sinister magnetism. Another feature film part came in Pier Pasolini’s bizarre retelling of *The Canterbury Tales* (1972).

His National Theatre contract ending in 1971, further theatre work included *The Novelist* at Hampstead and the lead in *Macbeth* at the Shaw Theatre, London. There were roles in several fantasy genre films released in 1974; *Frankenstein: The True Story*, *The Mutations* and portmanteau movie *The Vault of Horror*.

Supplemental jobs between acting stints included teaching in a London language school. After three film projects collapsed due to lack of funding, he was working

Below:

Baker playing another doctor, opposite Maggie Smith in *The Millionairess*.





on a building site in Ebury Street. Baker wrote a pleading letter to William Slater in February 1974 looking for work. Slater was starting a post as BBC Head of Serials, but back in 1972 had directed Baker in a BBC *Play of the Month: The Millionairess*, a staging of the George Bernard Shaw play, starring Maggie Smith. Baker had played an eccentric Egyptian doctor in beard and fez.

Slater had just attended a meeting to discuss a new Doctor to replace Jon Pertwee when he received Baker's letter and wondered if he might be the man.

Slater suggested *Doctor Who* producer Barry Letts meet the actor the following

evening in the BBC bar and Letts, immediately taken by Baker's magnetic personality, felt instinctively that if the man could act they had found their Doctor. Letts and show script editor Terrance Dicks found Baker's most recent film *The Golden Voyage of Sinbad* showing in a nearby cinema and were suitably impressed by his intense villainy as magician Prince Koura. Within days Baker had been cast, to that point the only non-name actor to have been chosen for the part. It was a bold move by Letts – though an experienced actor, Baker was a virtual unknown to all but acting industry aficionados.

Tom Baker as the Doctor, the role for which he is best known.

A press call on 15 February 1974 announced the new Doctor, with no-one more surprised by the news broken in that night's *Evening Standard* than Baker's site workmates.

Robot [1974/5 – see page 14] marked his Doctor's début shortly after Christmas 1974 and viewers met an insanely unpredictable incarnation, moving from wide-eyed whimsicality to sombre melancholia to intense anger in moments. Baker's was arguably the first truly alien Doctor.

Appealing to children and adults alike, and allied to a fresh direction for the programme under new Producer Philip Hinchcliffe, Baker achieved the unthinkable and boosted ratings beyond those enjoyed by the phenomenally popular Jon Pertwee.

Baker had found an outlet for his own melodramatic eccentricities and the Doctor had discovered new alien depths. Baker had not had to look too far for inspiration. Interviewed by Jason Arnopp in 2009 he admitted; "There was no question of acting, I'm not very good at acting. What I'm quite good at, I think, is performing, which is not always the same."

Baker took the role incredibly seriously and talking to Richard Marson in *Doctor Who Magazine* in 1984 he recalled how the part took over his life: "The Doctor isn't just what I did in the studio, you see. I had to carry the concept of this semi-perfect man into my own life, so that if there were children around I wouldn't be seen by them as a disappointment. As in the show, I didn't smoke, drink or swear – I was literally on my best behaviour, which was very, very exhausting at times... *Doctor Who* comes with this responsibility."

But as he explained in 2010, this submergence in the role and the bond with the youngest viewers was tremendously



Right: Baker with Julie T Wallace in *The Life and Loves of a She-Devil*.

rewarding: "I was a hero. That was a wonderful thing – so agreeable to one's ego. I had never felt so real at a time of my life when I was so utterly fictional."

Baker's imaginative mind meant that he began to pitch ideas to improve what he felt were rather "dreary" scripts. Indeed he and co-star Ian Marter developed their own film script *Doctor Who Meets Scratchman* in 1976. Baker's notions were tolerated at first but it soon became known that he could be difficult, often vocally decrying the supplied scripts as "whippet shit."

The flipside of Baker's relentless invention and creativity attempting to keep the character fresh was a demanding nature that led to run-ins with writers, script editors, directors and producers and this increased as Baker's star ascended. As he later put it, "There's no point in having power and not using it."

Matters came to a head under Baker's next producer, the mild-mannered Graham Williams, with Baker briefly resigning. Bill Cotton, controller of BBC1, told Williams to stand back and persuaded Baker to stay. Of Williams, Baker said: "He was the dearest chap... but he was used to dealing with people who were saner than I was."

Yet Williams, Baker and Douglas Adams, their script editor during 1979, were together capable of incredible invention,

and highpoints such as *City of Death* [1979 – see Volume 31] delighted audiences (shown during an ITV blackout, it was watched by up to 16 million viewers).

Making *Doctor Who*, indeed *being* Doctor Who, and endlessly promoting the programme on TV or via public appearances, dominated Baker's life. He did, however, find time to perform in a cycle of plays at The Library Theatre, Scarborough in 1976, including *Hay Fever*, *Arden of Faversham*, *Boat in the Backyard* and *The Strongbox*. He also hosted the first three series of ITV's children's literature series *The Book Tower* between 1979-81 and fronted BBC2's *Late Night Story*, five spooky short stories read over Christmas 1978. He later played Hasan, Howard Carter's assistant, in Anglo-American TV movie *The Curse of King Tut's Tomb* (1980) shown on ITV.

Absorbed by *Doctor Who*, 1980 brought Baker's 'seven year itch'. Season 18 delivered his fourth producer, John

Nathan-Turner (known as 'JN-T'), and Baker found himself ill and exhausted. As Baker later stated: "John and I simply did not get on." Their tastes clashed, as he explained in 2009: "John wanted to change the music, its tempo, and to have me wear funny bloody [question] marks on my shirts. Small things, but small things irritate," adding, "not many people admired JN-T's artistry."

The final season was also complicated by a stormy on-off relationship with departing co-star Lalla Ward who played Romana. Ward left with the final recording of *Warriors' Gate* [1981 – see Volume 33] in October and so it was a shock to all who knew them when, in November, the pair announced they were to wed. They were married at Chelsea Registry Office on 13 December 1980. 16 months later Ward walked out and the couple never met again.

Ratings had slumped to below five million in direct competition with ITV's



LEFT. Baker was Sherlock Holmes in the 1982 adaptation of *The Hound of the Baskervilles*, with Terence Rigby as Doctor Watson.

science-fiction import *Buck Rogers in the 25th Century*. Baker sensed it was time to move on. As he recalled to Andrew Pixley: “I got so proprietorial that it was almost impossible to direct me. I thought I knew everything – because of course it was about me, I thought. And therefore I began to sense the clashes and watched people’s reactions to me and gradually I thought, ‘Perhaps I’ve done enough really.’”

Baker suggested to JN-T that he was thinking of leaving. “When I said that I wanted to leave, he accepted with alacrity!” he would later recall. “He must have been very relieved, and I was glad to be gone.”

A press call on 24 October 1980 broke the news. A morose Baker appeared on that night’s news magazine *Nationwide*, appearing bored by Sue Cook’s questions. Asked what he would be going onto next he replied, “into oblivion I suppose.” His departure was front page news the next morning. Baker’s final *Doctor Who* story *Logopolis* [1981 – see Volume 33] was shown in March 1981.

Below: Baker as Professor Wyvern with Vic Reeves as Marty in the remake of *Randall and Hopkirk (Deceased)*.



Baker subsequently struggled with typecasting on TV, returning to the theatre and runs of *Treasure Island* (1981), *Educating Rita* (1982), *Hedda Gabler* (1982), *She Stoops to Conquer* (1984) at the National and *An Inspector Calls* (1987) among others.

He took the lead as Sherlock Holmes in *The Hound of the Baskervilles* (BBC, 1982, produced by Barry Letts), but otherwise television brought only one-off, if memorable, cameos, including parts in *Jemima Shore Investigates* (1983), US detective spoof *Remington Steele* (1984), *Blackadder II* (1986) and *The Life and Loves of a She-Devil* (BBC, 1986). He also read a striking entry in storytelling series *Jackanory*, Ted Hughes’ *The Iron Man* (1986). He remained in great demand as a voiceover artist in television and radio advertising, lending his rich tones to everything from furniture warehouses to British Telecom.

The typecasting receded in the 1990s – he was now physically heavier and the famous curls had begun to grey, while directors who had grown up watching *Doctor Who* began to cast him. He was Puddleglum the Marshwiggle in *The Chronicles of Narnia: The Silver Chair* (BBC, 1990), Professor Plum in the 1992 series of gameshow *Cluedo* and took his first long-running role in a decade as Professor Hoyt in hospital drama *Medics* between 1992 and 1995.

Autobiography *Who on Earth is Tom Baker?* (1997) and black comic novella *The Boy Who Kicked Pigs* (1999) were bestsellers and these ribald tall tales established him as a raconteur and *bon viveur*. There was a memorable guest slot on *Have I Got News For You* (1998) and he later received the *This Is Your Life* red book (2000). The latter tied in with Baker taking the regular part of Wyvern in the BBC’s revived *Randall and Hopkirk (Deceased)* (2000-1).

Baker married third wife, TV producer Sue Jerrard, in 1986. Baker had been seeing Jerrard briefly prior to his relationship with Lalla Ward, having met her working as assistant editor on *Horror of Fang Rock* [1977 – see Volume 27]. They lived in Kent then moved to the South of France in 2003 before returning to the Sussex countryside before the decade's end.

Baker found a new generation of fans as the pompous narrator of comedy *Little Britain* (BBC, 2003-6), a performance inspired by a similar stint as the titular ham actor fronting 1992 Radio 4 comedy *Lionel Nimrod's Inexplicable World*. He also appeared as deranged Captain Baker in Challenge TV's gameshow *Fort Boyard* and played eccentric Donald MacDonald in *Monarch of the Glen* (2004-5).

Baker said repeatedly; "Really I never left *Doctor Who* and *Doctor Who* never left me." He declined however to appear in 20th Anniversary Special *The Five Doctors* [1983 – see Volume 37]. In 1984 he was diplomatic about his absence, saying: "I couldn't face the happiness again... the programme is my past now – it would, I think, have been a mistake to try to turn the clock back."

In the early 90s he fronted a number of BBC video and audio *Doctor Who* projects including a special edition of uncompleted story *Shada*. Intended straight-to-video Anniversary Special *The Dark Dimension* fell through in 1993, Baker's part in the multi-Doctor story widely reported as dwarfing the other Doctors. Baker did appear in charity mini-adventure *Dimensions in Time* in 1993. He also essayed a Doctor-ish host to BBC2's 1999 *Doctor Who* theme night.

He resisted invitations to reprise his Doctor on audio until 2009 when he starred in a series of five stories from BBC Audiobooks under the umbrella title *Hornets' Nest*. With intended sidekick




Left: Baker as Puddleglum the Marshwiggle in *The Silver Chair*.

Nicholas Courtney pulling out due to illness, Richard Franklin as Mike Yates replaced him. There were two follow-up series, *Demon Quest* and *Serpent Crest*.

Audios from the Big Finish stable followed from 2011, most pairing Baker alongside Louise Jameson as Leela. One season featured Mary Tamm and, eventually, from 2015, Lalla Ward's Romana Mk II.

Baker finally returned to TV *Doctor Who* amid great secrecy with his fan-pleasing surprise cameo as the mysterious Curator in *The Day of the Doctor* (2013 – see Volume 75), a possible future incarnation of the Doctor.

Perhaps the ultimate Doctor, in 1999 Baker reflected on his time in *Doctor Who*: "To be adored as I was, as Doctor Who... it was wonderful. After a while it spoiled me, you see. Why should I ever want to be Tom Baker? Tom Baker was ordinary and full of anxieties and uncertain of himself and insecure. But Doctor Who had secrets. He could save the universe." 



THE ARK IN SPACE

► STORY 76

On space station Nerva in the far future, the remnants of humanity are held in cryogenic suspension. But the station has been invaded by the parasitic Wirm who intend to feed on the humans and conquer the Earth.



Introduction

The *Ark in Space* is one of the most-loved *Doctor Who* stories ever. Perhaps part of its appeal is that it's one of the most horrible stories ever. The series is famous for its monsters, but here they attack in a much more frightening and much more gruesome way.

A group of humans, fleeing global devastation on Earth, have put themselves into suspended animation aboard a space ark. While they sleep, the Wirrn – a parasitic alien that looks like a giant insect – breaks into their hibernation chambers. It lays eggs that will eventually hatch out inside the human host, whose body will slowly be consumed. Bit by bit, limbs are replaced by the oozing green flesh of a Wirrn larva. Eventually the whole body is absorbed, including its memories, which persist to some degree in the adult Wirrn that the larva pupates into.

This grotesque scenario was replicated a year later as the Krynoid seed pods

Right:

Vira and Rogin awake on the Ark to face the horror of the Wirrn.




infected and transformed human beings in *The Seeds of Doom* [1976, see Volume 25] – another of the series' critically acclaimed hits.

It's this kind of nightmarish subject matter that intensified the debate about whether *Doctor Who* was suitable for very young children. Interestingly perhaps, at a time when the future of the series was in doubt, the Sixth Doctor's stories took this kind of body horror to the greatest extremes. His first series saw people partially converted into Cybermen, graphic genetic experimentation, and Davros turning the terminally ill into Daleks and selling off the leftovers as food [see Volumes 40 & 41]. His second featured the brain of an alien slug being transplanted into companion Peri, and a woman who is slowly transforming into plant life [see Volume 42].

It's an incongruity that a TV series that is broadly targeted at children should have such an explicit streak of horror running through it, but it's undoubtedly a big part of its appeal right up to the present day. The sickening antics of the Wirrn may seem much more at home in a horror movie like *Alien*, which features a monster that infects humans in a similar way. And yet the creature from that film is the clear inspiration for the Dream Crabs in the 2014 *Doctor Who* Christmas Special.

Perhaps what makes horror palatable in *Doctor Who* is that it deals with such nastiness in a positive, optimistic manner. In *The Ark in Space*, the Doctor marvels at the persistence of the human race, and it's this "indomitable" spirit that helps them prevail over what lurks in the darkness. ■



'PERHAPS WHAT MAKES HORROR
PALATABLE IN DOCTOR WHO IS THAT IT
DEALS WITH SUCH NASTINESS IN
A POSITIVE, OPTIMISTIC MANNER.'

PART ONE

An alien creature drifts through space towards a space station. [1] The TARDIS materialises in darkness. The Doctor, Sarah and Harry emerge. Wherever they are, there is a limited amount of oxygen. The Doctor activates the light, revealing a futuristic control room. [2]

Harry tries a switch and a concealed door silently opens behind him. Sarah steps through it and the door closes behind her, sealing her in an airless room. She thumps on the door but it is soundproof.

The Doctor and Harry realise Sarah is missing. Harry tries the switch he pressed before and the concealed door opens. They run into the airless chamber – and the door slides shut behind them.

The Doctor finds that the power cables have been cut and repairs them to restore the oxygen supply. They lay Sarah on a

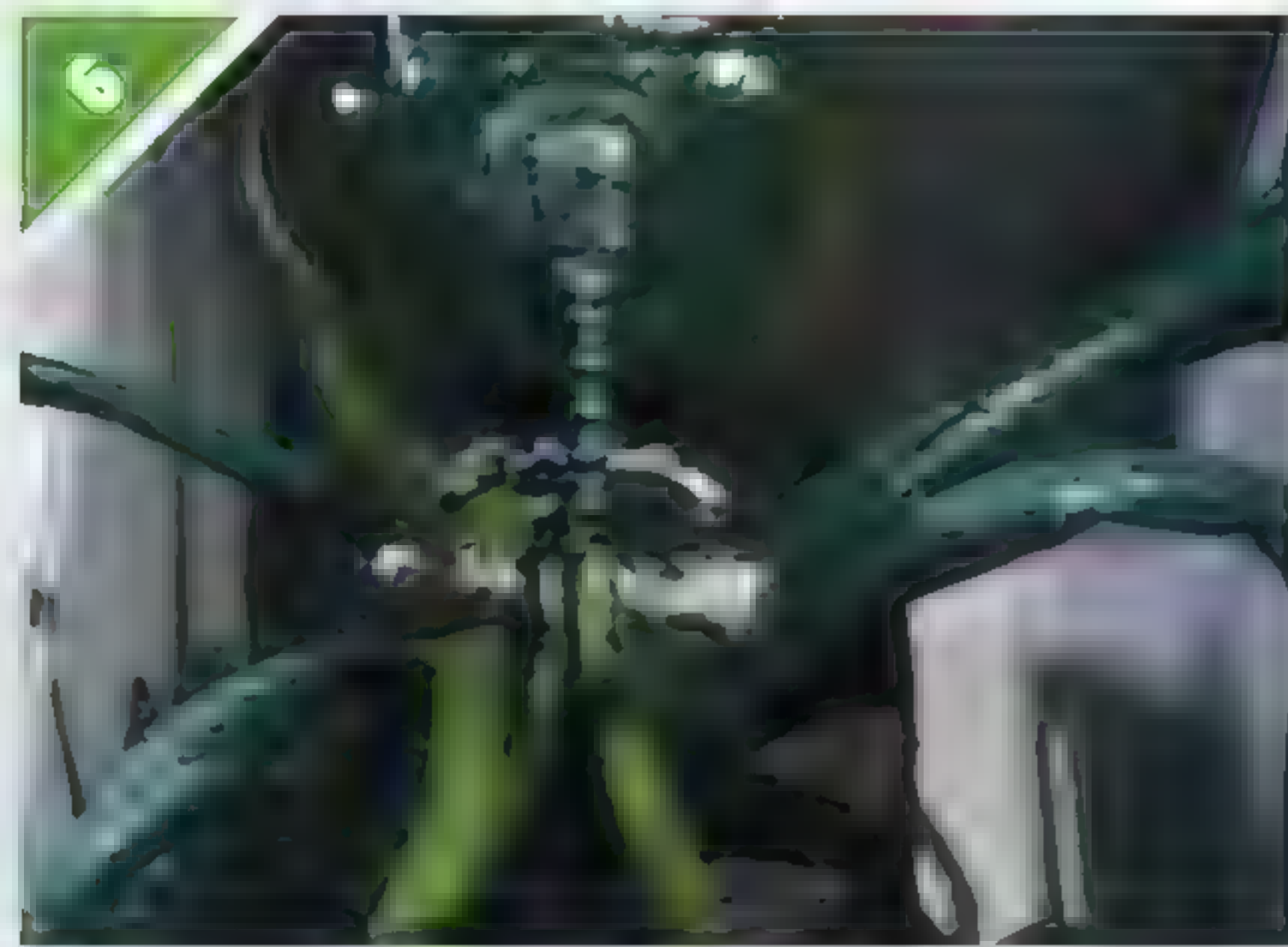
couch and return to the control room – where an automatic defence mechanism fires at them!

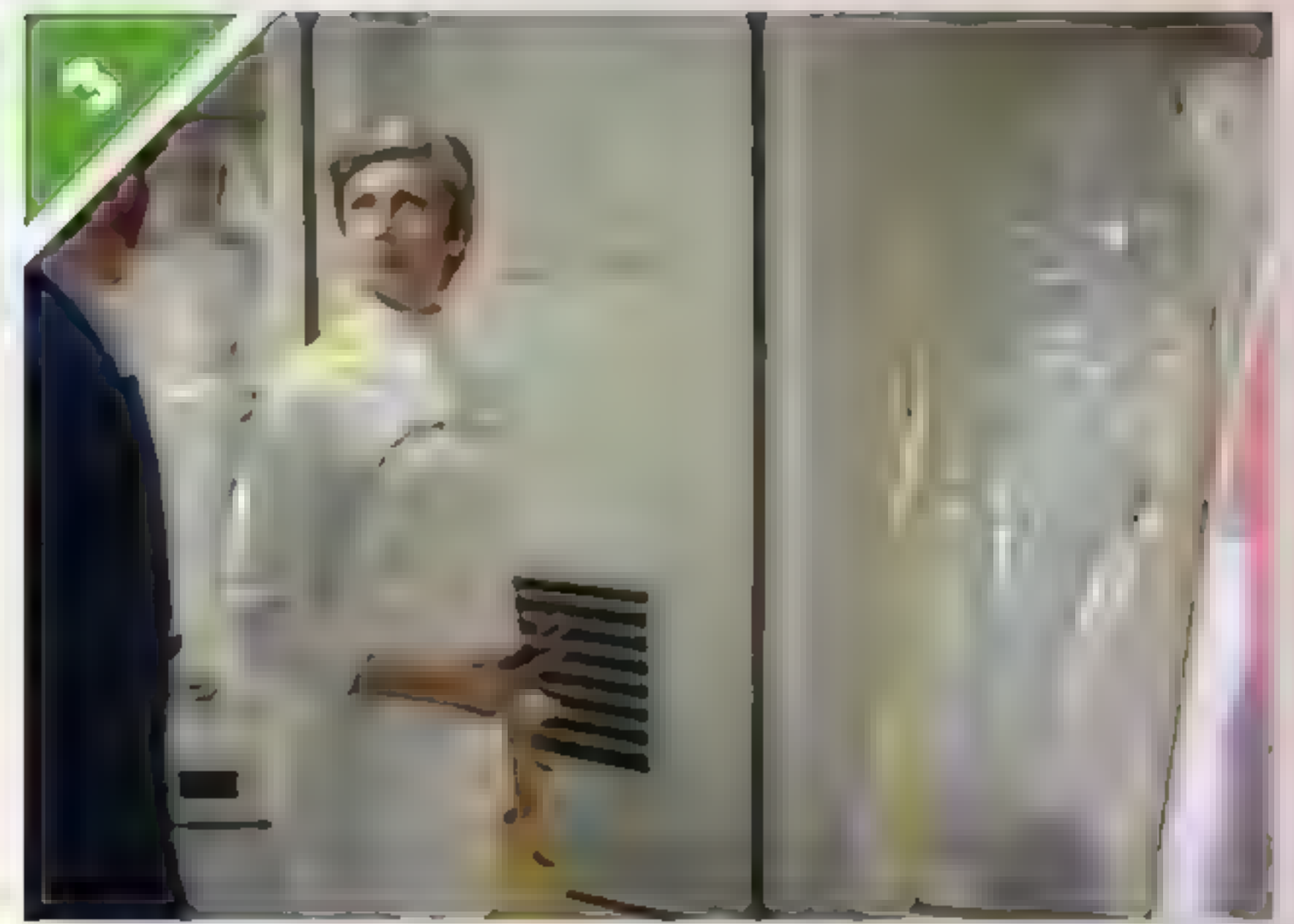
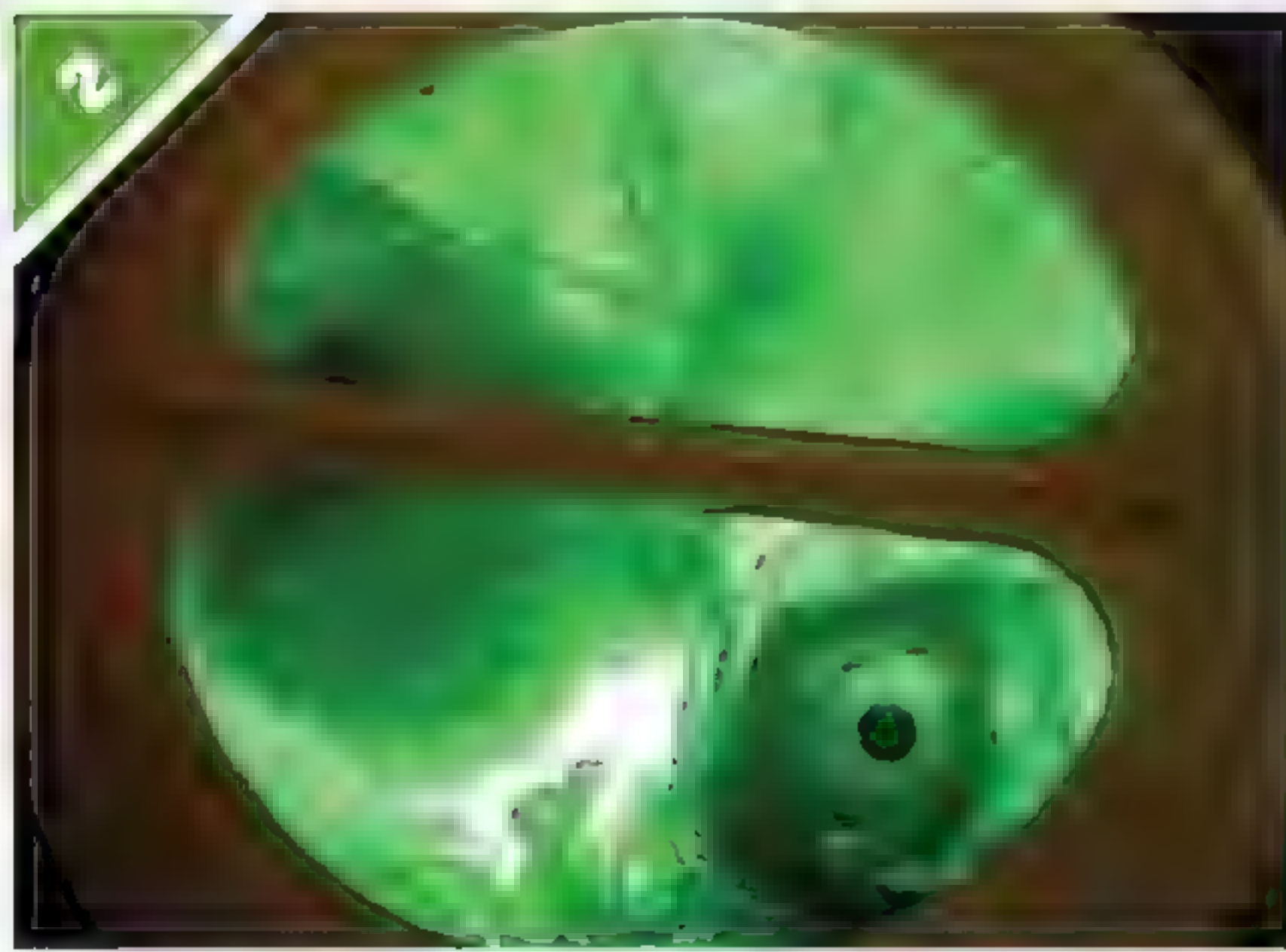
Sarah is teleported to another part of the station, where a recorded voice welcomes her to Nerva for the final phase of processing. [3]

