

THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO

BBC

DOCTOR WHO



THE **FOURTH**
DOCTOR



THE COMPLETE HISTORY



STORIES 78-80

GENESIS OF THE DALEKS,
REVENGE OF THE CYBERMEN
AND TERROR OF THE ZYGONS





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WHO**

THE COMPLETE HISTORY



GENESIS OF THE DALEKS

REVENGE OF THE CYBERMEN

TERROR OF THE ZYGONS

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Welcome

Inroducing the serials featured in this volume of *Doctor Who – The Complete History* is tricky. *Genesis of the Daleks* [1975 – see page 6], *Revenge of the Cybermen* [1975 – see page 44] and *Terror of the Zygons* [1975 – see page 94] are a blend of *Doctor Who* that epitomise that cosy Saturday teatime feeling.

These three adventures are my go-to *Doctor Who* when I need reassurance – the series’ equivalent of a security blanket, or opening a treasured book just to smell the pages. That’s an age thing – I’d not long turned three when these stories were broadcast, and they had a profound effect on me that has echoed through to the present day. It’s perhaps easy, then, to get swept away on the heady wave of nostalgia these stories bring with them.

There’s a reason why *Genesis of the Daleks* is *Doctor Who*’s most-repeated adventure. Arguably the most-popular Doctor fighting the most-popular monsters in a story that introduced one of the most-popular villains. It has *that* speech and the story as a whole has great implications for the future continuity of *Doctor Who*. Was this the

Below:
Dream team...
The Fourth
Doctor, Sarah
and Harry.



opening salvo in the Last Great Time War that ran through the series’ return in 2005?

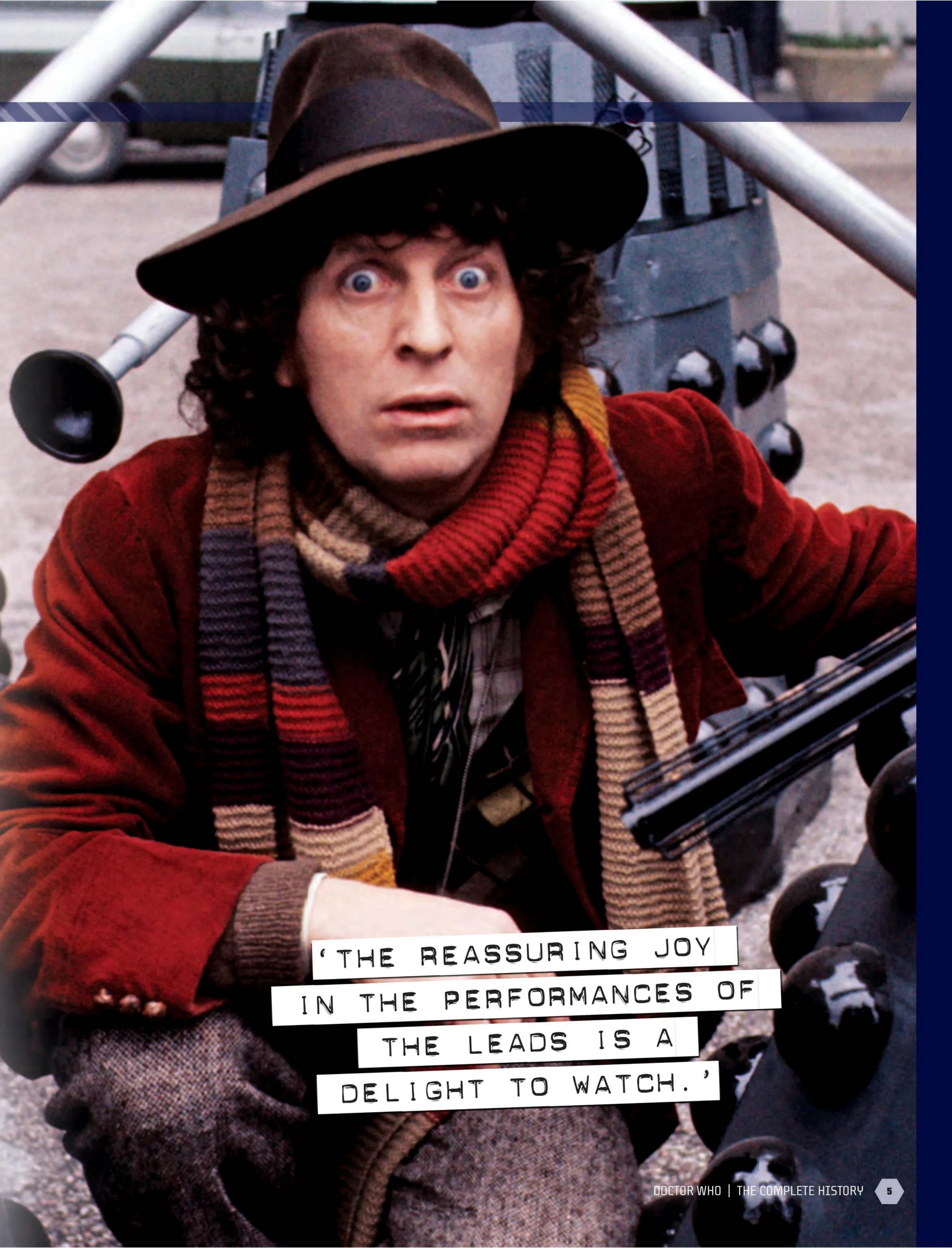
Revenge of the Cybermen had a tricky development and may not scale the dramatic heights of its two stablemates in this volume, but it has bags of atmosphere, and I could listen to the banter between Tom Baker, Elisabeth Sladen and Ian Marter all day. As the first *Doctor Who* story to be released on home video (in 1983), it has a special place in the hearts of many viewers. It’s probably the *Doctor Who* story I’ve watched more than any other, simply because I could.

And then there’s *Terror of the Zygons*. It’s one of the greatest *Doctor Who* stories of all time. If you don’t believe me, go and watch it again. Tom Baker, wide eyed and gazing from under his hat to deliver the line, “It may be calm, but it’s never empty,” can still send a shiver down the spine. Beautiful direction from Douglas Camfield, a chilling script from Robert Banks Stewart and one of the most memorable and original monsters to grace the series.

At the heart of this is the trio of Baker, Sladen and Marter. The reassuring joy in their performances was a delight to watch then, and it’s a delight to watch four decades later – the Saturday teatime effect all over again.

That Elisabeth Sladen and Ian Marter passed away before their time is one of *Doctor Who*’s cruellest tragedies. I dedicate this volume to their memory and the sheer brilliance they brought to the worlds of *Doctor Who*.

Mark Wright – Editor



'THE REASSURING JOY
IN THE PERFORMANCES OF
THE LEADS IS A
DELIGHT TO WATCH.'



GENESIS OF THE DALEKS

➤ STORY 78

The Doctor travels to the war-torn planet Skaro, where the deranged Davros prepares