The Doctor gets Harry to distract the machine while he pulls the lever that will deactivate the security system. Now free to move again, they return to the second room to find Sarah has vanished. Searching for her, they make their way through the station. Harry spots a green slime trail. [4]

They arrive in a cryogenic repository for animal and botanic life, leading to a huge chamber lined with translucent pods containing people in suspended animation. The Doctor praises the indomitability of the human species. [5]

Harry opens one of the pods to find Sarah, unconscious, inside. Looking for a resuscitation unit, he opens a cupboard – and a giant insect lurches out! [6]





PART TWO

The insect is dead. The Doctor locates an emergency medical kit but before he can use it, they discover that a woman in one of the pods is reviving. She uses the kit to restart her heart and introduces herself as Vira. [1]

She gives Sarah an injection to revive her, then opens the pod containing their leader, Noah. She explains that they built the Ark because solar flares threatened to destroy all life on Earth.

Vira detects a fault in the power supply. The Doctor goes to the secondary control room and restores power. He traces the fault to the solar stack.

Noah awakes and Vira explains that the Doctor and his friends are travellers.

The Doctor discovers a giant green larva squirming inside the solar stack. [2]

Sarah wakes up. Vira opens another pod to discover that its occupant, Dune, is missing. [3]

Noah finds the Doctor in the control room and aims a gun at him. [4] The Doctor tries to talk to him, but Noah fires.

Noah checks the power stacks. In the darkness the larva touches his hand, coating it in slime.

Sarah and Harry reach the control room as the Doctor comes to (Noah's gun was only on stun). Noah apprehends them and orders them to return to the cryogenic section.

Vira revives another crewman, Libri, who reacts with horror at the sight of Noah. Noah tells Vira to stop the revivification. Vira asks him if it is something to do with Dune going missing and Noah replies, "But I'm here. I'm Dune," and rushes out. [5]

The Doctor examines Dune's pod. He thinks the insect laid its eggs inside Dune's body and the larva that emerged has his knowledge.

Libri confronts Noah in the control room. Noah kills him, then examines his own hideously transformed left hand. [6]

PART THREE

Noah contacts Vira via the intercom. Struggling against his possession, he orders her to get their people to Earth. Then he loses control and speaks as a Wirrn: "We shall absorb the humans. The Earth shall be ours!" [1]

The Doctor tells Vira to come with him to talk to Noah, leaving Harry to continue reviving the rest of the crew.

The Doctor and Vira meet Noah in one of the corridors. Still struggling against his possession, he warns them that they do not have much time before the Wirrn reach their adult form. [2]

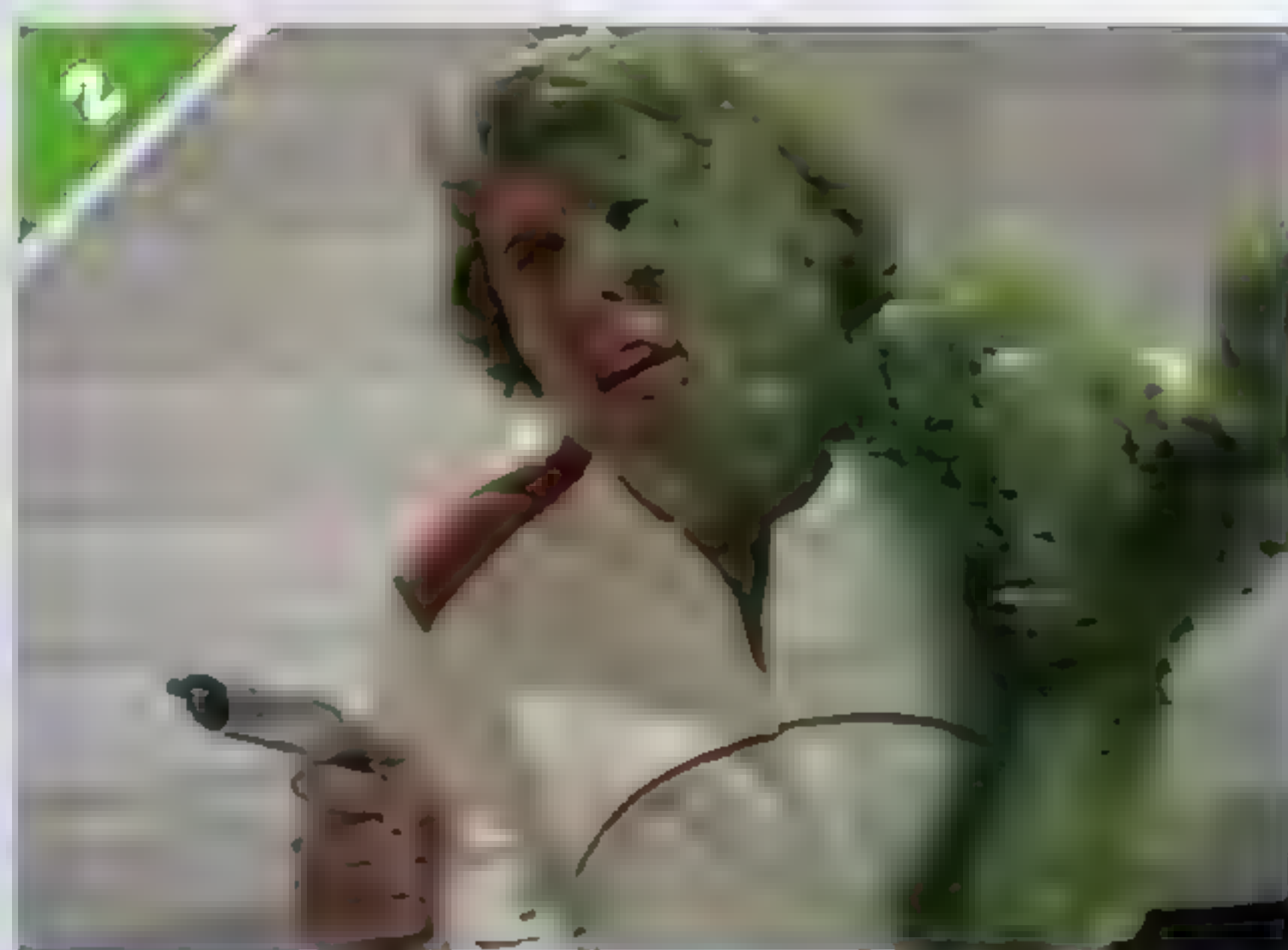
Sarah and Harry revive two technicians, Rogin and Lycett. [3] The Doctor and Vira return and the Doctor has the dead insect moved to the cryogenic chamber. He peels away part of one of its eyes and attaches it to the circuit display in the repository. He thinks he may be able to access the Wirrn's latent neural

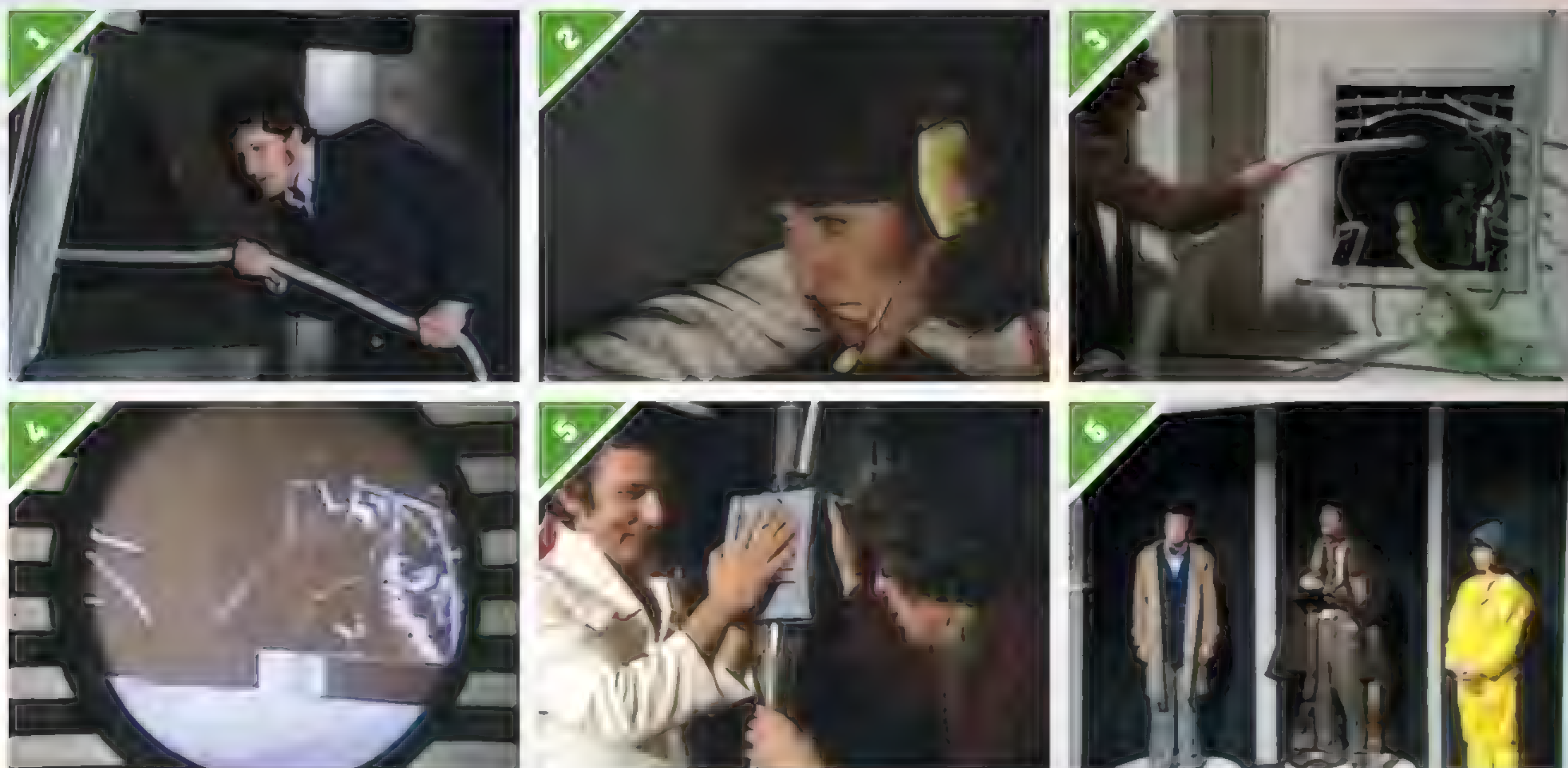
impressions and find out what killed it. He links in his own brain and the circuit display shows the automatic defence mechanism firing a bolt of electricity.

Suddenly a larva bursts into the cryogenic chamber. Lycett is killed and Rogin and Harry withdraw to the repository, sealing the door behind them.

Rogin and Harry fetch guns from the armoury and on their way back they are ambushed by Noah. They drive him back and return to the repository, where they shoot at the larva trying to force its way in from the cryogenic chamber. [4] The Doctor has learned that the Wirrn can be killed with electricity, so he suggests electrifying the cryogenic chamber. To do so, they'll need to run cables from the control room, so the Doctor transmats Harry and Rogin there. [5]

There's a power failure. The Doctor has no choice but to go to the solar stacks to try to restore it. When he arrives, he finds Noah, now fully transformed into a Wirrn! [6]





PART FOUR

Vira and Sarah have followed the Doctor to the stacks. Noah retains mental control and tells Vira to abandon the Ark using the transport rocket. The Wirrn intend to use the humans as hosts to acquire their knowledge.

The Doctor, Sarah and Vira join Harry and Rogin in the control room. To electrify the cryogenic chamber they need a source of power; Sarah suggests using the rocket's power supply. But this means someone will have to take a cable through the Ark's conduits and only Sarah is small enough.

The Doctor returns to the cryogenic chamber while the others go to the rocket. Rogin gives Sarah the cable and she climbs into a conduit, with Rogin and Vira directing her via radio. [1]

Sarah gets stuck. [2] The Doctor deliberately infuriates her by calling her a

“stupid, foolish girl” which gives her the impetus to reach the cryogenic chamber.

The Doctor connects the cable and tells Rogin to switch it on, electrifying the door leading to the repository. Sarah is grabbed by a Wirrn through a ventilator grille but the Doctor fends it off. [3]

The Wirrn attempt to enter the rocket but Rogin repels them by firing the engines. They swarm over the hull and get into the cargo hold. [4] The Doctor tells Rogin to set the rocket for take-off.

Harry and Vira return to the Ark while the Doctor and Rogin release the locks holding the rocket stationary. [5] Rogin sacrifices his life to detach the final lock and the rocket launches.

The Doctor joins Sarah, Harry and Vira in the control room. Noah calls Vira to say goodbye, then the rocket explodes.

Now the only way the humans can return to Earth is by matter transmitter. The Doctor offers to check the receptors and transmats down to the surface with Sarah and Harry. [6]

Pre-production

Planning out the new series of *Doctor Who* in late 1973, script editor Robert Holmes was keen to avoid more six-part stories than absolutely necessary, and so considered breaking the 26-week run down into five four-part stories and one six-part epic. As Philip Hinchcliffe – who was due to take over as producer during 1974 – started to discuss the content of the next series, the two men found that they quickly bonded and wanted to take *Doctor Who* back into the arena of hard science-fiction adventures

not set on Earth, removed from the UNIT-based serials of recent years. “Very early on in the first season we decided it would be better to do more four-part stories: the plots were less likely to sag in the middle episodes, and it meant one extra adventure per season – a bonus for the viewer!” recalled Hinchcliffe in the fanzine *Ark in Space*. And to save money, Holmes had a notion that by setting a pair of linked serials on board a space station but in different eras, the costs of one set of exotic sets could be split across the budgets of two productions.

Illustration:
The Doctor assesses the technology of space station Nerva.



On Sunday 30 December 1973, Holmes received a storyline set aboard a space station from Christopher Langley, a writer with whom he had worked in 1968 on the ATV soap *Honey Lane*. Suitable for development, the storyline was then retrospectively commissioned from Langley on Thursday 24 January 1974. The first three 'Space Station' scripts – planned as the second story of the season – were delivered on a weekly basis from Tuesday 19 March, but soon Holmes felt uneasy. His concerns were confirmed after the fourth instalment was delivered on Tuesday 9 April, by which time the BBC were in discussions with former series story editor Gerry Davis for *Revenge of the Cybermen*, the other serial to be set in the same location.

Moonbase 3

By the start of June 1974, it was clear that Langley's scripts were unusable; these would be formally abandoned on Monday 17 June. In need of replacement scripts at short notice over the summer, Holmes asked his predecessor, Terrance Dicks, for advice. Dicks recommended John Lucarotti who had last worked on *Doctor Who* during the William Hartnell era, when he had provided three historical dramas. The last of these had been *The Massacre of St Bartholomew's Eve* [1966 – see Volume 7], a storyline forced upon him by producer John Wiles and story editor Donald Tosh, with which he had never been entirely happy, and which was heavily rewritten by Tosh. Since 1966, he had written many other scripts for television, including episodes of *The Avengers*, *Joe 90* and *Paul Temple*.

As well as his television work, Lucarotti was also keen on writing novels or novelisations of his television serial



Left: The Wirrn queen likes to keep things tidy, and thoughtfully dies in a cupboard.

scripts. It was during a visit to the offices of Universal-Tandem in 1973 that he bumped into Terrance Dicks, then script editor of *Doctor Who*, who was discussing the adaptations of *Doctor Who* serials into book form. At this time Dicks, along with producer Barry Letts, was setting up a new adult science-fiction drama series called *Moonbase 3*, which would be made over the summer between the 1972/3 and 1973/4 series of *Doctor Who*. Realising that Lucarotti had experience of science-fiction drama, Dicks offered him the chance to work on *Moonbase 3* which he accepted and for which he wrote the episodes *Achilles Heel* and *Castor and Pollux*, and also setting up a potential BBC series based on *Lt Hornblower* by CS Forester. Lucarotti delivered his three-part adaptation in January 1974, but the series failed to enter production. Approached by Holmes, Lucarotti suggested the theme of the whole of humanity being in cryogenic suspension as the starting point for the story.

Connections: Up and down

► After briefly being seen for the first time in the preceding *Robot* [1974/5 - see page 14], the Doctor's yo-yo is used here by the Doctor to test the gravity of Nerva shortly after the TARDIS has landed, an idea apparently suggested by director Rodney Bennett.



Robert Holmes formally commissioned Lucarotti and briefed him, along with Hinchcliffe and outgoing producer Barry Letts. Lucarotti worked on a story outline from Letts' vague suggestions at his home - a boat in Corsica where he lived with his family (as he had done in the 1960s), visiting London only when necessary, and meeting the *Doctor Who* team on one such visit around May

1974 to discuss the project. The formal commission for four scripts entitled *The Ark in Space* came on Wednesday 5 June with a deadline of Wednesday 17 July so that pre-production could start in August.

In May, a two-part story to follow *The Ark in Space* had been commissioned in the form of *The Destructors*; this would be made

by the same production team, with *The Destructors* made entirely on location first, followed by the studio-bound adventure aboard the Ark.

Lucarotti's storyline concerned an immense spaceship - an ark containing human beings in an extended sleep, plus a plot of landscaped countryside approximately the size of Kent (the flora of which could be used by humanity to re-seed the Earth). The Doctor piloted the TARDIS there to keep a rendezvous, but discovered that the spaceship's systems had malfunctioned. There were now aliens at work inside the Ark, and these beings - called the Delc - came in two forms. The first race, who gave the orders, were effectively heads without bodies, and carried out all the mental reasoning. The second species were the functional beings responsible for the physical tasks and taking orders - effectively bodies without heads - and could reproduce themselves

Right:

Sarah and Vira come to the Doctor's rescue.



almost instantaneously. The Delc were a form of fungus, whose spores had drifted through space, becoming trapped in the infrastructure of the space ark where they germinated. Determined to stop the Delc's extermination of the sleeping humans, the Doctor found that he was unable to shoot the aliens as this caused them to explode, releasing more spores – although he finally discovered that electrocution was effective against them.

Having not worked on *Doctor Who* since 1966, Lucarotti still believed that each episode of the series had an individual title, as had been the case until *The Savages* [1966 – see Volume 8], which was the first story to have only an overall title. Two of his story submissions had a single-word title ending in the word 'ball'. The second episode was entitled *Puffball* (describing the spore-like way the Delc reproduced), and the conclusion, in which the Doctor used a golf club to drive the Delc heads off into space, was called *Golfball*. The first episode was also known as *Buttercups* while the third had been *Camellias*.

Staff clearance

It was clear when the initial draft scripts started to arrive that they were not exactly what Holmes and Hinchcliffe had in mind. The first instalment arrived on Sunday 23 June. When the later episodes arrived on Friday 12 July (delayed by a postal dispute), it was apparent that Lucarotti had diverged greatly from the initial story idea, creating something very complex and too sophisticated for the target audience. The *Doctor Who* team knew that rewrites would be needed. Unfortunately, Lucarotti was very busy and unable to perform the rewrites immediately, a problem compounded by the postal strike.



Above: Ian Marter (in his own clothes) rehearses a scene with Tom Baker.

The only option available in order to have working scripts in time for production was for Robert Holmes to quite extensively rewrite Lucarotti's material. Normally, a script editor writing a script for his own series would have been frowned upon by the BBC and the Writer's Guild, but as there was a strong case that the difficulties in rewriting the story were insurmountable, Holmes was allowed to totally rewrite the serial at home, with Hinchcliffe acting as script editor on the work (having been a script editor himself in the past). On Tuesday 8 October, Hinchcliffe arranged for Holmes to be given retrospective staff clearance to rewrite the scripts, noting, 'The scripts originally commissioned for this serial turned out to be unusable and four new scripts had to be written in a hurry. I felt that Robert Holmes was the only person who could do this job satisfactorily in the time available.'

Holmes undertook his rewrites within 18 days from early August, matching them in with the plot of *The*

Connections: Name drop

➤ On examining the space station's equipment in Part One, the Doctor identifies a "Bennett oscillator", an in-joke referencing the director of the story, Rodney Bennett.



Right: The Doctor checks the gravity of the situation, with his yo-yo.

Sontaran Experiment (the new name for *The Destructors*) [1975 – see page 92]. Parts of Holmes' scripts for *The Ark in Space* had parallels to *The Quatermass Experiment*, a 1953 BBC science-fiction serial by Nigel Kneale. In that story, a strange organism from space inhabited the body of an astronaut who returned to Earth in a capsule from which his two colleagues had vanished. The astronaut had now absorbed the intelligence, knowledge and experience of the others, in a similar manner to Noah saying that he was Dune during Part Two of Holmes' story. The climax of Part Two with Noah seeing his hand mutate into Wirrn flesh closely mirrored the climax of Episode Four of *The Quatermass Experiment* in which the astronaut was revealed to have a badly misshapen hand.

Robert Holmes sent his revised script to Philip Hinchcliffe at Larkholme in Lancashire on Monday 5 August, commenting, "Cryonic' is a term used in America for the, as yet theoretical, art of storing people in deep freeze. I cannot trace 'cryogenic' but with its implication of genetics, I think it's a reasonable neologism.'

Hinchcliffe wrote to Lucarotti's agent, Stephen Durbridge, on Tuesday 20 August enclosing Lucarotti's original scripts and the first two rewrites by Holmes, asking if Lucarotti still wanted a credit on the serial. In a letter to Lucarotti, Hinchcliffe

indicated that the new pair of scripts 'have turned into completely fresh scripts. You will recognise some elements of the original story but we have lost the 'floating head' and much more is made of the arrival.' Despite the fact that the finished scripts were almost entirely Holmes' characters, dialogue



and actions, Lucarotti still retained a partial copyright on the story as specified in BBC documentation because of the actual setting. It was formally agreed – retrospectively on Monday 30 September – that Holmes would rewrite Lucarotti's scripts, but that Lucarotti would receive his full fee. However, Lucarotti would not receive a credit, nor any repeat fees.

Only one crew was assigned to handle both *The Sontaran Experiment* and *The Ark in Space*. The director was Rodney Bennett, with these being his first assignments for the series. "We brought in a plays director, Rodney Bennett, who, with a fresh approach to *Doctor Who*, contributed significantly to the different feel of that story," explained Hinchcliffe in the fanzine *Ark in Space*. Bennett was contracted on Tuesday 11 June for *The Sontaran Experiment* and *The Ark in Space* from Monday 19 August to Friday 20 December 1974. He never saw the original Lucarotti versions of the scripts for the serial. In the original Holmes version, the end of the serial had the Wirrn led off into space by Noah. Bennett asked Hinchcliffe if the Wirrn were to be a returning enemy, to which the producer confirmed they were not. As such, Bennett was concerned that the aliens were still "out there", and Holmes was happy that the creatures could be destroyed. After much discussion about how the Wirrn could die – including

Connections: Imperial namesake

► The space station is named after the Roman Emperor Nerva who reigned from 96-8 AD and is known as the first of the 'Five Good Emperors'.



Bennett's notion that they could dissolve in water – the explosion of the shuttle was added to the climax.

The set designer for both stories was Roger Murray-Leach, doing his first work on *Doctor Who*. Sylvia James, handling make-up, had worked on the programme during the 1960s and early 1970s. Barbara Kidd was the costume designer, who had first worked on *Doctor Who* with *Frontier in Space* [1973 – see Volume 19]. Visual effects were handled by John Friedlander and Tony Oxley, both receiving their first formal credits as visual effects designers on the show.

Broken bones

The two-part story *The Sontaran Experiment* was videorecorded on Dartmoor using an outside broadcast facility from Thursday 26 September to Tuesday 1 October, 1974.

Judging by Holmes' script, it appears that those selected to survive on the Ark were not likely to have been the typically white British specimens seen in the finished programme. Vira was described as an 'exotic dark-skinned woman' whose hyper-slow movements and whispered speech on revival were described as being characteristics recognisable by Haitians as those of the living dead. The only other character outlined in the script in any detail was Lazar, described as being a dark, bearded man in his thirties wearing a badge that indicated his rank.

Various parts of the script were being rewritten on Tuesday 8 October, mainly affecting scenes at the end of Part Four. Amendments on Monday 14 October included some dialogue between the Doctor and Harry in the control room during Part One, such as the cricket ball sequence, plus the pair spotting the grub

in the transom. Rewrites for Part Two included the scene in which the Doctor recovers from being stunned, and in Part Three, after the Wirrn have been repelled from the access chamber. The dialogue in Part Two concerning Dune's knowledge was rewritten on Thursday 17 October.

Rehearsals began in mid-October, during which time Tom Baker was recovering from a broken collar bone which he had sustained when on location for *The Sontaran Experiment*. Only the regular cast of Baker, Elisabeth Sladen and Ian Marter were required for Part One (apart from some pre-recorded voices). Part Two saw the cast joined by Kenton Moore (with whom Bennett had worked a few months earlier on *Z Cars*), Wendy Williams (whom Bennett had directed in *Z Cars* in 1969) and Christopher Masters. Although this was Williams' and Masters' first *Doctor Who* engagement, Kenton Moore had previously appeared as an extra playing a Roboman in the first episode of *The Dalek Invasion of Earth* [1964 – see Volume 4]. Regular stuntman and monster operator Stuart Fell was hired to play the Wirrn larvae which appeared in the first couple of episodes. When Fell was not available, Friedlander – who designed the monsters – took his place during some rehearsals, while in others he was replaced by Rodney Bennett himself. ■



Left: Vira, Sarah and Harry talk to the Doctor via communicator.



EL THE ARK IN SPACE

'PHILIP HINCHCLIFFE FELT THAT THE
ADULT WIRRN PROPS DID NOT TURN
OUT TO BE VERY EFFECTIVE.'

Production

The only filming for *The Ark in Space* was a small amount of silent 16mm footage for Part Four, shot by Oxley at the BBC Puppet Theatre model stage on Wednesday 16 October.

This showed the Wirrn making their way around the outside of the Ark, plus the launch and destruction of the transport ship. The first shots were achieved by the use of several small puppet Wirrn suspended on wires. It was the explosion of the transport ship which dictated that the sequence was shot on film.

Horse of the Year

Voice recording for Parts One and Three was conducted at the Spur studio of Television Centre on Wednesday 16 October between 3pm and 5pm. The voices were provided by Gladys Spencer and actor/presenter Peter Tuddenham (later to provide the voices of Zen, Orac and Slave in *Blake's 7*). Spencer recorded the messages from the Earth High Minister heard by Sarah on the tranquilliser couch in Part One, and also in the 'pep-talk' heard across Nerva from the start of Part Three. Tuddenham provided the voice which directed Sarah on the tranquilliser couch in Part One, and also the stern mechanical voice outside the sterile area later in the same episode.

Before starting work on *The Ark in Space*, Tom Baker, Elisabeth Sladen and Ian Marter made an in-costume appearance at the Horse of the Year show in early October, accompanied by a Cyberman played by Christopher Robbie, who had

been cast in the next serial in production, *Revenge of the Cybermen*. Also during rehearsals for *The Ark in Space*, Elisabeth Sladen would be required to remount some CSO sequences for *Robot* [1974/5 – see page 14], on Thursday 24 October.

Following rehearsals on Thursday 17 October at BBC Rehearsal Room 402 in Acton, *The Ark in Space* Part One was recorded on Monday 28 October in Television Centre's TC3 studio. Recording would normally take place from 7.30pm to 10pm, but on this occasion recording was delayed by 17 minutes due to problems with the CSO process, and this resulted in a 15-minute overrun. The first work of the evening was recording the opening and closing credits for Part One – the first credit sequence to be recorded with the new colour 35mm title sequence showing Tom Baker's face (although recorded in the spring, *Robot* did not have its titles added until December). For this initial recording on Part One, a different colour tint was used in the title sequence in contrast



Left: Vira struggles to tune in to Radio 1.

Connections: Woolly thinking

► The Doctor reveals that his extraordinarily long scarf was knitted for him by Madame Nostradamus, one of the two wives of the sixteenth century French prophet. The

Doctor describes her as "a witty little knitter."



with how it appeared on all subsequent productions until it was retired in 1980. The tunnel sequence started with a tint of yellow, pink and lilac, forming an emerald green Doctor-shaped tunnel, followed by a green/lilac logo and a green/yellow tunnel. This sequence had been developed over the summer of 1974 by Bernard Lodge.

Recorded next was the establishing shot of the

Nerva at the start of Part One, plus all the shots from the point of view of the Wirrn Queen seen in Part One and on the monitor screen in Part Three. Throughout the serial, several establishing shots of Nerva itself were made on videotape in the studio, using Oxley's model from the film sequences. The opening shot, showing Nerva orbiting a planet, used a mixture of images from three cameras. The first camera was trained on a photocaption of a starscape, the second showed a telejector (a television slide projection mechanism) image of the planet and more stars, and

Below: Sarah discovers there is a fly in her soup.



the third was used to insert the image of the model of Nerva using the Colour Separation Overlay (CSO) process. In a complex effect, the three cameras were then zoomed in together as the picture moved in on Nerva itself.

The point-of-view shots used a camera fitted with a green Aida gel around the edge of the lens, which itself had been smeared with vaseline. A spark generator shot through a blue filter was lined up for a shot of the auto-guard's attack, and a single Wirrn mandible was held in front of the camera as the panels were sabotaged and Dune's pallet opened.

With these insert shots recorded, the opening and closing credits were recorded for Part One of *The Sontaran Experiment* (using what would become the standard blue/lilac tint), after which a model shot of Nerva moving away, seen in both Parts One and Two, was recorded. After this, the credits for Part Two of *The Sontaran Experiment* were recorded.

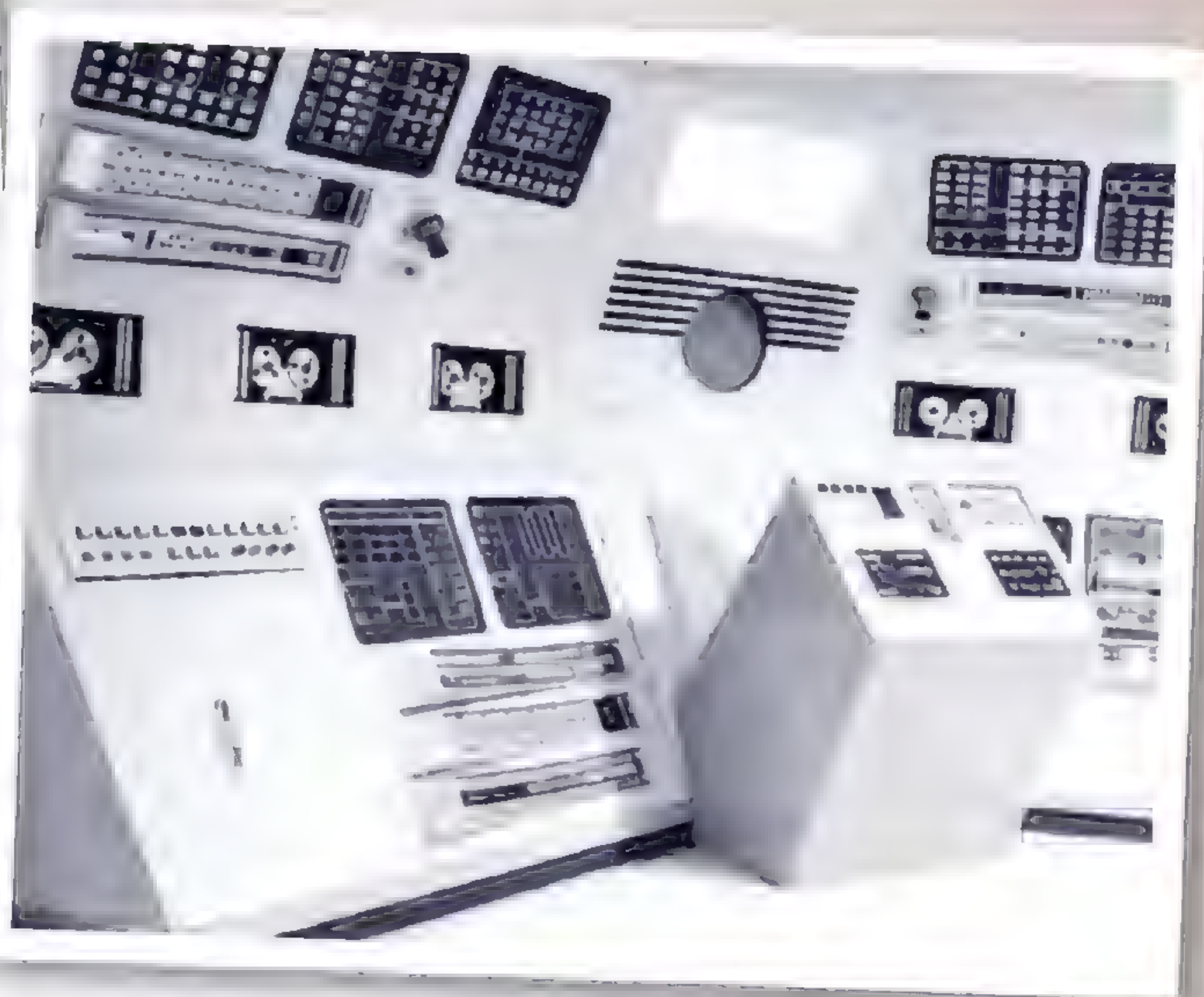
Jigsaw set

The rest of the evening was spent on Part One of *The Ark in Space* plus the start of Part Two - up to the point where Harry sees Vira's pallet beginning to activate, at which point Wendy Williams would be required. Recording was generally in sequence apart from the three scenes of Sarah on the tranquilliser couch in the access chamber, all of which were recorded together after the scenes in the two control rooms (which were constructed as linked sets). Some of the control panels came from stock, including a number of props made for Gerry Anderson's *UFO* and *Thunderbirds*, as well as other elements seen in films such as 1973's *Live and Let Die*. The regular cast of Baker, Sladen and Marter wore the



same costumes seen in the last scene of the preceding story, *Robot*. The TARDIS was not seen materialising, but was shown with its roof light flashing on arrival. After it had fully materialised, the 'Police Public Call Box' sign on the police box exterior was illuminated. The auto-guard was lowered and raised from the camera gantries into the set of the main control room and, as the guard fired, a blue filtered spark was superimposed on the picture. Recording breaks were scheduled when the auto-guard burned the Doctor's scarf in two and singed his hat, with a smoking and damaged prop being substituted each time. The screw being unscrewed by the sonic screwdriver at the base of the table was a model shot in close-up with the screw manipulated from beneath. At the end of these sequences, cutaway shots of Harry's shoes being destroyed were recorded. The destruction of the cricket ball was achieved simply by having Marter throw the ball out of shot, a flash light used off camera, and then burned remains of another ball were thrown back on Baker and Marter.

The tranquilliser couch in the access chamber which Sarah found herself in made use of dry ice 'gas' to surround Sladen and red lights to indicate the tranquillising effect, plus a sliding clear screen which closed around the



couch. Holmes' script also specified that classical music should be played behind these scenes.

The rest of Part One was recorded in sequence with recording breaks wherever necessary. One such break was used to reposition the cameras to make the outer rim of Nerva appear larger than the section which had been built. Cut-in shots were recorded for the grub vanishing under the floor, and the larva's view of the Doctor and Harry, again through an Aida mask. Lights shone through holes on a black backdrop were used to show space outside the windows of the transom corridor. This was a jigsaw set, with curved sections of corridor which could be rearranged in different configurations and have bulkhead doors inserted into different sections of it.

The access room, built adjacent to the cryogenic chamber, incorporated the tranquilliser couch, a door leading to the

Above:
The sets were designed by Roger Murray-Leach.

Connections: Two-by-two

➤ The "prime unit" or leader of the humans on Nerva, whose real name is Lazar, is known as 'Noah' as "an amusement". As Harry remarks, this is a reference to Noah's Ark, the biblical story as told in chapters six to nine of Genesis in which God directs Noah to construct a giant ark to allow himself, his family and specimens of the world's animals to survive a devastating flood.



Right:

A rehearsal shot for the scene in which Vira is revived. Wendy Williams is not wearing her complete costume.



Animal-Botanic section and a large number of microfilm drawers, all situated in one of 16 numbered blocks on the wall. Holmes' script described the cryogenic chamber itself as being a long, tunnel-

shaped corridor lined with horizontal beds, on which the humans lay under plastic shrouds. Murray-Leach and Bennett had both felt unhappy about trying to achieve such an effect within the confines of the studio by using mirrors or painted backdrops to create the illusion of the tunnel length. Instead, Murray-Leach decided to take the rows of sleepers upwards, using vertically mounted pallets. Camera angles in the cryogenic chamber emphasised the size: one shot from a crane camera looked down on the Doctor in the chamber, while others at ground level could look upwards, showing the height of the stacked pallets behind the cast.

To give the impression that there was a second chamber into which the Doctor ventured to give his 'homo sapiens' speech, a reflecting mirror was placed at the end of a short corridor leading off the cryogenic chamber, reflecting back a symmetrical image of the corridor itself and what appeared to be another chamber. The mirror was used during the recording of Part One only, after which the corridor was blanked off by a plain wall which could be seen in later episodes. The pallets were all mounted on moveable wall elements, which allowed them to be added and removed during recording breaks, depending on the camera angles required. Each pallet also bore a code. Ground level was Level D, with Level E above it. Vira was in D1, Noah in D2, Dune in D3, Libri in D6, Rogin in D8, Lycett in D9 and Sarah in D12.

**Connections:
Out of sight**

➤ As the Doctor attempts to retrieve the last moments of the dead Wirrn, he likens the process to the belief of gypsies that the human eye retains the last thing it saw before death. This concept was entertained quite seriously by scientists in the nineteenth century who believed it might be used as a method to identify murderers by accessing their victims' last memories. The technique was applied (unsuccessfully) to one of serial murderer

Jack the Ripper's victims in 1888.

Larva outfit

The cryogenic capsules were vacuum-formed plastic and fibreglass, and dummies were placed in the upper storeys of the pallet stacks. The lower ten pallets in the first recording block were occupied by nine extras (one of whom was Brian Jacobs as Dune in the insert recorded at the start of the evening) and Elisabeth Sladen, who had changed into the Nerva tunic after the tranquilliser couch scenes. The costumes for the sleepers were simple white outfits, with different characters having different-coloured flashes across their shoulders. As Prime Unit, Lazar/Noah had red flashes as did Rogin. First Medtech Vira had yellow, Lycett and Libri had green and Sarah's outfit was trimmed with blue. The costumes were described in the script as short, white tunics for the women, and similar tunics with white shorts for the men. The dead Wirrn which appeared



at the end of Part One was described by Holmes as having 'gelatinous jointed tentacles bristling with coarse hair, a huge single faceted 'eye' and ferocious open-gaping mandibles'. The dead Queen prop differed from the two costumes used later in the serial by having a large claw attached to the end of its abdomen section.

Part Two was recorded on Tuesday 29 October, with an hour of insert pre-recording at 2.30pm. This consisted of two close-ups using the model of the infrastructure solar stacks, showing Wirrn larva inside seen from the Doctor's point of view, and later cracking the observation panel. The infrastructure was a raised set on a low gantry, accessed by stairs leading down from a hatch, and built around the solar stacks. Three of the extras, used the previous day to stand in for Wendy Williams, Kenton Moore and Christopher Masters, were now no longer needed, nor was Brian Jacobs who had played Dune. The green Wirrn larva was made by John Friedlander by painting liquid latex on bubble-wrap (a relatively new invention, little-known outside the packaging industry) and spraying it green, with added horse hair bristles. The blaster guns were made by visual effects designer Tony Oxley, who concentrated on effects for *The*



Sontaran Experiment, leaving Friedlander to handle the model work.

The recording of the episode was almost entirely in transmission order, apart from two brief scenes recorded in the infrastructure, with Stuart Fell in the larva outfit, which were made together. It was intended to go from the first shot of Vira reviving in Part Two through to the sixth scene of Part Three, thus recording all other material in which Noah's left hand was mutated, and before the revival of Rogin and Lycett. This also meant that Christopher Masters would still be available to play Libri's corpse. As the inhabitants of the pallets revived, the red panel at the base flashed and the illuminated panel darkened as they awoke. In the script for this episode, Harry's full rank was established as Surgeon-Lieutenant.

The firing effect for Noah's gun was achieved by a sound effect and a video effect. A pale blue circle was superimposed on the end of the gun, while different effects were used on the target. For the Doctor being stunned, a blue halo appeared around Tom Baker, but for the shot of Libri being killed, a pale blue 'splodge' was superimposed over the actor. Both uses of the blaster involved cut-in shots recorded at the ends of scenes with the blue light superimposed over the muzzle or victim. The script indicated that the effect of Noah's gun on Libri was fatal because Noah fired for longer than he had done with the Doctor.

Communications around Nerva were generally done by tannoy between the

Connections: Long way from home



► The Wirrn are said to have originated in Andromeda where "star pioneers" from Earth found them and waged a 1,000-year-long war against them, eventually driving them into space. The Andromeda Galaxy, also known as the Great Andromeda Nebula, is a spiral galaxy 2,538,000 light years from Earth.

Left:
The Doctor
takes control of
the situation.

Access Chamber and the Control Room. Since these intercutting scenes were recorded together, the sound supervisor altered the voices of the Doctor and the other characters accordingly to echo in the other set.

Unfortunately, progress in studio was not as fast as expected, and it was all that the team could do to complete the recording of Part Two. The opening scenes for Part Three remained unrecorded, and would have to be remounted in the second studio session a fortnight later.

The full adult versions of the Wirrn were operated by actors in the final two episodes. Friedlander had made two costumes which were built over a bamboo frame and included a fibreglass head and a moulded latex abdomen. Plans for the Wirrn to be seen eating their way through Nerva's bulkheads, crawling along on their legs or hanging by their pincer claws – as indicated in the scripts – all had to be dropped for practical reasons.

Rehearsals for the second studio block began almost immediately after the first studio session, on Thursday 31 October at Acton. Joining the cast for the final studio recordings were Richardson Morgan, John

Below:
The Doctor
discovers that
he is not alone!



Gregg and Nick Hobbs. Morgan, cast as Rogin, had appeared as Corporal Blake in Episodes 1 to 4 of *The Web of Fear* [1968 – see Volume 11] while Hobbs, operating one of the two adult Wirrn alongside Stuart Fell, had been a stunt man and monster-man since 1970 in a variety of roles.

Part Three was recorded on Monday 11 November in TC1 (swapped from TC8), starting from the point where recording should have concluded in the previous block. Because of the make-up changes required for Kenton Moore, it was not possible to record the early scenes with only Noah's hand mutated, and so the start of Part Three was partially rewritten and scheduled to be recorded the following afternoon. After recording a couple of early scenes in the cryogenic and access chambers, work switched to the transom for the recording of the Wirrn grub sequences, scenes of the Doctor's group moving along Nerva's rim in Part Four, the empty rim for the High Minister's speech in Part Three, and then a couple of sequences with the Doctor, Vira and the mutating Noah (whose left arm and the left side of his head and body were made up with Wirrn flesh). The final scene to be recorded, that of Noah pleading with Vira to kill him, required a cut-in shot of Noah's gun being thrown to the floor.

Recording then switched back to the access and cryogenic chambers for most of the evening, with the bulk of Part Three then recorded in order. The two scenes in which Harry and Rogin came up against a further mutation of Noah (now with a Wirrn eye) in the transom were taped together just before the climactic scenes in the infrastructure.

In the script, the Doctor asked Rogin to tie him down as he linked his mind to that of the dead Wirrn progenitor, in case

**Left:**

Tom Baker relaxes with an old friend.

his mind should be taken over. For the scene involving Rogin and Harry using fission guns on the Wyrn larva, a model close-up, achieved as an insert, was used to show bits of the creature's flesh peeling away. The fission guns - referred to as fission hoses in the script - were working props, the ends of which unfolded when fired. The blasts on the target were shown by superimposing the effects from a spark machine, plus a blue lamp image placed over the end of the guns themselves.

Script rewrites

The infrastructure was now dressed with Wyrn pupae hanging against the black backdrops, one of which was torn open by a prop Wyrn leg at the start of Part Four to indicate its hatching. The superimposition of two camera images was used to show Kenton Moore's half-face as Noah's features at the end of Part Three as he became part of the Wyrn, which was operated by Fell. After this there was a recording break scheduled, and taping then resumed with Moore delivering his lines of dialogue through a microphone off-set, which distorted his tones into the voice of the Wyrn, with Fell operating the costume. With this being the first use of the full Wyrn costumes, Bennett instructed his camera team to be careful to avoid showing the base of the insects - which would reveal a pair of human feet. Hinchcliffe felt that the

adult Wyrn props did not turn out to be very effective. Recording went through the cliffhanger into the first scene of Part Four, and the final scene of the evening was the Doctor's party meeting Harry and Rogin in the control room. This called for a monochrome monitor built into the set to show three different caption slides depicting technical plans of Nerva.

Part Four was recorded on Tuesday 12 November, with a BBC photographer on the set of the cryogenic chamber, for which Tom Baker posed lying on the body of the Wyrn Queen. The afternoon also had an hour devoted to recording insert shots and the rescheduled start of Part Three. First to be recorded were close-up inserts of a monitor screen showing the Wyrn Queen's memories, which had been recorded as part of the first studio session, and were now played back into studio. Another insert for Part Three was a single shot of the Wyrn larva battering at the inspection grille of the cryogenic chamber. After this, the first six sequences for Part Three were recorded - hence the reprise of Noah looking at his hand at the start of Part Three was different to the end of Part Two. The script rewrites changed some of the camera shots, and also added Harry's dialogue to Sarah about the High Minister of Earth being a woman. The final couple of inserts for the afternoon were two shots looking down into the dock section of the shuttle to be shown later, on a monitor on the crew deck. The first of these showed the two Wyrn being blasted with steam, while the second showed Rogin at work on the synesthetic locks.

The main recording of the episode took place in the

Connections: Wyrn retreat

➤ In Part Four, the Doctor suggests that the Wyrn might have decided that "discretion is the better part of valour", a saying that alludes to Falstaff in Shakespeare's *Henry IV, Part I* who says, "The better part of valour is discretion; in the which better part, I have saved my life."



Connections: The honorary gentleman

► When Vira enquires if the Doctor is a “med-tech”, the Doctor tells her that his doctorate is “purely honorary”. In *The Moonbase* [1967 - see Volume 9] the Second Doctor told his companion Polly that he had taken a degree in Glasgow, studying under pioneering surgeon, Joseph Lister.



evening, and was generally made in sequence. Two early dock section scenes were recorded together at the start of the evening session, and all the infrastructure scenes after the Wirrn’s abortive attempts to enter the cryogenic chamber were recorded together. Towards the very end of the evening, all the scenes in the crew deck of the shuttle were also completed before action moved to the climactic scenes between Rogin and the Doctor in the dock section. The underside of the

transport ship was built in the dock section supported on three legs with synesthetic locking panels, and the ship itself was entered via a ladder which was lowered ‘automatically’. The interior of the crew deck was generally lit in a harsh blue light, and incorporated a colour monitor on which the inserts recorded that afternoon could be played.

Two sections of conduit were built for Elisabeth Sladen to crawl through, offering different camera angles. Conduit ‘A’ allowed close-ups, consisting of only two sides to the triangular tube. Conduit ‘B’ though was a full triangular tunnel, allowing only head-on shots of the actress. Recording breaks were scheduled to allow Sladen to move back and forth between the two sets, and the voices of the actors

when using the radio link were distorted accordingly. Another recording break was scheduled to rig up the flash and smoke charges on the access/cryogenic chamber door for the scene in which the Doctor repels a curious Wirrn, over which blue sparks from a spark generator were superimposed. Another flash charge was used for the scene in which the Doctor electrocuted the Wirrn that tried to drag Sarah into the ducting.

Roll-back-and-mix

A countdown clock prop (one of the panels originally seen in the *UFO* series) was used as a cut-in during one of the crew deck scenes to show the lift-off countdown of the transport ship. When removing the synesthetic locking panels, the Doctor slipped one into his pocket, since it was required as part of the plot in the the following story, *The Sontaran Experiment*. A recording break was scheduled in the last scene to allow Sladen to change from her Nerva costume into her outfit from *The Sontaran Experiment* while Marter simply donned a duffle coat, and a heavy overcoat was brought in for Baker. A roll-back-and-mix effect was used at the end of recording for the departure of the Doctor, Sarah and Harry in the transmat tubes – the same effect having been used throughout the story for scenes involving the tranquilliser couch. It was also during this studio session that the opening and closing titles were finally edited onto *Robot*. ■

PRODUCTION

Wed 16 Oct 74 Television Centre Puppet Theatre: Model filming
Mon 28 Oct 74 Television Centre Studio 3: Part One; start of first scene of Part Two; Control Room

1&2 and Cryogenic Chamber for Part Three
Tue 29 Oct 74 Television Centre Studio 3: Part Two; first seven scenes of Part Three
Mon 11 Nov 74 Television Centre Studio

1: Part Three; Transom and Control Room 2 for Part Four
Tue 12 Nov 74 Television Centre Studio 1: Part Four; Access Chamber, Cryogenic Chamber and Control Room 2 for Part Three

Post-production

During editing, various small scenes had to be cut and trimmed for timing reasons. In Part One, these included the end of a tranquilliser couch scene where Sarah was told she could record a message for her 'commune' prior to her cryogenic freezing if she left her name and 'district number of commune', and Harry's comment that "the Lords of the Admiralty are never going to believe this" as he and the Doctor leave the control room. Deletions in Part Two included a scene where the Doctor, on his way to check the power supply, spots two 'slug trails' in the transom corridor, which was followed by a scene between Harry and Vira in which Vira wonders if she should have gone instead of the Doctor, who she refers to as a "dawn-timer". The

end of the scene in which Noah stuns the Doctor was cut, where Noah was originally to have emptied the Doctor's pockets and commented, "Time you were shut down, Doctor... and your two comrades. Degenerate ninth colonists!"

Several scenes were deleted from Part Three in editing. The first of these was a scene with the Doctor and Vira walking along the transom discussing parasitism and how Noah is becoming part of the multi-nucleate organism and shared consciousness that is the Wirrn, although emotionally he may still just be a human being. This was followed by a scene with Harry and Sarah back at the cryogenic chamber as Lycett is revived, with Sarah commenting that the cryogenic process reminds her of Frankenstein. A shot



Left: The Doctor discovers that there's something nasty in the solar stacks.

Right:
Tom Baker,
Wendy Williams
and Elisabeth
Sladen
rehearse
a scene.

of the grub moving along the transom was dropped, along with the start of a scene in the cryogenic chamber as Sarah asks about the Doctor and Vira meeting Noah.

It was also in Part Three that Philip Hinchcliffe had to take steps to censor his series for the first time, deleting several shots from the scene where the Doctor and Vira confront the mutating Noah. Talking to the pair, Noah's speech was to continue: "Wirrn-Wirrn... burning-fire-life-ecstasy. Oh Vira... oh Vira..." Vira asks if Noah is in pain, receiving the reply "Pain? I'm in torment! These creatures..." Suddenly, Noah drops the blaster at Vira's feet (the shot retained in the finished programme) and pleads, "Vira, shoot me! Kill me! Please... for pity's sake kill me!" After the shutter closes, Vira says that she could not have done so, and the Doctor says that neither could he. Vira then explains why Noah was special to her. It was felt by Hinchcliffe and Bill Slater, head of serials, that the display of anguish in this scene could be too disturbing for the general audience, and so was truncated to a very brief encounter with Noah talking about the blackness of space, as later referred to by Vira in another scene.

Sound effects

A small section of Part Four was cut, consisting of a conversation between the Doctor in the cryogenic chamber and Rogin in the transport ship. The Doctor suggests that the hatch of the ship should be electrified for his group's protection, but Rogin points out that this would reverse the magnetism on the synesthetic locks holding the transporter to Nerva and push them out into space.



Instead he has a monitor trained on the docking funnel and can blast the Wirrn with the engines if they come in that way. Another deletion was an early scene where the Doctor left Vira, Rogin, Harry and Sarah in the transom and headed for the cryogenic chamber.

Sound effects for the series were created by Dick Mills from September 1974. Booked on Tuesday 30 July, Dudley Simpson composed a conventional music score for the story, over which various electronic elements were added by the Radiophonic Workshop. In total, just over 30 minutes of music was recorded for the serial on Wednesday 15 January (Parts One and Two) and Thursday 30 January 1975 (Parts Three and Four) at Lime Grove. In accordance with Holmes' directions, Part One also used one minute 41 seconds of *Largo: Concerto Grosso Op.3 No.2* by Handel performed by the Academy of St. Martin-in-the-Fields, backing the first two scenes of Sarah on the tranquilliser couch.

By now Philip Hinchcliffe had taken full control of *Doctor Who* and settled in as producer with two serials already completed. Barry Letts, who had been supervising production in an advisory capacity, had now left the series completely. ■

Publicity

- ▶ For its repeat broadcast in compilation form on 20 August 1975, the programme listing in *Radio Times* was accompanied by a black-and-white illustration by Frank Bellamy showing the Doctor, the Wirrn and Space Station Nerva.
- ▶ *Doctor Who* was to be the subject of a media controversy shortly before *The Ark in Space* began transmission. On Monday 20 January, BBC head of drama Shaun Sutton attended a conference about broadcasting at Manchester University, where he cited the Doctor as an example of a brave, moral and courageous hero in the face of criticism from Mary Whitehouse, the honorary secretary of the National Viewers' and Listeners' Association, about 'hair-raising' evidence of some children watching 11 or 12 hours of

television each day. Mrs Whitehouse claimed that *Doctor Who* gave children nightmares. Reported widely in the press on Tuesday 21 January, this spawned articles such as *So Who's Afraid of Dr Who* in the *Daily Mirror* on Wednesday 22 January with comments from Tom Baker, Robert Holmes and writers Terry Nation and Terrance Dicks confirming the harmless nature of the show, a view backed up by television doctor Hugh Jolly. Explaining how he answered all fan mail from children, Baker spoke of the "trust and confidence the children have in Dr Who. I would never do anything which might upset that trust."

- ▶ Tom Baker was profiled in the *Evening News* on Saturday 25 January when Patrick Stoddard penned the item *How boiler-suited Tom became Dr Who*.



Left: Frank Bellamy's *Radio Times* art for the repeat showing of *The Ark in Space*.

Broadcast

▶ *The Ark in Space* was broadcast over four consecutive Saturdays from 25 January 1975. Part One was scheduled at 5.35pm, five minutes later than usual because of the televised 1975 FA Cup Draw. The remaining instalments went out at 5.30pm. ITV competition was not overwhelming in the adventure stakes – ATV ran the very popular quiz show *Sale of the Century*, while LWT and Granada showed the talent show *New Faces*. Other regions overlapped *Doctor Who* with

Preview:

Vira finds that she has become the leader of the last survivors of humanity.



programmes such as *The Adventures of Black Beauty* and reruns of *Tarzan*. *The Ark in Space* generally showed an improvement over the preceding story, *Robot*, in terms of audience, rising sharply with the second episode. In fact this episode gained the largest audience for *Doctor Who* since *The Web Planet* [1965 – see Volume 4] – an estimated 13.6 million. Reviewing the story in *Television Today* on Thursday 13 February, Hazel Holt noted that the Wirrn ‘looked rather cosier than the Wombles’.

- ▶ At a BBC Programme Review Board meeting on Wednesday 5 February, Bill Slater – head of drama serials – praised Part Two as “a very ingenious adventure that was going well”.
- ▶ The serial was edited together as a compilation of 69 minutes 46 seconds duration for a repeat broadcast just prior to the 1975/6 series, on Wednesday 20 August 1975. Although BBC1 screened this at 6.35pm, BBC Wales scheduled the special repeat in the later time slot of 7.50pm. Broadcast against the popular soap operas *Crossroads* and *Coronation Street* and the lightweight science show *Don't Ask Me*, the rating was over eight million.
- ▶ *The Ark in Space* was purchased by ABC in Australia in October 1975 and was shown uncut with a ‘G’ rating. In 1978 the serial was sold

to North America, re-edited and slightly cut with narration added by Howard da Silva. In the mid-1980s, new prints were distributed and it was also screened as a TV movie of 93 minutes duration. *The Ark in Space* was also one of the few *Doctor Who* stories ever shown in France. In 1989 the satellite station Super-Channel also transmitted the serial as a two-part story, while an omnibus version on Christmas Eve 1987 used the Sylvester McCoy opening titles with Tom Baker's face added, and a new closing credit sequence with Keff McCulloch's version of the theme. The serial has been broadcast numerous times on UK Gold, appearing first episodically in August 1993 and then as an omnibus the following month. It has also been screened on Horror Channel since May 2014.

- ▶ The BBC Archives retain D3 copies of the original two-inch videotapes, with the masters held at the National Film and Television Archive.
- ▶ Part One of *The Ark in Space* was selected as an example of the Fourth Doctor's adventures at



Doctor Who – The Developing Art, an event at the National Film Theatre in London over Saturday 29 and Sunday 30 October 1983. It was repeated on BBC Four in two double-episode instalments on Monday 27 November and Monday 4 December 2006 at 7.10pm.

Above:
The Doctor models his woolly Argyle waistcoat.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
Part One	Saturday 25 January 1975	5.35pm-6.00pm	BBC1	24'58"	9.4M (27th)	-
Part Two	Saturday 1 February 1975	5.30pm-5.55pm	BBC1	24'49"	13.6M (5th)	-
Part Three	Saturday 8 February 1975	5.30pm-5.55pm	BBC1	24'05"	11.2M (17th)	-
Part Four	Saturday 15 February 1975	5.30pm-5.55pm	BBC1	24'37"	10.2M (24th)	-

REPEAT DETAILS

Compilation	Wednesday 20 August 1975	6.35pm-7.45pm ¹	BBC1	69'46"	8.2M (29th)	-
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No Audience Appreciation Figures Recorded ¹ BBC Wales: 7.50pm-9.00pm

Merchandise

The serial was adapted by Ian Marter for the range of Target novelisations as *Doctor Who and the Ark in Space*. Working from Holmes' complete scripts meant that Marter retained a lot of the material cut from the broadcast

version of the story. The book was published in hardback by Allan Wingate in April 1977 and then in paperback a month later by Target. The adaptation renamed the Wirrn as Wirrrn, named the auto-guard as the OMDSS and had the Doctor, Sarah and Harry going to Earth in the TARDIS at the end of the novel, and not via Nerva's own transmat. The cover by Chris Achilleos depicted the Doctor and a Wirrn. In the 1980s the book was reissued as No. 4 in the Target library. Another reprint, in May 1991, re-titled as *Doctor Who - The Ark in Space*, featured a new cover from Alister Pearson, designed to complement his new cover for the other story set on Nerva, *Doctor Who - The Revenge of the Cybermen* [1975 - see Volume 23]. When *Doctor Who and the Ark in Space* was reprinted by BBC Books in May 2012, it now featured a new introduction by executive producer Steven Moffat.

In May 1978, BBC Records and Tapes issued *Doctor Who Sound Effects* on LP and cassette which included the sound of two blasts of the fission guns featured in the story. The record was included in the *Doctor Who Collectors' Edition* released for the US market by BBC Records in

1982 and the same track appeared on two *Doctor Who* picture discs, again for American sales, in 1984 and 1985.

BBC Video released the story as a 94-minute compilation in Australia through Hoyts Polygram in January 1989 on Betamax and VHS formats, with a photographic cover of a Wirrn, while in the UK the VHS-only release, with a photo-montage cover, was issued on Monday 5 June 1989. In February 1994 it was re-released again by BBC Video, this time in episodic form. The

story was also one of the few *Doctor Who* serials to be made available on the short-lived LaserDisk format, released in 1996 by Encore Entertainment with cover art by Pete Wallbank.

The Ark in Space was first released on DVD by BBC Worldwide on 8 April 2002 with a photo-montage cover by Clayton Hickman. As well as the four restored and



Right: Chris Achilleos' cover art for the novelisation (top), and Alister Pearson's art for the reprint (bottom).

remastered episodes, the release included several extra features:

- **Optional commentary track** with contributions from Tom Baker, Elisabeth Sladen and Philip Hinchcliffe
- **New CGI model sequences** - the option to watch the story with the original model shots of Nerva or with newly created computer generated versions prepared by Mike Tucker and Nick Sainton-Clark
- **Roger Murray-Leach interview**
- **Points West** - an interview with Tom Baker during the location filming for *Revenge of the Cybermen*
- **TARDIS-Cam** - one of a series of specially made TARDIS shorts
- **Original model footage**
- **Unused title sequence**
- **Original trailer for Part 1**
- **Who's Who**
- **News report**
- **Trailer**
- **Photo gallery**
- **Production text subtitles**
- **Easter Egg 1** - two announcements made by Tom Baker for the Doctor Who Exhibitions
- **Easter Egg 2** - the countdown clock for Part Two

The story was re-issued on DVD on 25 February 2013 as a two-disc special edition version which included all material from the original release as well as several new extras:

- **A New Frontier: Making the Ark in Space**
- **TV movie version** - the unrestored compilation version of the story
- **dr forever!** - Love and War: Documentary examining the Doctor Who novels published by Virgin and the BBC, with contributions from Russell T Davies and Mark Gatiss
- **Scene Around Six** - a news report on a public appearance by Tom Baker
- **8mm location footage** from *Robot*.
- **Radio Times listings**
- **Doctor Who technical manual**



Left: The cover for the VHS release of the story (top), and the 2002 DVD cover (bottom).

Right:

The Wirrn return to face the Eighth Doctor in the 2009 Big Finish audio drama, *Wirrn Dawn*.

Below:

The Wirrn featured in the second series of Weetabix card figures.

- » **Crosse & Blackwell and Nestlé** - promotional material in Adobe PDF format
- » **Coming soon** - a trailer for the release of the Special Edition of *The Aztecs* [1964 - see Volume 2].

Two CDs released in 1993 contained material relating to the story. The BBC's *Doctor Who: 30 Years at the Radiophonic Workshop* released in July incorporated the sound effect of the Wirrn in the infrastructure, and Silva Screen's *Doctor Who - Pyramids of Mars*, released in October, featured Heathcliff Blair's interpretation of about nine minutes of Dudley Simpson's original score for the serial, using electronic equipment to form five separate tracks. Parts of

these re-recordings also appeared on the Silva Screen CD *The Worlds of Doctor Who* in May 1994. The sound effect of the Nerva Beacon Infrastructure and T-Mat Couch was released by BBC Music on CD in May 2000 as part of *Doctor Who at the BBC Radiophonic Workshop: Volume 2: New Beginnings* and on the 2013 and 2014 CD sets *Doctor Who: The 50th Anniversary Collection*.

From March 1977, following the success of their first range of *Doctor Who* card figures,

Weetabix Ltd included a Wirrn as one of the monsters on their second set of collectible cards to be found in packets of their breakfast cereal.

The Wirrn featured amongst the Doctor's enemies in Jotastar's *Doctor Who Trump Card Game*, released in 1978.

Jondar International issued a phonecard for the serial in 1997.



A Wyrn figure was released by Harlequin Minatures in 1999 as part of the range of *Doctor Who* figures.

The Ark in Space was among the five scripts from the 1974/5 series that were published by BBC Worldwide as *Doctor Who: The Scripts: Tom Baker 1974/5* and included annotations highlighting differences between the early draft scripts and the broadcast version of the story.

The Wyrn also appeared in the novel *Placebo Effect* by Gary Russell published by BBC Books in July 1998, the CD adventure *Homeland* by Paul Dearing published by BBV productions in August 1999, a further BBV audio adventure *Race Memory* by Paul Ebbs in February 2001, the Big Finish CD adventure *Wirrn Dawn* by Nicholas Briggs in June 2009 and a further Big Finish production, *Wirrn Isle* by William Gallagher, in March 2012. Nerva Beacon was also the setting for the Big Finish CD story *Destination: Nerva* released in January 2012.

In 2008, the Stamp Centre released a stamp cover based on *The Ark in Space*.

An unabridged audio book reading was released as a three-CD set by BBC Worldwide in 2015, read by impressionist, Jon Culshaw. ■

Cast and credits

CAST

Tom Baker..... Doctor Who
with
Ian Marter..... Harry Sullivan
Elisabeth Sladen..... Sarah Jane Smith
Gladys Spencer..... High Minister's Voice [1,3]¹
Peter Tuddenham..... Voices [1]¹
Wendy Williams..... Vira [2-4]
Kenton Moore..... Noah [2-4]
Christopher Masters..... Libri [2]
John Gregg..... Lycett [3]
Richardson Morgan..... Rogin [3-4]
Stuart Fell..... Wirrn Operator [3-4]
Nick Hobbs..... Wirrn Operator [4]

¹Credited together as Voices on Part One.

UNCREDITED

Brian Jacobs..... Dune
Jan Goram..... Double for Vira in Pallet
Roy Brent..... Double for Noah in Pallet
Rick Carroll..... Double for Libri in Pallet
Barry Summerford..... Double for Rogin in Pallet
Sean Cooner..... Double for Lycett in Pallet
Peter Duke, Tina Roach, Richard Archer, Lyn Summer, Geoffrey Brighty..... Bodies in Pallets
Stuart Fell..... Wirrn Grub Operator



CREDITS

Written by Robert Holmes
Production Assistant: Marion McDougall
Production Unit Manager: George Gallaccio
Title Music by Ron Grainer
& BBC Radiophonic Workshop
Title Sequence: Bernard Lodge
Incidental Music by Dudley Simpson
Special Sound: Dick Mills
Visual Effects Designers: John Friedlander,
Tony Oxley
Costume Designer: Barbara Kidd
Make-up: Sylvia James
Lighting: Nigel Wright
Sound: John Lloyd
Designer: Roger Murray-Leach
Producer: Philip Hinchcliffe
Directed by Rodney Bennett
BBC © 1975.

Above:
The Fourth Doctor is eager to return to his former life as a wanderer.

Left:
Vira says goodbye to Harry, the Doctor and Sarah.

Profile

IAN MARTER

Harry Sullivan

Born 28 October 1944 in Keresley near Coventry, Ian Don Marter was the son of Donald Marter, an RAF sergeant and electrician, and Helen Donaldson. Graduating from Oxford University in 1969, Marter became acting assistant stage manager with the Bristol Old Vic theatre company and after three months of fetching and carrying was taken into the acting company for the next six years.

At the Old Vic (and associated venue The Little Theatre) Marter began with the 1966/7 season on productions *The Pursuit of Love*, *Message from the Grassroots*, *Strife*, *The Government Inspector* and *The Hostage* and took a leading part in *The Knack* (restaged the following season). In 1967/8 he appeared in *Juno and the Paycock*, *The*

Devils, *You Never Can Tell*, *Treasure Island*, *And People All Around*, *The Recruiting Officer* and *Loot*. The 1968/9 season comprised *The Royal Hunt of the Sun*, *The Miser* and *'Tis Pity She's a Whore*. He also toured schools with playlets package *The Form*.

One of his first military types, 2nd Lt John Truly, came in *Conduct Unbecoming* later transferred to the Queen's Theatre, London. *Hay Fever* followed in 1969/70 while 1970/1 brought *The Rivals*, *Hadrian VII*, *The Importance of Being Earnest*, *The Abdication* and *Arms and the Man* with several later touring. His final season 1972/3 included *Early Morning*, *Subject to Fits* and *After Magritte*.

In this period he also worked with the 69 Theatre Company at the Edinburgh Festival, with the Oxford Stage Company in Oxford and Dublin, and radical theatre group the Brighton Combination. Movie bit parts included *Doctor Faustus* (1967) and a policeman in *The Abominable Dr Phibes* (1971). To supplement his actor's earnings he took jobs including teaching and working as a milkman.

Marter's first contact with *Doctor Who* came when producer Barry Letts, having seen him on stage, had him audition for UNIT's Captain Yates in 1970. Marter made it to the last two but eventually Letts' choice was made for him, as he later recounted: "It was a toss-up between him and Richard [Franklin]. Richard was available and Ian had got another job."

Alongside theatre work Marter took small TV roles including PC Forbush in Granada courtroom drama *Crown Court* in 1972 before being re-approached by Letts, looking for an officer class military type of the 1920s for *Doctor Who*. Marter played Lieutenant John Andrews aboard 1926 liner SS *Bernice* in *Carnival of Monsters* [1973 – see Volume 19] alongside Jon Pertwee, recorded May-June 1972.

Below:

Marter as Harry on location with Tom Baker for *Genesis of the Daleks*.





Marter next appeared in *Six Days of Justice* and a *Play for Today: The Emergency Channel* but fell seriously ill for two months in the middle of 1973 and indeed came close to death. After six months' recuperation he made a number of appearances as barrister Quentin Ingrams QC in *Crown Court* (shown in 1974) before being approached yet again by Barry Letts, now seeking a companion for the Fourth Doctor.

The character of UNIT's Medical Officer Surgeon-Lieutenant Harry Sullivan, Royal Navy was outlined to Marter over a lunch meeting. "It took me about three seconds

to say I'd do it," he recounted to *Doctor Who Magazine's* Richard Marson in 1984.

Marter first co-starred in Baker's debut *Robot* [1974/5 - see page 14]. The creative and intelligent Baker and Marter bonded immediately and a wonderful chemistry developed between all three leads.

As Marter later told Marson: "I did and didn't like the character. I responded instantly to his well-intentioned accident-proneness and his zeal for good and justice. But I did find his incompetence could become a bit of a drag. Gradually he seemed to have less and less to contribute to the overall set-up."

Above: Marter played Harry Sullivan, an old-fashioned hero.

Incoming producer Philip Hinchcliffe was unsure how to utilise Barry Letts' character however and was unlikely to retain Harry beyond Marter's initial contract. In later years Hinchcliffe conceded Marter got something of a "raw deal" and that after Baker was cast Harry was at times, "a spare part... there wasn't really room in my view, where we were taking the show, for two permanent companions."

Marter's contract was not renewed after *Terror of the Zygons* [1975 – see Volume 23] (shot April-May 1975). "Harry was dropped from the series because he had finally outlived his usefulness and was simply getting in the way," Marter recalled. "It was sad, but there you are." As he told US interviewer Chuck Rabb in the early 1980s, "I have a suspicion the writers found it a bit difficult to write for him. I always had that uneasy feeling they weren't beside themselves with enthusiasm for the character."

This was far from the truth. When Hinchcliffe instructed his script editor Robert Holmes to write out Harry, Holmes disagreed, later saying: "I always liked Ian's portrayal of Harry. His character

was this sort of amiable oaf, who had an inherently brave streak... personally I think it was a mistake to get rid of him, but Philip was insistent."

Marter had one final cameo in *The Android Invasion* [1975 – see Volume 24] (made August 1975) but unfortunately played a stony-faced android duplicate for two of his episodes and the real Harry in only the final episode, with little of his customary banter. "I didn't care for [that story] one little bit. There was no real reason for Harry to be in it at all – I couldn't see the point of it. My last scene was particularly frustrating as Harry just sort of fizzled out sitting tied up on the floor in the corner of a room." Marter had hoped for a heroic exit, perhaps being blown up saving Sarah.

A week after recording his underwhelming finale, Marter's last public appearance as Harry was to join Baker and Sladen, all three in character and in costume, to switch on the Blackpool illuminations on Friday 5 September 1975. Before an estimated 20,000 crowd in Talbot Square, the trio performed a sketch with the Daleks, defeating them by throwing *Kiss Me Quick* hats over their eyestalks!

On leaving *Doctor Who* subsequent TV included *The Venturers* (1975), *Softly Softly: Task Force* (1975), *North and South* (1975) and *The Brothers* (1976).

Marter may have left *Doctor Who* but *Doctor Who* never left him. During slack moments in rehearsal, Baker and Marter had concocted script ideas for their own amusement, but over an Italian holiday with Baker's family in September 1975 the pair began a movie script, *Doctor Who Meets Scratchman*. Tom later commented that Marter "worked like a dog" on the script. A whimsical but inventive story with Baker, Marter and Sladen as the original intended

Below:

Marter with co-stars Tom Baker and Elisabeth Sladen, promoting the series.



leads featured the devil, living scarecrows, cybernetic warriors, Daleks, a life-sized game of pinball, and several renditions of *Yes We Have No Bananas*. TV action director James Hill became involved in 1976 and although the script prompted backing from the National Film Finance Corp and had the BBC's blessing, other funding was not forthcoming.

However, Marter's writing career developed after Baker introduced him to staff from the *Doctor Who* book publishers Target at a dinner. Marter asked to novelise one of his Harry adventures, *The Ark in Space* [1975 – see page 56] and his sample chapters went down so well that this became his first novelisation in May 1977. He subsequently provided a *Doctor Who* book a year for Target and by 1985 had written a total of seven novelisations.

Marter's self-confessed "tendency I have to elaborate" led to some tremendously descriptive novels, standing out from more prosaic Target fare. Though generally very well received, his books sometimes came under fire for being too violent or grisly, while the word 'bastard' inserted into *The Enemy of the World* proved controversial.

Alongside writing for Target and *The Sunday Times* magazine, Marter continued acting. He was Wilhelm Grimm in *The Brothers Grimm* (1979), a much-repeated drama-documentary for *Omnibus*. He also appeared in BBC2's *Playhouse: Elizabeth Alone* (1981) and language education programme *Speak For Yourself* (1981). He moved to New Zealand for a spell in the early 80s, working on soap opera *Close to Home*, meaning he had to turn down a cameo as Harry in the 20th Anniversary Special, *The Five Doctors* [1983 – see Volume 37].

Back in the UK, one of his final TV roles came in Lake District drama serial *Fell Tiger* (1985), and he donned a naval cap one



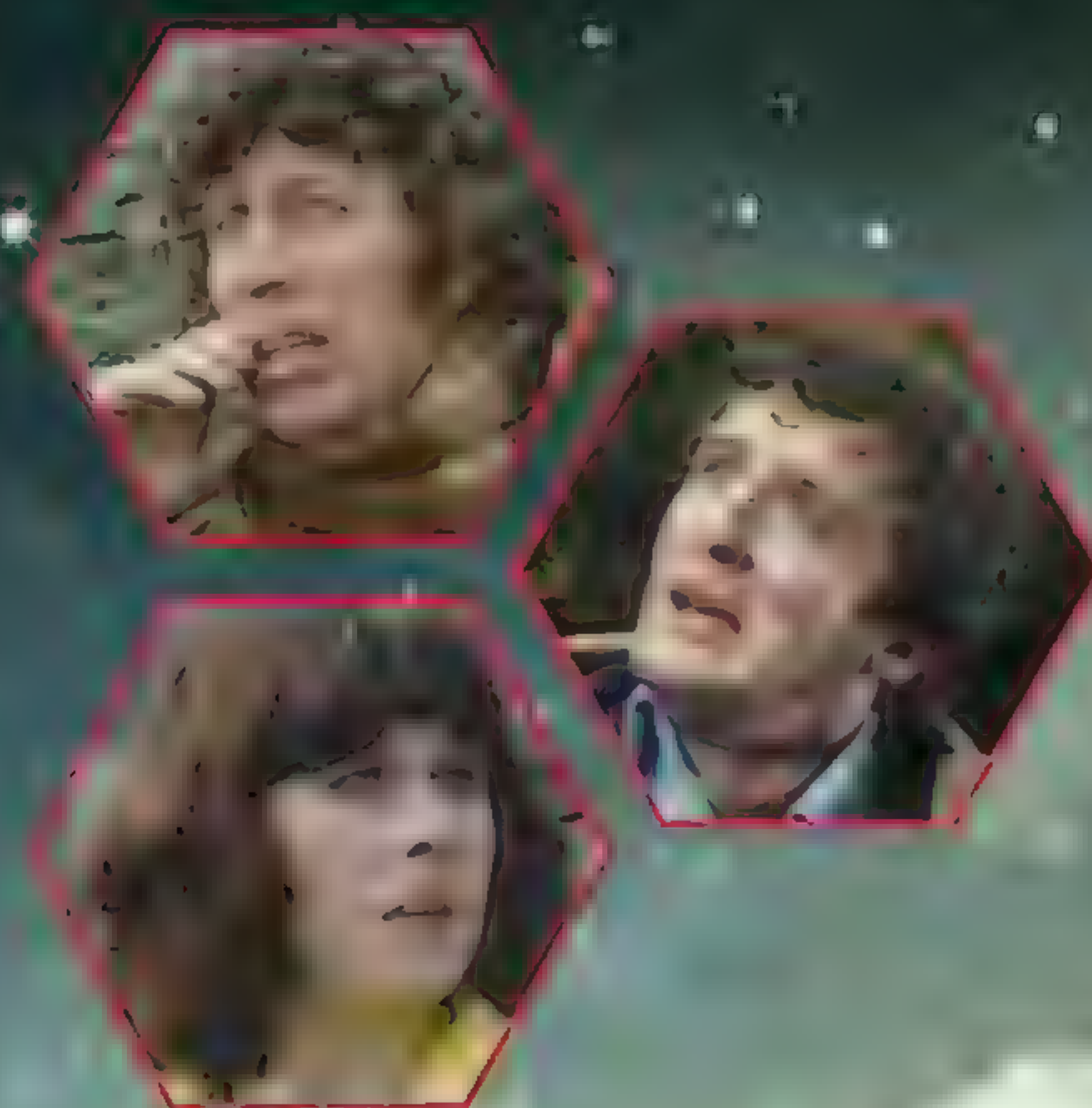
Left: Harry in *Terror of the Zygons*, his last adventure as a full-time companion of the Doctor.

last time as a lighthouse keeper in a TV commercial for Philips electrical products the same year.

His WH Allen career grew with Hollywood movie novelisations for their Target and Star imprints. Mostly attributed to 'Ian Don' (using his middle name) these were *Splash!* (1984), *Baby* (1985), *My Science Project* (1985), *Down and Out in Beverly Hills* (1986, as Ian Marter) and *Tough Guys* (1986).

Marter died tragically young on 28 October 1986, his 42nd birthday, from a heart attack brought on as a complication of his longstanding diabetes.

An original novel *Harry Sullivan's War*, part of a short series *The Companions of Doctor Who*, was published in September 1986 just before his death, an espionage thriller set in the mid-1980s. His final novelisations were published posthumously; *The Reign of Terror* in August 1987 and *The Rescue* (completed by range editor Nigel Robinson) in January 1988, with plans to publish an adaptation of *Scratchman* now sadly impossible. ■



THE SONTARAN EXPERIMENT

► STORY 77

Believing the Earth of the far future to be uninhabited, the Doctor, Sarah and Harry encounter Field Major Styre – the advance guard of a Sontaran invasion.



Introduction

Since March 2005, the majority of *Doctor Who* stories have been 45 minutes long. Back in the 1970s, it wasn't uncommon for stories to be six episodes long and last two-and-a-half hours. As you will learn in the coming pages, and in the other volumes in this series, *Doctor Who* of that vintage was often composed of location work and material recorded in the studio. For *The Sontaran Experiment*, the production team decided to split the resources of a single six-part story, resulting in this two-part adventure – lasting little more than 45 minutes – shot entirely on location.

Understandably, it doesn't quite match the pace and level of incident that we might expect in more recent episodes, which have considerably more resources

lavished upon them. But even making such allowances, this 'experiment' in sharing a budget resulted in quite a stripped-down experience.

The plot is not especially sophisticated, and the Sontarans – first seen in *The Time Warrior* [1974 – see Volume 20] the year before – could really be any sadistic monster. Indeed, Field Major Styre's activities suggest a personal agenda not in keeping with a race of clones. Even so, it's all played with complete conviction. It's a simple narrative of good guys versus bad guys.

It's the only time an adventure has taken place completely outdoors, and there's little variety in the locations used. It has a limited guest cast and very few props and costumes.


But such limitations are not necessarily a bad thing. The extraordinary scope of the series demands an equally extraordinary suspension of disbelief. Here we're asked to imagine that the rocky plains and gullies of Dartmoor are the devastated Earth of the far future. And why not? Isn't this game of make-believe, between a bunch of actors in a deserted part of the countryside the kind of thing that's at the heart of all *Doctor Who* and a lot of other fiction besides? Following the creepy, adult other-worldliness of *The Ark in Space*, *The Sontaran Experiment* allows us to run around in the open air and imagine what danger might lurk around the next rock.

Every so often *Doctor Who* stories come along that aren't wildly ambitious – often, as in this case, because of limited resources – but they still work because of the demands they make on our imagination. ■

Below:

The Doctor's duel with Styre is filmed on location on Dartmoor.





'THE SONTARAN EXPERIMENT ALLOWS US TO RUN AROUND IN THE OPEN AIR AND IMAGINE WHAT DANGER MIGHT LURK AROUND THE NEXT ROCK.'

PART ONE

The Doctor, Sarah and Harry materialise on a rugged moor. There's a problem with the transmat's refractors so the Doctor suggests Sarah and Harry explore. [1]

As Sarah and Harry explore the wilderness, Sarah glimpses something shining in the distance.

Two men in battered spacesuits, Erak and Zake, spot the Doctor. Erak leaves Zake to report the sighting to another member of their crew, Krans.

Harry falls into a deep pit. After Sarah goes to fetch the Doctor, Harry uncovers a tunnel.

A robotic machine chases Zake across the moor. He falls to his death. Hearing his scream, the Doctor investigates - and is caught with the body by Krans and Erak. Erak shoots him. [2]

Sarah returns to the transmat to find the Doctor's discarded sonic screwdriver.

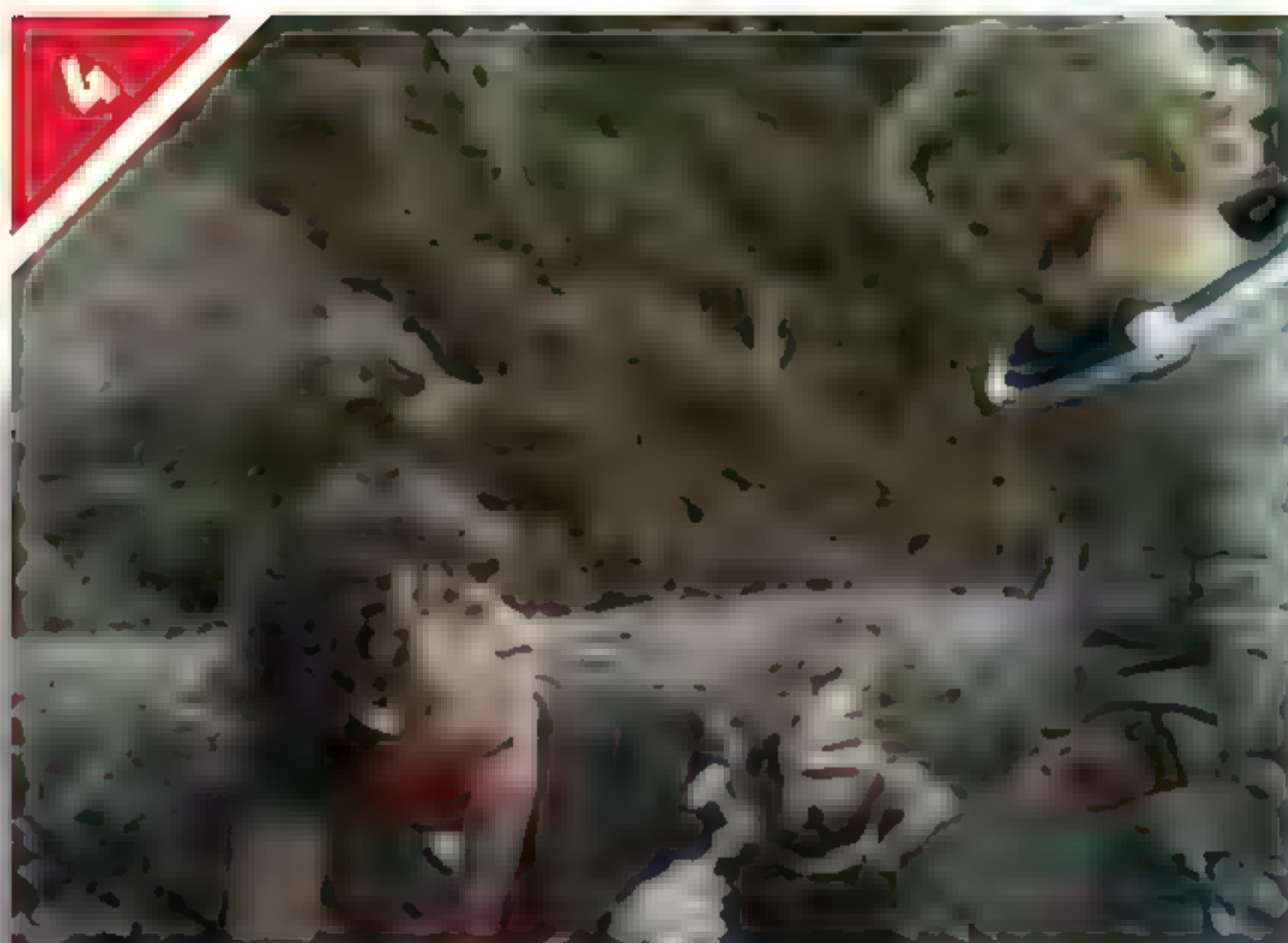
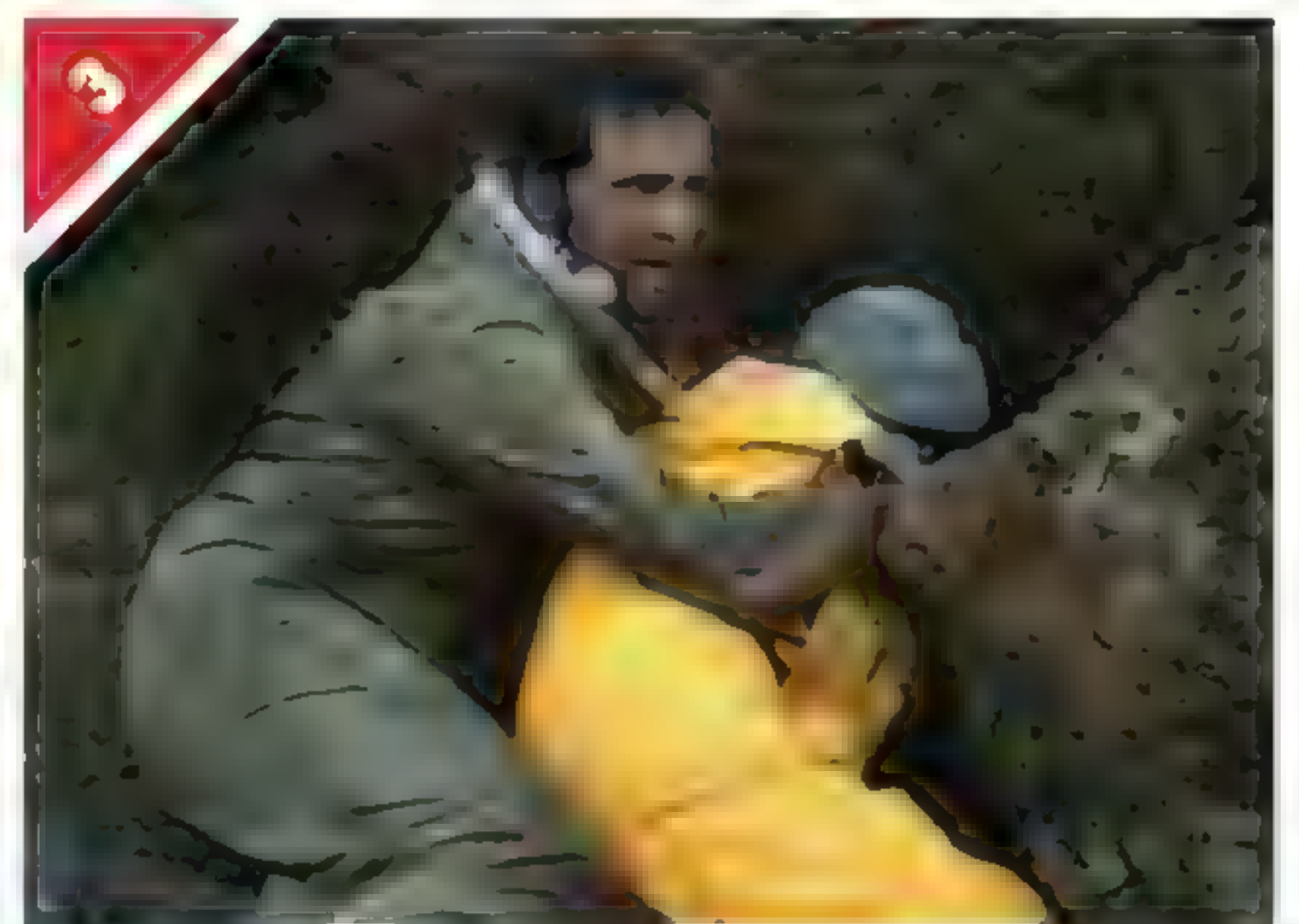
She returns to the pit where she is grabbed by Roth, another crewman. He pulls her behind a boulder to prevent her being spotted by the machine. [3]

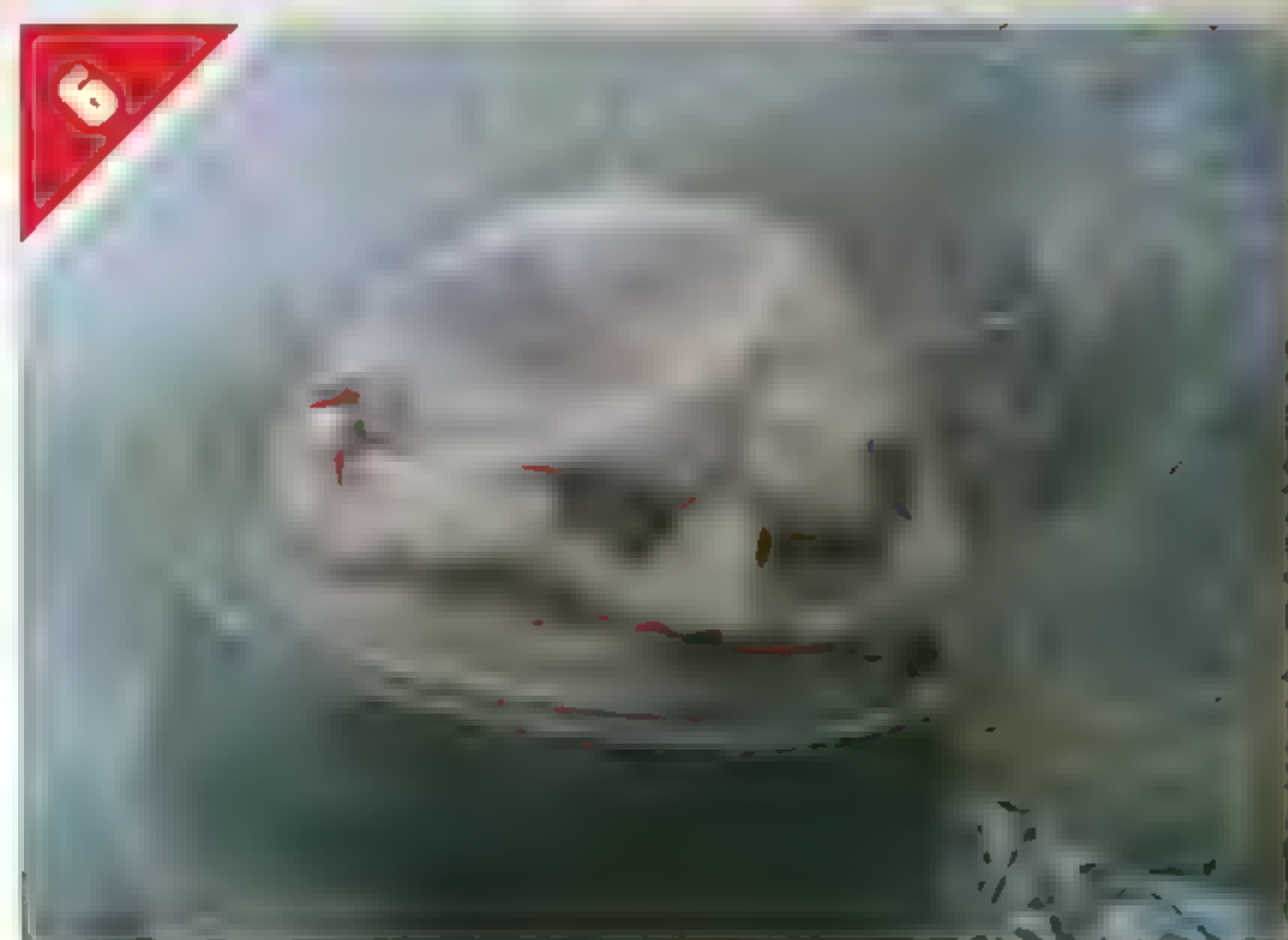
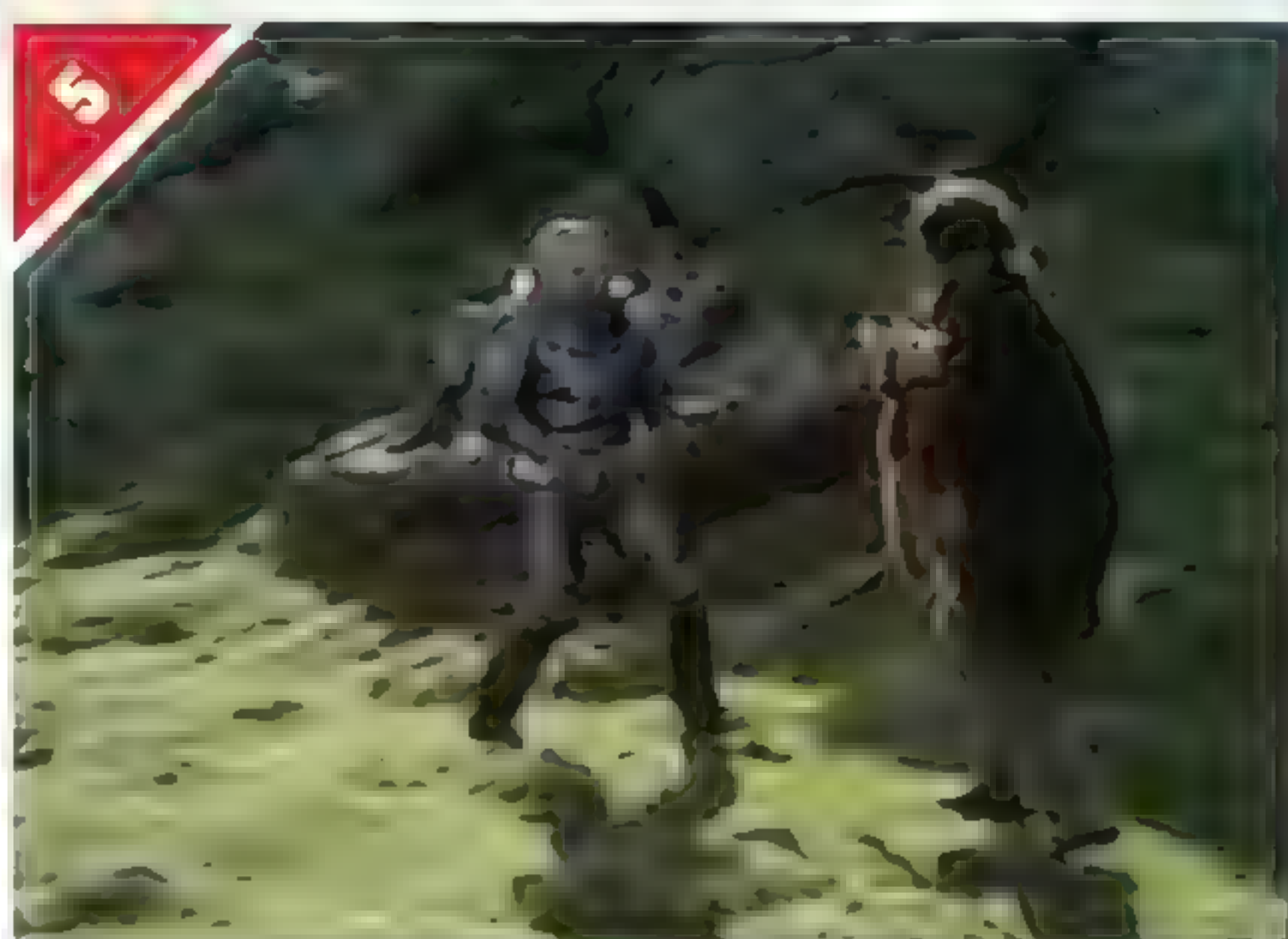
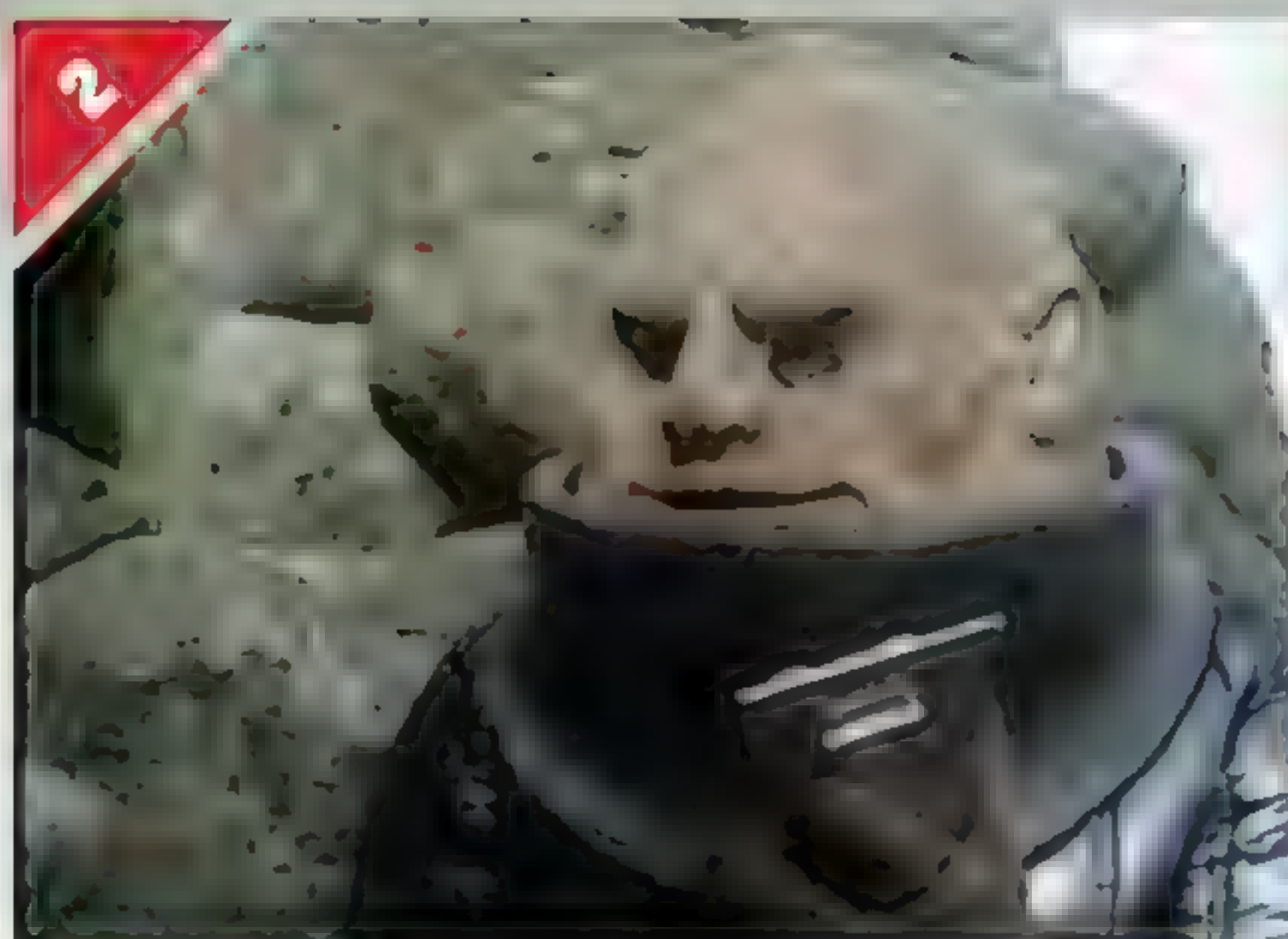
The Doctor wakes up in the crewmen's camp with Erak, Krans and their leader, Vural. They don't believe the Doctor arrived by transmat and think Nerva is just a story. The Doctor notices an alien device attached to Vural's spacesuit. [4]

Krans explains that they came to Earth in response to a distress call. As soon as they stepped out of their ship, it was vaporised and members of the crew started vanishing. [5]

Roth distracts Erak, Krans and Vural, enabling Sarah to free the Doctor. Sarah takes the Doctor and Roth to the pit where she lost Harry. The Doctor suspects there may be a way out and climbs down to look. He falls and loses consciousness.

The machine captures Sarah and Roth and takes them to a spherical spaceship - and a Sontaran emerges! [6]





PART TWO

Roth attempts to escape and the Sontaran, Field Major Styre, shoots him with a gun, killing him.

Erak, Krans and Vural are ensnared by the machine, while Harry finds a dying crewman begging for water. [1] The Doctor wakes.

Styre chains Sarah to a cliff with a device attached to her forehead, then reports to the Sontaran fleet Marshal that his final intelligence report will be delivered within the hour. [2]

He then tests Sarah's resistance to fear, making her hallucinate. [3] The Doctor finds Sarah and detaches the device, but Styre is nearby and shoots him.

Erak, Krans and Vural are taken to see Styre. Vural pleads with the Sontaran, who he has secretly been helping.

Harry is reunited with the Doctor, who explains that he cheated death by having part of the locking mechanism

from Nerva's rocket in his pocket which protected him.

Styre begins another experiment, forcing Erak and Krans to support an increasingly heavy gravity bar over Vural. [4]

The Doctor outlines his plan to defeat Styre to Harry and Sarah, who has recovered from her ordeal.

The Doctor challenges Styre to single combat and Styre accepts. [5]

Harry and Sarah help Krans and Erak free Vural, then Harry breaks into the Sontaran ship.

Vural saves the Doctor from Styre but loses his own life. Styre returns to his ship to re-energise, unaware that Harry has removed a vital component. The Doctor, Sarah and Harry take cover as Styre staggers out of his ship and deflates. [6]

The Doctor contacts the Marshal to inform him his intelligence mission has been destroyed, and the Sontarans are forced to abandon their invasion.

The Doctor, Sarah and Harry say their farewells and transmat away...



Pre-production

In late 1973 Robert Holmes was at ATV Elstree writing for *General Hospital*; he had also begun work as Terrance Dicks' assistant script editor on *Doctor Who*. There he met Philip Hinchcliffe, who would soon be joining him on *Doctor Who* as the new producer.

Hinchcliffe arrived on *Doctor Who* to find that a Dalek serial was being commissioned from Terry Nation, a Cyberman serial was in discussion with Gerry Davis and Christopher Langley was writing a serial referred to as *Space Station*. The new producer's desire was to take the series back into science-fiction territory, exploring the genre in a modern and convincing way. Realising that *Doctor Who* already commanded a large share

of the younger audience, he aimed to expand the adult viewership with a more mature approach to characterisation. He and Holmes proved a fertile combination, and the two men agreed to heighten the standard of scripting, extensively rewriting scripts where necessary.

With *Robot* [1974/5 – see page 14] recorded in spring 1974, it was planned to continue production of the 1974/5 series from the autumn and record a further 22 episodes to form a run of 26. *Space Station* would be the first of the next production block after the summer break. However, by late spring it was clear that Langley's serial would not be suitable and a replacement story would have to be found.

By March, a six-part conclusion to the series had been lined up in the form

Above:
Styre pushes
the GalSec
colonists to
their limit.

of *Loch Ness* by Robert Bank Stewart, and so ideally Langley's story would be replaced by a six-episode tale. Because of his aversion to six-part stories – which he always felt were four-part stories with a two-parter tagged onto the end – Holmes decided to develop a two-part serial that would follow a new version of the space station story and feature a linked narrative. It was decided that these would be made by the same team: the two-part story would be recorded first, and shot entirely on location using an Outside Broadcast (OB) videotape unit; the four-part story would then be recorded in studio with no location work. To further reduce costs, it was decided to rework Gerry Davis' Cyberman story – *Revenge of the Cybermen* [1975 – see Volume 23] – so that it would share the same setting as the new four-parter.

Great lengths

With Holmes busy script-editing and commissioning stories for the 1975/6 series, it seemed that he would be unable to write the replacement stories himself. The four-parter went to John Lucarotti on the suggestion of Terrance Dicks. Dicks and outgoing producer Barry Letts also recommended to Holmes the Bristol-based writing team of Bob Baker and Dave Martin, who had written three serials for them since 1970. Baker and Martin had not worked on *Doctor Who* since *The Three Doctors* [1972/3 – see Volume 19], and had been writing for shows such as ITC's *Ski Boy* and a forthcoming HTV fantasy called *Sky*. Holmes asked the pair to write a two-part story based on an idea of his own, and to write it quickly.

Holmes' outline was to tie-in with Lucarotti's storyline concerning an Earth

of the far future which had been evacuated; the human race slumbered in cryogenic suspension aboard a vast spaceship until their planet was habitable again. Also, despite the fact that he disliked reusing old monsters, Holmes wanted Baker and Martin to use the Sontarans in their storyline. These clone warriors had been created by Holmes for the previous series' *The Time Warrior* [1973/4 – see Volume 20], and he received a fee for their use. The practical reason for this was that it was assumed that the costume for Linx, the Sontaran in *The Time Warrior*, was held in storage alongside the mock-up of the Sontaran spaceship exterior. Baker and Martin were told to feature only one Sontaran in their script.

Holmes went to great lengths to describe the Sontarans to the writers, particularly the Field Major and the Sontaran G Three Military Assessment Survey. "Robert Holmes was Sontaran mad, and he'd discuss it for hours if you weren't careful. He told us the whole history of the Sontaran race. He handed us Major Styre on a plate," recalled Bob Baker in the fanzine *Skaro*. Baker and Martin also

Below:
The Sontaran invasion plans depend on Styre's report.





Right: Harry explores what used to be Trafalgar Square.

established a working relationship with Hinchcliffe whom they had previously met at ATV. Furthermore, Holmes – an ex-policeman – would later help furnish them with other ideas from his earlier career to contribute to the ATV police drama *Hunter's Walk*.

The writers considered the brief and then rang back to discuss a storyline with Holmes. Making the programme totally on location – a notion which they liked as it freed them from the usual studio corridors – suggested to them one of the bleak West Country locations that they had planned for use on *Sky*, and they considered Dartmoor as a suitable area for the site of London's ruins (the pair envisaged Nelson's Column sticking out of the ground, an image suggested by the similar depiction of the Statue of Liberty at the climax to the 1968 film *Planet of the Apes*). A formal commission for the storyline, entitled *The Destructors*, was issued on Thursday 23 May, with the writers being asked to deliver the basic outline in four days (although the formal deadline was Thursday 20 June).

On Wednesday 5 June, a script for Part One was commissioned even before the storyline had been formally delivered and accepted on Wednesday 12 (the scripts for all four episodes of Lucarotti's storyline were also commissioned on the same day). The target date for the delivery of Part One of *The Destructors* was Monday 1 July (on Monday 17 June, Langley's *Space Station* serial was formally written off).

Melodramatic

As an aid to writing for the new Doctor, Baker and Martin were shown a rough edit of *Robot*, and immediately took to Tom Baker's portrayal; otherwise, they continued to write in the manner that they had for Jon Pertwee. They were also briefed on the content of the Lucarotti serial which would precede theirs in broadcast order. They researched, via various scientific journals, the evolution of the planet Earth, and postulated that the solar flare activity referred to in the preceding story would have wiped out nearly all trace of mankind on Earth and that the planet would effectively be reborn. The character of Styre was inspired by Nazi Gestapo officers from the second World War, with the horrific experiments conducted by the Sontaran drawn from those the writers had read about taking place in the concentration camps.

Part One's script was delivered on Saturday 6 July, and Baker and Martin received a commission for Part Two of *The Destructors* the same day with a target delivery of Monday 15 July. Again, working quickly, this was with the BBC on Sunday 14 July. On Tuesday 23 July, Philip Hinchcliffe wrote to Robert Holmes with his thoughts about *The Destructors*. The story needed more references to Earth as

a 'forbidden planet', linking back to the Ark story, and the Sontaran 'master plan' needed clarification, with Styre reporting to one of his superiors near the end. The savage character was a 'loose end' and the producer wondered if he had regressed 'due to contact with Styre or the 'golf buggy''. Vural's space patrol needed a link with the frozen humans in the Ark, and the producer asked if the manacled prisoner in the dungeon was one of Vural's crew. A new scenario had been planned for the conclusion in which the Doctor reached the priory where Styre was operating and fixed the energising probe while Sarah and Harry were on the point of death. The Doctor then saved his companions, playing for time to lure Styre back to his craft to be blown up. This meant the loss of a sub-plot in which Vural's mind was taken over by Styre and the ensuing battle

of moral wits. Hinchcliffe was happy about this as it gave the Doctor more physical action. Hinchcliffe expressed concern about the requirements for a boa constrictor and bird/crab monster to menace Sarah and Harry ('a bit melodramatic and fanciful for our Sontaran?').

Hinchcliffe wrote to Barry Letts on Wednesday 24 July about getting estimates for man-hours needed on the design aspects of the story. At this point, a hut for Vural's crew was still required, as was a Priory 'comprising a corridor, two dungeons... and a courtyard with an underground entrance covered by a flagstone in the

Connections: Stuff of legends

► Although the GalSec colonists have heard of Space Station Nerva, they refuse to believe that the Doctor could have travelled by transmat from there as they believe that Nerva is nothing but a myth, referring to it as "the lost colony". The Doctor likens this myth to the legend of the lost continent of Atlantis.



Left:
The robot is prepared for a scene.



Right:
Styre and the
Doctor go
head-to-head!

centre. The cost estimates were prepared by Raymond Cusick – now Acting Chief Assistant to the Head of Television Design (Drama) – after which it was decided to abandon the lean-to hut and replace the full spacecraft interior with Styre’s single monitor.

On Tuesday 30 July, composer Dudley Simpson was booked to provide the music for *The Sontaran Experiment* and *The Ark in Space*. Hinchcliffe issued draft scripts for *The Destructors* to the crew, noting that there had been minor changes to the first episode and a major rewrite on the second. Hinchcliffe wrote: ‘The choice of location is obviously crucial – we may end up with something other than a priory – and it is possible the action will have to be adapted to what we can find.’

There were very few changes made by Holmes; he did, however, alter some of Styre’s lines to keep them truer to the previously established Sontaran character. Lucarotti’s scripts ran into problems

during August; not only late, they were not what the production team had envisaged. Consequently, Holmes took notions from Lucarotti’s storyline and scripted a replacement serial, *The Ark in Space* [1975 – see page 56]. References back to *The Ark in Space* were then inserted into the scripts for *The Destructors*; these included the Nerva station and Harry’s comments on Nerva’s animal-botanic section in Part One. The script also included a discussion concerning Nerva and the sunbursts between the Doctor and the GalSec team.

The script for Part Two had Sarah initially mistaking Styre (originally named Weam Styre) for *The Time Warrior*’s Linx, commenting that he had been blown up in the thirteenth century (although the latter story had apparently been set in the twelfth century).

The Doctor’s dialogue was slightly different in the script when compared to the finished version, as Tom Baker was still developing his character’s new persona.

Thus the script had the Doctor referring to Harry as “old chap”, using phrases like “pithily put”, and exhorting Sarah to “Lead on, MacSmith” in reference to William Shakespeare’s *Macbeth*. He was also to be ‘tumtittumming’ the 1916 song *If You Were the Only Girl in the World* to himself as he worked on the silver globes in Part One.

First break

In the script, the GalSec crew who land on Earth to check on the mayday (possibly from a missing GalSec freighter) are nine in number, including Vural, Roth, Erak, Krans and Zake (a character who was not named until shortly before recording began). Two other members of the GalSec team were named as Heath and Splier, both killed by Styre and mentioned by Roth in Part One (a further un-named prisoner was seen in Part Two). The script indicated that the men wore some sort of military uniform which Sarah described as “space clothes”. Baker and Martin did not specify that the GalSec team should have South African accents – although Roth’s dialogue used the phonetic spelling “yunnerstan?”, Vural described their visit to Earth as a “looksee”, and it was Krans’ “too right” which indicated to the Doctor that the men hailed from an Earth colony. The GalSec crew used the word “check” as an affirmative when taking orders.

One element of the narrative which Baker and Martin had planned for an alternative storyline which they were developing to pitch to Holmes was Styre’s robot. The description of the Sontaran robot was minimal in the script, suggesting a silvery circular machine with two telescopic antennae waving about. It also indicated that the machine stopped ‘trundling along’ to ‘hear the

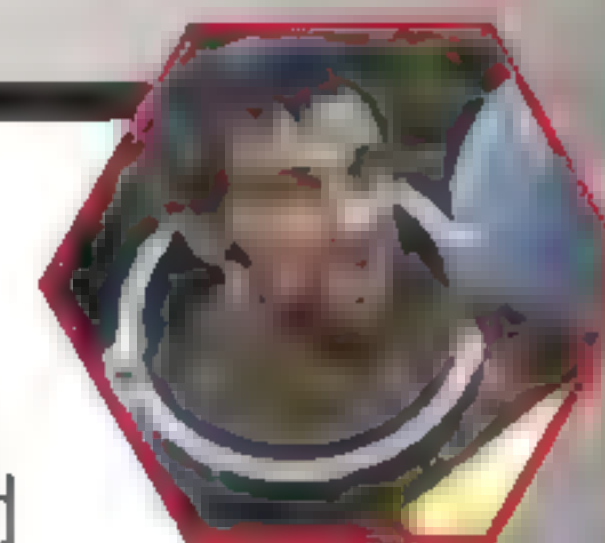
series of bleeps and pings’ which made up its orders; it also had a sensor arm and tentacles. Baker and Martin’s original visualisation of the machine was that it could move at the speed of sound for short distances, whipping invisibly across the landscape and suddenly arriving at a particular location.

The director of both *The Sontaran Experiment* and *The Ark in Space* was Rodney Bennett who was contracted for both serials from Monday 19 August to Friday 20 December 1974. Bennett had begun his career as a radio talks producer and joined television in 1964 when BBC2 began broadcasting. After working in the Schools Department, Bennett asked for an attachment to the Plays Department and was then offered some episodes of *Z Cars* to direct, as well as editions of *Thirty Minute Theatre* which gave him work when he left the BBC to go freelance. Philip Hinchcliffe had been impressed with Bennett’s work on other programmes such as *Lord Peter Wimsey* and Robert Holmes recommended him because of Bennett’s direction of his script *Return Flight* in the BBC2 supernatural anthology *Dead of Night* in 1972.

Also getting his first break on *Doctor Who* was set designer Roger Murray-Leach, whose imaginative style Hinchcliffe had noted on light entertainment series. Barbara Kidd had been a regular costume designer on *Doctor Who* since *Frontier in Space* [1973 – see Volume 19], and had worked on *Robot*. Sylvia James was in charge of make-up, having worked on all the Second Doctor stories from *The Abominable Snowmen* [1967 – see Volume 11] as

Connections: Lost it

▶ When the unhinged Roth runs away from his fellow GalSec colonists, Erak says that “he must have gone bush”. ‘Going bush’ is a term that has its origins in the Vietnam War and refers to American soldiers who became mentally disturbed by their experiences in combat in the jungle.



Connections: Make a date

► The Doctor searches his pockets for his 500-Year-diary, in which he recalls making some notes about Sontarans. The diary had made its first appearance in the series in *The Power of the Daleks* [1966 - see Volume 9] when the Second Doctor consulted it following his recent regeneration.



well as *The Curse of Peladon* [1972 - see Volume 18] and *The Sea Devils* [1972 - see Volume 18]. Visual effects were split between John Friedlander and Tony Oxley, both getting their first designer credits after years as assistants.

The scripts were set in the ruins of a priory in London, and indicated that stone ruins or partly demolished buildings would be appropriate. When none could be found, it was decided to use a natural

landscape of rocks and gullies. The production assistant, Marion McDougall, knew the West Country well and suggested the Dartmoor venue that Baker and Martin had envisaged. Production Unit

Manager George Gallaccio investigated the technical side of production and recalled a documentary he had seen about the new OB video equipment. In addition to recording onto two-inch tape, this also allowed a videotape editor to cut together the finished programme while on location in the OB scanner van, which would save later editing costs and speed up work. Unfortunately, the scanner van available for recording did not offer facilities such as the Colour Separation Overlay (CSO) process or film transfer. Thus, plans to realise Styre's robot via CSO were dropped, and the opening and closing film titles would have to be added later. At the time of production, transmission was planned for Saturday 1 and 8 March 1975, but was later brought forward by a week.

Hinchcliffe wrote to Bennett on 22 August about the second episode, commenting, 'Now we are going for a

Right:

For the fight sequence, stuntman Terry Walsh doubled for Tom Baker as the Doctor.



prehistoric rather than a medieval setting, the wine press device used to torture the savage is anachronistic. Bob agrees it would be more plausible if Styre had brought a piece of futuristic equipment with him to carry out this test. Could we think more along these lines therefore, designing something which can still be operated by Vural & Co. Likewise we should lose the metal breast-plate the Dr finds... and Bob will adjust the script accordingly.'

Kevin Lindsay

A recce at the Dartmoor National Park was conducted by Bennett and Hinchcliffe on Thursday 5 September. Hinchcliffe contacted the BBC's copyright department on Tuesday 10 September to arrange for the use of 'Lynx' [sic], the Sontaran created by Robert Holmes for *The Time Warrior*, in *The Destroyers*.

Location recording was scheduled between Thursday 26 September and Tuesday 1 October 1974.

The serial's title was changed to *The Sontaran Experiment* a very short time before work started; the camera script still referred to the serial as *The Destroyers*, with its new title added below in brackets and BBC memos about forthcoming stories still named it as *The Destroyers* on Monday 23 September. Holmes wrote to writers Bob Baker and Dave Martin to tell them of the change, and to explain that he had had to make further changes to the duo's scripts to fit them to the location on Dartmoor. He enclosed a shooting schedule if the writers wanted to join the crew and commented that he was having 'Cyberman trouble', presumably in reference to his work on the script for what would become *Revenge of the Cybermen*.




Left: Harry observes Styre's cruel experiments from afar.

The authors were unhappy about the title change, as it gave away the cliffhanger of Part One in which Styre was revealed. The title *The Destroyers* remained through to post-production paperwork, including the BBC's log of Programmes-As-Broadcast.

Reprising his performance as a Sontaran from *The Time Warrior* was Kevin Lindsay, who had also subsequently appeared in *Planet of the Spiders* [1974 – see Volume 21] as Cho-je. Apart from Donald Douglas as Vural, the actors playing the principal GalSec crewmen were all native South Africans. Glyn Jones (later known as Glyn Idris Jones) was cast as Krans. Jones had previously written the *Doctor Who* serial *The Space Museum* [1965 – see Volume 5], and had since worked on *The Gold Robbers* and *Here Come The Double Deckers!*. Jones had submitted a further *Doctor Who* story idea to Terrance Dicks in 1970, but it had

THE SONTARAN EXPERIMENT

STORY 77



'STYRE'S MASK WAS LIGHTER THAN
THE LINX HEADPIECE AND EASIER
FOR KEVIN LINDSAY TO WEAR.'

Production

Over the summer, Tom Baker had filmed *The Author of Beltraffio* and then starred in *The Trials of Oscar Wilde* at the Oxford Playhouse in late August; his performance as Wilde had been seen by Barry Letts and Philip Hinchcliffe and Baker had discussed both this role and his approaching début as the Doctor on Radio 4's *Kaleidoscope* on Thursday 29 August.

As production got underway, Baker formed a strong relationship with Hinchcliffe who he regarded as very bright

because of his degree in English Literature from Pembroke College, Cambridge, but also because he was very tactful. The star now started to become more confident, and Sladen noted how Rodney Bennett particularly enjoyed working on scenes with Baker.

After a readthrough and some basic rehearsals at the BBC's Acton facility from Tuesday 17 to Saturday 21 September, the principal cast and a minimal crew departed from London early on the morning of Monday 23 September to perform on-location rehearsals during the day.

The three regulars – Tom Baker, Elisabeth Sladen and Ian Marter – were required along with Donald Douglas, Glyn Jones, Terry Walsh, Peter Rutherford and Peter Walshe (Kevin Lindsay made his own way to Newton Abbot station in Devon). The only crew initially required comprised Rodney Bennett, Marion McDougall and Russ Karel, the assistant floor manager. A warning was issued to all concerned that they should bring warm clothing, strong footwear (preferably waterproof), a change of socks and an overcoat.

Weather conditions

Terry Walsh was originally hired as the serial's fight arranger and stunt double, but was then given the role of the initially non-speaking astronaut that became Zake (referred to in the OB

schedule as merely 'Terry'). Stuart Fell was also a late addition to the team, hired to double for Lindsay as Styre. Some time earlier, Walsh had met Hinchcliffe in the BBC club and the new producer had explained that his plan was to cut back on action sequences in the new serials. Generally only two stuntmen would be hired, instead of entire stunt teams as in the Jon Pertwee era.

All the scenes set at the matterbeam globe area, the matterbeam walk area, the pit and the encampment were to be rehearsed on the first day. These locations were near to Warren House Inn on the B3212 near Postbridge, and would comprise the first three days of taping. After this, the crew returned to the base hotels in Chagford (Moorlands Hotel, The Three Crowns and Moor Park) to discover that their accommodation only had

Right:
Prisoners
of Styrel





limited supplies of hot water. "I've never been so cold," recalled Glyn Jones on the DVD commentary for *The Space Museum*, remembering how he had worn several tracksuits beneath his spacesuit costume, "we couldn't wait to get to the pub and the fire in the evening." As it transpired, the OB recording would often be plagued by drizzle causing the OB cameras to mist up. From the outset, the weather was so bad that Hinchcliffe sent the cast down to the local chandlers to acquire warm clothing; Elisabeth Sladen chose some yellow waterproofs and then suggested that she could wear these on-screen as Sarah. In these harsh conditions, a close bond of camaraderie soon formed between cast and crew. Still unable to start work on his other BBC projects, Barry Letts also accompanied the team on location and offered support and advice as required.

Rehearsals for the rest of the serial continued on Tuesday 24 September, this time at Hound Tor near Manaton, and to the east of the previous day's location along the B3344. Wednesday 25 September was a day off while the rest of the production team travelled down from London. Since he was not required for the

first few days, Lindsay returned to London at the same time as Hinchcliffe, Letts and the production team arrived.

With excellent weather conditions, recording began on Thursday 26 September at the patch of heathland designated as the matterbeam area on the estate of Headland Warren Farm, Postbridge – the venue for the first three days' work. Rehearsals began at 9.30am for the rehearsal/recording process to take place between 10am and 5pm. Two cameras were used, linked back to the OB scanner van; one was often hand-held, while the other was generally mounted on a tripod. This allowed some scenes to be recorded as in a studio, with long shots and close-ups switched between the outputs of the two cameras, or with each shot recorded separately and the cameras then moved for the next shot. Run-ons with a locked-off camera were used for the opening sequence of the Doctor and Harry materialising, the intention being to remove these during editing to make the characters fade into vision. Baker and Marter both retained their basic costumes from the end of *Robot*, augmented in Baker's case by an overcoat and in Marter's case by a duffel coat.

After Sarah's rescue from the gorse, the scenes showing the Doctor repairing the globes watched over by Zake and Erak were recorded next, followed by Sarah's return to the circle in Part One. The story's conclusion was then taped, with another locked-off shot and run-ons used to show the TARDIS crew vanishing. The final scene to be recorded at the matterbeam globe area

Left:

It was Elisabeth Sladen's own suggestion that Sarah should wear yellow waterproofs.


**Connections:
Endless war**

▶ As was the case in *The Time Warrior* [1973/4 - see Volume 20] passing reference was made to the Sontarans' enemies, the Rutans, with whom the Sontarans had been at war for centuries. Mention was also made of the fact that Sontarans are not well-suited to Earth's gravity.



Above:
The cast and crew prepare for recording on Hound Tor.

was that of Zake being discovered by the Sontaran machine.

Recording continued on the heath with an area designated matterbeam walk area (1), this being the location where Sarah asks Roth why he fears Vural and where Sarah and Roth lead the Doctor back to the pit. The next venue was matterbeam walk area (2) which Harry and Sarah explore early in Part One. The cameras then moved to walk area (3) – described in the OB schedule as ‘Swamp Area’ – for the scene where Roth watches his former friends carrying the Doctor away. Also recorded here were the additional scenes of Walsh’s stunt-fall into the gully as Zake, followed by the discovery of the corpse by the Doctor and the discovery of the Doctor by the GalSec astronauts. Rutherford was given ‘burn’ make-up on his right arm to indicate Roth’s part in Styre’s experiments.

Special effects were used for the firing of the GalSec team’s guns, taped as insert shots at the end of the scene with a white illumination added at the end of Krans’ weapon. Returning to the heathland near the matterbeam area, further additional

scenes of Zake being pursued by the machine were recorded; these concluded all of Walsh’s acting scenes.

Friday 27 September began with recording at the pit area, starting with all the scenes involving Harry and Sarah in Part One. The remaining scenes at the top of the pit for Part One were then taped, with Walsh doubling for Baker when the Doctor falls into the trap. After taping the scenes at the pit for Part Two, all the insert shots involving the Sontaran machine were recorded, including shots of the tentacles being pulled away from Erak, Vural and Krans and retracted back into the robot which were to be reversed on videodisc for insertion into the final edit. With the robot work completed, all the camera shots required from inside the pit itself were performed; both cameras were lowered into the gorge. The Doctor’s fall into the pit was performed from this angle by Walsh again, with the stuntman changing costumes when further scenes at the bottom of the pit were taped. Walsh concluded the day’s recording with another fall, this time as Harry.

Sontaran costume

The Sontaran robot, designed by Tony Oxley, was a lightweight aluminium construction mounted on a camera dolly with four wheels that ran along especially laid tracks. These were kept out of shot to give the impression that the machine hovered along. Its working mechanisms included a rotating head, illuminated eyes and two twitching antennae; the framework upon which the head was mounted was constructed so that it could be lowered or elevated on its base via its flexible armatures. Unfortunately, the prop was rather delicate and prone to break-downs.

Saturday 28 September was another bright but cold day, which was spent at the encampment area established by Vural and his men (Ian Marter was not required on this day). The crew had hoped to pre-rig for the following day's recording at Hound Tor. Lindsay returned from London along with Brian Ellis, who was playing the small role of the GalSec prisoner. That night, the BBC crew enthusiastically took on the local darts team at the pub with Barbara Kidd as their star player. For a moment, Hinchcliffe considered how dangerous it might be allowing Baker – the series' star – to take part, as any injury to his lead man could have severe repercussions on the schedule.

The sleet and rain started on Sunday 29 September. This was the first day at Hound Tor – a piece of land owned by Wing Commander Longsdon of Leighon

– which would be the venue for the remainder of the OB work. The script generally designated the area as the ruins, and the first scenes to be taped were of Harry and then the Doctor running for cover among the rocks in Parts One and Two at approach (1). The next venue was approach (2), which in the original script was a collapsed wall where Harry hid clutching a log (a length of chain in Baker and Martin's script) until Styre had passed in Part Two. This was the first day that Lindsay was required in the Styre outfit.

Despite plans to simply reuse the original Sontaran costume of *The Time Warrior* to save money, this was not possible; the latex mask alone would need to be recreated. As such, Styre's mask, made by John Friedlander, was lighter than the Linx headpiece and easier for Kevin Lindsay to wear, although the lower lip



Left:

The robot ensnares Roth and Sarah and delivers them to Styre.

Connections: Pain in the neck!

► After Styre has returned to his ship to recharge, unaware of Harry's sabotage, he emerges in pain clutching the back of his neck. Although not explained in this story, Styre is touching his probic vent, a Sontaran's only vulnerable spot - as explained in *The Time Warrior* [1973/4 - see Volume 20].



was still braced to the actor's mouth. The basic costume was essentially the same as Linx's, but the hand now had five fingers instead of four. It had become clear during the recording of *The Time Warrior* that Lindsay suffered from a heart condition which frequently left him weak and exhausted. Therefore, Lindsay was only required to wear the heavy Sontaran helmet over his mask for the end of Part One. He was also left in costume at the locations to eat lunch alone

each day, with his meal brought up to him from the unit; this led to one unexpected encounter for a lady walking her dog on the moorlands who was surprised to discover a feasting alien on a rock. Lindsay sadly died from a heart attack in April 1975, shortly after *The Sontaran Experiment* was broadcast.

The next site was the prisoner's dungeon, a gap in the rocky outcrop described in the script as the ruins of a room or alcove. Taping here included Harry's return to find the prisoner dead, and Styre's recording of his report on experiment five (all of Brian Ellis' scenes in the serial). After this, recording shifted to the other side of the rocks for the climbing area (referred to in the OB schedule as the staircase) from which Harry observes Sarah in the climax to Part One. After this, the cameras were reset in another cleft close to the prisoner's dungeon. This was Sarah's dungeon.

The script did not specify the projected horrors that Sarah endures in Styre's experiment, but it did explain that the cause of the force-field which stops Harry and later the Doctor from reaching Sarah was

a Magnox drive, the control panel of which was to be set into the rockface. For this sequence, Baker and Martin had suggested that the Magnox drive should be built from an inflammable substance such as celluloid, and that the sonic screwdriver should be a practical prop on this occasion (ideally a Ronson blow-torch with a flexible extension running down Baker's sleeve, allowing the screwdriver to melt the Magnox drive). On location, a small package with a flash charge was detonated on cue.

The effect for Styre's handgun was achieved in cutaway shots by superimposing a red light from the other camera onto the main picture. In the script, Styre was to walk up to the Doctor's 'corpse' and kick the body contemptuously; the script also described how the Doctor managed to spin Styre in the 'Extralight' gravity of Earth. After concluding the main scenes in Sarah's dungeon, the special effects cutaways were recorded. These included shots of a rubber snake on Sarah's wrist (a puppet with an opening mouth), shots of 'gunge' covering her legs, and rapidly moving hand-held camera shots which made the

Right: Harry attempts to rescue Sarah from Styre's nightmarish experiment.



rocks above seem to be falling towards her. Sladen wore a headband for these scenes, although this piece of Sontaran technology was not indicated in the script.

While performing the end of the confrontation sequence with Styre at Sarah's dungeon at around 5pm, Tom Baker slipped on some wet grass and fell heavily on his left shoulder. With Baker injured and in pain, recording was abandoned and the crew carefully carried Baker (wrapped in tin foil to conserve his heat) the couple of miles back to the car park, and from there drove him to Newton Abbot Hospital where he was accompanied by Roger Murray-Leach (who, like Tom, did the *Times* crossword). Cradling his arm in the Doctor's scarf, Baker was told that he had cracked his collarbone. "I broke my shoulder on the very first episode," recalled Baker in the fanzine *Eye of Horus*, "After that I got very interested in how to stage and how to cope with the fight sequences. Then I discovered that Terry Walsh was a brilliant stand-in and stunt double for me."

Injured Baker

Tom Baker's accident meant that the final four scenes of the day were unrecorded. The first of these, at the tunnel exit, was of Harry finding some water for the dying prisoner in Part Two. The next area planned for use was described in the script as a street area, with Harry moving through ruined cloisters and watching Styre making for the courtyard at the start of Part Two. This was also to be the venue for Harry's attack on Styre after his report to the Marshal. Harry is preparing to use the log on an approaching figure which turns out to be the Doctor, who greets him with the line, "Doctor Sullivan, I presume". Harry apologises, saying that he thought that



Above: Tom Baker nurses his cracked collarbone.

the Doctor was "the pigfaced chap", and the "potato-headed fella" whom he has been watching. As he gets Harry to explain what he has seen, the Doctor comments that the pit they fell into was part of "the Whitehall warren". Another scene was then to follow, intercut with the torture of Sarah, in which the Doctor realises that he is up against "the Sontarans again..." and comments that the aliens are all identical clones. The pair hear Sarah scream, and the Doctor dashes to her rescue before Harry can warn him about the force-field.

Work on Monday began at the courtyard (talk area) - a location on the opposite side of the previous day's crags - where the Doctor talks to Harry about the Sontarans' weak area on the neck, and searches unsuccessfully for his 500-year diary. In this scene, Terry Walsh doubled Baker in the shots of the Doctor climbing up the rocks and in other long shots. The injured Baker, his neck in a brace, performed his shots as motionless as possible; the brace would be hidden by the Doctor's coat

THE SONTARAN EXPERIMENT

STORY 77

The helmeted Styre emerges from his spherical spaceship.

and scarf. By this time another stuntman, Stuart Fell, had arrived to join the crew, and the recording was covered by a local newspaper, *The Mid-Devon Advertiser*.

The next scene recorded was around the corner in the courtyard (control area) where Styre watches Sarah on a colour monitor; images of Sladen were fed in from another camera. This location was also used for a similar Part One scene where the Doctor stares into the device worn by Vural (referred to in the script as a 'kinemitter'); a lens filter gave a distorted image of Baker. Recording of these scenes – and others during the day – was covered by a BBC photographer.

Styre's conversations with the Marshal were recorded next, with Lindsay in both roles. The Marshal's dialogue was taped first against a minimal set erected against the rocks close to the Control Area. To differentiate between the two Sontarans, two circles of insignia were added to the Sontaran collar (the script specified a more resplendent costume for the Marshal). With the Marshal scenes on tape, Lindsay re-enacted the conversation alongside a playback of his earlier performance on the monitor, relayed from the scanner van.

After this, the scene of the TARDIS crew responding to the Marshal in Part Two was taped. Recording then moved back to the staircase area where Harry hears the machine in Part One and searches for Sarah in Part Two.

In bright sunshine, the scenes in the courtyard (torture area) – in which Erak and Krans are forced to hold a gravity bar over Vural – were taped next. This started with some new unscripted sequences



in which Styre explained the purpose of experiment seven to the GalSec astronauts; the script had begun with the torture in progress, but with the loss of the earlier scenes, new sequences were being added on location to pad out Part Two. Additional dialogue for the Doctor appeared in the script: he would call out "Turn, hellhound, turn!" to Styre when he appeared 'Errol Flynn-style, on the rocks behind him'. The script had the Doctor fighting Styre with a wooden staff, kendo-style. In the finished fight, Walsh doubled for Baker and Stuart Fell stood in for Lindsay; Baker recorded a few close-ups, some sitting in a chair. Although Fell had his own Sontaran costume, there was only one mask for Styre which was rapidly transferred from actor to stuntman. During the fight, Fell had to be very careful not to damage the mask.

During the day, an interview with Baker and Hinchcliffe was conducted by Robert Deere and was broadcast as part of BBC Radio 4 South-West's *Morning Sou'West*; this was later issued on CD as part of *Doctor Who at the BBC* in September 2003.

Tuesday 1 October was spent at the spacecraft area, the far side of the rocky outcrop from the previous day (Baker and

Connections: Waterloo

When the Doctor spoke to the Sontaran Marshal at the end of Part Two, the defeat of his military survey was compared to the blow inflicted to Emperor Napoleon Bonaparte and his forces

at the Battle of Waterloo in June 1815.



Martin had envisaged this as being set up in a ruined courtyard with equipment erected against a wall). The climax of Part One was recorded first, again covered by a BBC photographer. After Sarah's recognition of the Sontaran, Hinchcliffe enthusiastically ran up to the cast from the scanner van to tell Sladen how impressed he had been with the authenticity of her performance; this was the point where Sladen realised that the new producer would probably soon want to bring his own companion into the series, and that she should consider when to leave *Doctor Who* in her own time before she was dropped. Recording continued with the scene in Part Two where the robot brings the remaining GalSec crewmen to the spaceship, and also the climax of the fight between the Doctor and Styre (with Walsh and Fell again standing in), during which Harry succeeds in entering the spaceship. Extra dialogue was inserted into the script to emphasise the fact that Vural had saved the Doctor's life.

Personal props

The script demanded that Styre die 'like a deflated rubber ball'; to realise this, air was let out of a balloon inflated inside the Sontaran mask. The explosion of the spaceship was achieved by detonating a charge in front of the spaceship prop, and then a second once the prop had been removed in the position

where the ship had stood. The sound of the explosions was heard miles away, with locals alerting the Devon police. A further unscripted Part Two scene showing the robot's demise was recorded (again, Walsh performed all but Baker's close-ups). Tuesday 1 October was also Hinchcliffe's 30th birthday, and he was presented with a pair of baby booties labelled 'Barry Letts' shoes - for stepping into'. Wednesday 2 October was then used as the standby day for recording with the three regulars plus Walsh and Fell.

A list of '*Doctor Who* - Personal Props used by Tom Baker' was drawn up during production. This comprised 'A Gladstone Bag, Sonic Screwdriver, TARDIS Key on a Chain (there are two other TARDIS keys, being duplicates from vis. effects), Eye Glass, Pack of Playing Cards, Pack of 'Trick' Playing Cards, Magnifying Glass, Toy Gun ('Colorado' - Silver Metal - Crescent Toy Co; Gt Brit), Toy Car ('Batmobile' - Corgi Toys), Prop Mouse, Blue Yoyo, 6 Transparent Dice, Cuckoo Call, Goose Call, Curlew Call, Telescope - Adjustable Type, Pair of Yellow Plastic Goggles, Gallactic [sic] Passport - This is only a simple graphic, Freedom of the City Skaro (Name Of) Scroll - Graphic on Cloth, Leather Purse, Magnet, Old Leather Notebook and Ball-Point Pen, Battered 'Selenium Locking Mechanism' Ex. Lifesaver of the Dr." They were stored in a cardboard box for Baker at Room 509, Threshold House. ■

PRODUCTION

Thu 26 Sep 74 nr Warren House, Postbridge, Devon (Heath - Trans Mat Site: Matterbeam Globe Area/Matterbeam Walk Area/Matterbeam Swamp Area)

Fri 27 Sep 74 nr Warren House (Pit Area:

Top Area/Bottom Area)

Sat 28 Sep 74 nr Warren House (Encampment Area: Encampment)

Sun 29 Sep 74 Hound Tor, Manaton, Devon (Dungeon Area: Prisoner's Dungeon/Sarah's Dungeon/Tunnel Exit/Street Area/Staircase)

Mon 30 Sep 74 Hound Tor (Ruins - Courtyard: Talk Area/Torture Area/Control Area)

Tue 1 Oct 74 Hound Tor (Spacecraft Area: Sontaran Ship)

Wed 2 Oct 74 Hound Tor (standby day)

Post-production

Dick Mills created the sound effects for the serial at the BBC Radiophonic Workshop from September 1974 under the title *The Destructors*; these included one of his favourite sounds – squelching Swarfega – for the moving mud which threatened Sarah.

A videodisc unit was used on location to reverse the shots of the robot's tentacles so that they appeared to streak out and ensnare the GalSec astronauts. The videodisc was also used to alter the speed of the mud moving up Sarah's legs in Part Two. After initial editing, it was found that Part Two was over-running badly and, even after editing, still ran exactly up to its 25-minute maximum. The opening and closing titles were recorded on Monday

Right:
Tom Baker
hides his injury
beneath his
coat and scarf.



28 October 1974 during the first studio session for *The Ark in Space*, using the 35mm film transfer facility of Television Centre Studio TC3.

During editing, the Part One cliffhanger was moved slightly. Originally, this was Styre approaching Sarah and saying, “Aah – the female of the species...” but it was moved back to his emergence from the spaceship and the removal of his helmet. Various cuts were made to Part Two. The end of Harry's scene with the prisoner was trimmed to remove the astronaut falling limp, and Harry shaking his head grimly after checking the man's pulse. Similarly, Styre's scene with the dungeon-bound Sarah lost its ending, in which the Sontaran is to correct the fact that she should not exist and allow his plan – the Sontaran invasion programme – to go ahead (it will be as though Sarah had never existed, although, like the others, she will have been of experimental value). The scenes of Styre watching Sarah and then reporting to the Marshal were transposed and joined into one scene, followed by an amalgamation of three scenes showing Sarah's torture. The start of the scene in which Harry sees Sarah regaining consciousness and talking about her mental torture was trimmed to commence at the Doctor's arrival.

The music was an essentially conventional score by Dudley Simpson; 12 minutes in total was recorded at Lime Grove Studios on Monday 17 February 1975, nearly all of which was used in the final programme. The score was enhanced with some electronic sounds from the Radiophonic Workshop. 📺

Publicity



Left: Styre deduces that Sarah is "the female of the species".

► The *Radio Times* listing for Part One of the serial included a small monochrome photograph of Baker's face in the title sequence. The broadcast of Part Two coincided with an article in *The Sun* in which the daughter of television reviewer Chris

Kenworthy commented that she did not find Tom Baker's Doctor to be as good as Jon Pertwee's, alongside remarks about the Doctor's new costume from Baker and notes from Hinchcliffe on the development of the Doctor's new persona.

Broadcast

» The viewing figures for *The Sontaran Experiment* maintained the high standards set by *The Ark in Space*, both appearing in the Top 20 programmes for those weeks. Opposition on the ITV regions came from shows such as *New Faces* (Granada), *The Adventures of Black Beauty* (Southern and Yorkshire), *The Adventurer* (LWT) and the popular quiz show *Sale of the Century* (ATV).

» *The Sontaran Experiment* was selected to end a week of *Doctor Who* repeats on BBC1 for the week of Monday 5 to Friday 9 July 1976 (*Planet of Evil* [1975 – see Volume 24] had been screened Monday to Thursday).

» The serial was sold to Australia in September 1975 where both episodes were passed uncut with a ‘G’ rating in May 1976. *The Sontaran Experiment* was also sold to Holland (where it was broadcast by TROS) in October 1975; to Dubai, Hong Kong and Brunei in 1976; to New Zealand in 1977; to Canada, Swaziland, Nigeria, Gibraltar and Ecuador in 1978; and to Venezuela, Mexico, Chile, Brazil and

Guatemala in 1979. Because the BBC listed the serials in story code order, overseas and repeat runs frequently scheduled *The Sontaran Experiment* as the second Baker serial before *The Ark in Space*, despite the clashes in continuity. This was the case when the serial was sold to American PBS stations in spring 1978 as part of a 98-episode package of Baker’s first four series. This version was re-edited by the distributor, Time Life. Not only were small sections of the narrative removed, but narration by veteran American actor Howard da Silva was added. In North America, the serial was resold uncut in the mid-1980s by Lionheart and also aired as a 48-minute compilation.

» The serial was broadcast on the SuperChannel satellite station during 1988. UK Gold screened the serial in both episodic and compilation form in September 1993, and again in September 1995. BBC Prime screened the story in July/August 1997. It has also been screened on Horror Channel since October 2014.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
Part One	Saturday 22 February 1975	5.30pm-5.55pm	BBC1	24'27"	11.0M (18th)	-
Part Two	Saturday 1 March 1975	5.30pm-5.55pm	BBC1	25'00"	10.5M (17th)	55

REPEAT DETAILS

The Sontaran Experiment	9 July 1976	6.25pm-7.15pm	BBC1	47'42"	8.2M (25th)	-
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No Audience Appreciation Figures recorded for Part One or repeat

Merchandise

In May 1978 BBC Records issued *Doctor Who – Sound Effects No. 19*, an LP and cassette which included the sound of Styre’s Scouting Machine but attributed this to the story’s early working title, *The Destructors*. The serial was novelised by Ian Marter as his second book for the *Doctor Who* range then published by WH Allen. Marter expanded the scripts greatly (notably with scenes set inside the Sontaran craft), reinstated some of the missing material, re-named Styre as Styr and also had the Doctor’s party

arriving on Earth in the TARDIS to tie-in with his earlier adaptation of *The Ark in Space*. The hardback edition of *Doctor Who and the Sontaran Experiment* was published by WH Allen in November 1978; the Target Books paperback followed one month later. The cover artwork of the Doctor and a Sontaran was by Roy Knipe, and reprints from 1983-on numbered the book as No. 56 in the *Doctor Who* Library.

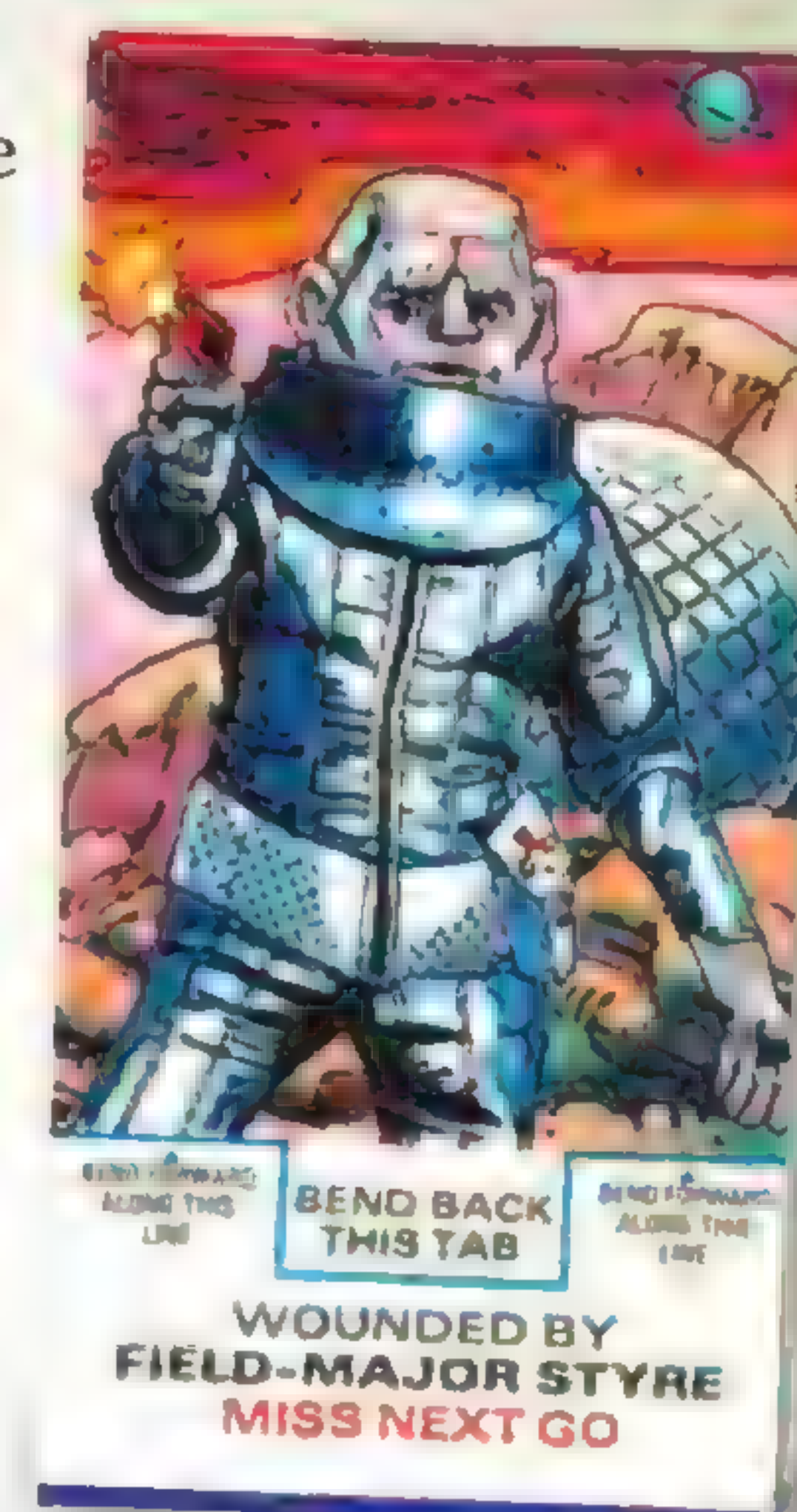
Styre was one of the monsters featured in the second set of card figures that could be found and collected in packets of the Weetabix breakfast cereal from March 1977.

In October 1991 BBC Video released an uncut version of the serial as a double-pack video alongside the following serial *Genesis of the Daleks* [1975 – see Volume 23]; the combined cover for both titles was painted by Andrew Skilleter. In July 1993 the ‘crawling mud’ sound was included as *Threat to Sarah* on the CD *Doctor Who – 30 Years at the Radiophonic Workshop*. A sound effect from the story was included as part of Silva Screen’s *Doctor Who: The 50th Anniversary Collection* in November 2014.

The Sontaran Experiment was released on DVD in October 2006 by BBC Worldwide. As well as the two restored and remastered episodes, the single-disc release included several supporting features:

- **Optional commentary track** with contributions from Elisabeth Sladen, Bob Baker and Philip Hinchcliffe
- **Built for War** – a behind-the-scenes documentary about the making of the story

Below left: Roy Knipe’s cover for the novelisation of the story.



Above: Styre and his spaceship as depicted on one of the collectible Weetabix cards.



THE SONTARAN EXPERIMENT > STORY 77

The VHS cover for the 1991 combined release of *The Sontaran Experiment* and *Genesis of the Daleks*.

Below: The cover for the 2008 DVD release.




> Photo gallery

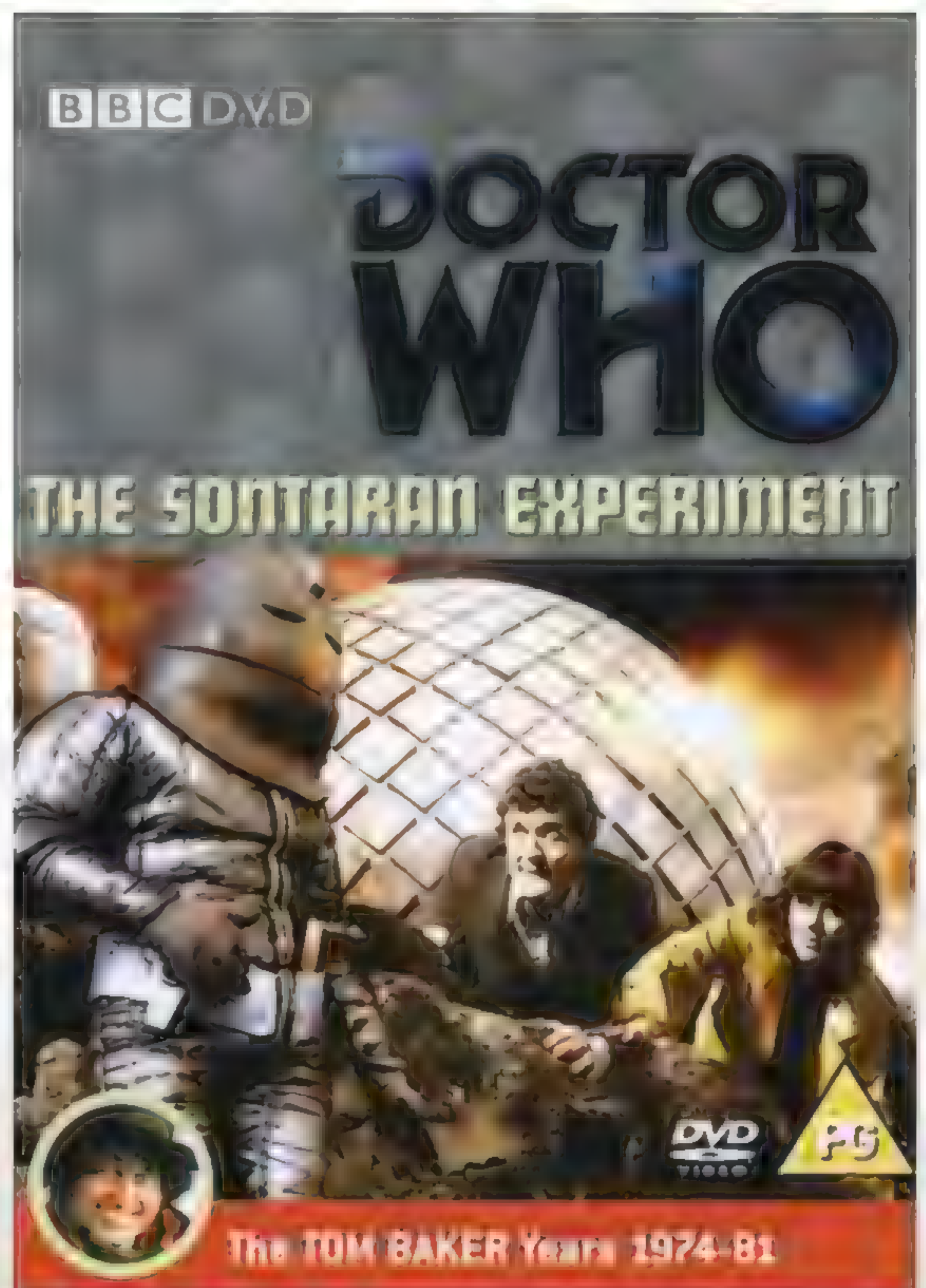
> Production text subtitles

The story was re-released on DVD by BBC Worldwide in 2008 as part of the *Bred for War: The Sontaran Collection* box set which also contained *The Time Warrior*, *The Invasion of Time* [1978 – see Volume 28], and *The Two Doctors* [1985 – see Volume 41].

The annotated camera scripts for the story were included in *Doctor Who: The Scripts – Tom Baker: 1974/5* published by BBC Books in October 2001.

In February 2011, Underground Toys released *The Sontaran Experiment Collector's Set*, which featured action figures of the Doctor and Styre along with a model of Styre's spaceship.

In July 2011, American company Biff Bang Pow! released an articulated action figure of Styre which sported real fabric clothing. The figure was a limited edition of 3,000. 



Cast and credits

CAST

Tom Baker..... Doctor Who
with
Ian Marter..... Harry Sullivan
Elisabeth Sladen..... Sarah Jane Smith
Peter Walshe..... Erak
Terry Walsh..... Zake [1]
Glyn Jones..... Krans
Peter Rutherford..... Roth
Donald Douglas..... Vural
Kevin Lindsay..... Styre
Kevin Lindsay..... The Marshal [2]
Brian Ellis..... Prisoner [2]

EXTRAS

Terry Walsh... Stuntman/double for Harry Sullivan
and Doctor Who
Stuart Fell..... Stuntman/Double for Styre

CREDITS

Written by Bob Baker and Dave Martin
Fight Arranger: Terry Walsh [2]
Production Assistant: Marion McDougall
Production Unit Manager: George Gallaccio
Title music by Ron Grainer
& BBC Radiophonic Workshop
Title Sequence: Bernard Lodge
Incidental Music by Dudley Simpson
Special Sound: Dick Mills
Visual Effects Designers: John Friedlander,
Tony Oxley
Costume Designer: Barbara Kidd
Make-up: Sylvia James
Lighting: Tommy Thomas
Sound: Vic Godrich
Script Editor: Robert Holmes
Designer: Roger Murray-Leach
Producer: Philip Hinchcliffe
Directed by Rodney Bennett
BBC© 1975.



Left:
Setting up a
scene outside
Styre's ship.

Profile

KEVIN LINDSAY

Field Major Styre/The Marshal

Kevin Alan Lindsay was born in Sydney, Australia, on 17 April 1924. His acting training came with the local experimental amateur repertory company Independent Theatre.

Subsequent Australian rep stints included The Arrow Theatre in the early 1950s. Touring productions also featured, playing 'OT' in hit wartime comedy *Rusty Bugles* across Brisbane and Victoria in 1952.

By the late 1950s Lindsay was taking lead roles, but many shows were still on an amateur level, so Lindsay headed to England in 1959 to further his career.

He was soon working in repertory theatres which led to Lindsay becoming a leading man in Watford's Palace Theatre rep company from the mid-1960s. Among his colleagues was Brian Miller, soon to

Below:
Lindsay as
buddhist Cho-je
in *Planet of
the Spiders*.



be husband of Elisabeth Sladen. One of Lindsay's latter leads came in controversial play *Wise Child* in March 1969.

Inroads into TV came with small parts including Tommy Shuffles in *Duggie*, an entry in ATV's romantic anthology *Love Story* (shown 11 July 1966). He made brief appearances in popular soaps during 1967, playing Dr Connor in *Coronation Street*, Old Luke in a couple of episodes of *Crossroads* in April and a one-off part in a May episode of *Emergency – Ward 10*.

TV appearances in 1968 included an episode of *Mr Rose (The Unlucky Dip)*, an instalment of BBC's *Sherlock Holmes (Shoscombe Old Place)* and, for Granada, Stepan in a *Playhouse* presentation of Chekhov's *If Only the Trains Come*.

Lindsay's rep theatre career continued at the Yvonne Arnaud Theatre, Guildford in 1971, playing George in *Who's Afraid of Virginia Woolf?*, Estragon in *Waiting for Godot* and Thomas Cromwell in *A Man for All Seasons* plus the Christmas panto *Humpty Dumpty*. West End performances in the early 1970s included *Promises, Promises* at the Prince of Wales Theatre.

Small TV bit parts included *Paul Temple* (1970), *Z Cars* (1972) and *War & Peace* (1972) but Lindsay's face was best known for playing a cheery milkman in a series of TV commercials.

His first of three *Doctor Who* roles came when director Alan Bromly cast him as Linx, the original Sontaran, in *The Time Warrior* [1973/4 – see Volume 20]. The location filming in May 1973 marked the debut of Elisabeth Sladen as Sarah Jane Smith and, on learning his old Watford Rep pal Kevin was among the cast, Sladen's husband Brian Miller arranged for Lis and Kevin to travel together by train to the filming in Cheshire. Sladen recalled Lindsay as a charming and colourful character.



Lindsay and Jon Pertwee got on well during *The Time Warrior* and Lindsay was asked to return for Pertwee's swansong *Planet of the Spiders* [1974 - see Volume 21], recorded April 1974. Playing Tibetan monk Cho-je in this story made him one of a handful of actors to play two different speaking parts in one series of *Doctor Who*. Lindsay wore yellowish make-up for the part and disguised his Australian accent with something more East Asian.

Five months later Lindsay returned for *The Sontaran Experiment*.

Around the same time Lindsay took a small but quite significant role in *Play*

for *Today* entry *Eleanor* (shown December 1974), appearing as a lonely and rather unsavoury but not unsympathetic man who tries to befriend a teenage runaway (Pauline Quirke).

One of his final roles was onstage in Neil Simon's play *The Gingerbread Lady* from 23 October through November 1974 at the West End's Phoenix Theatre, taking second lead alongside American star Elaine Stritch.

Tragically Lindsay passed away on 26 April 1975 in Enfield, London, aged 51, just seven weeks after the broadcast of *The Sontaran Experiment*. ■

Above: Lindsay played Linx, the first Sontaran to appear in *Doctor Who*.

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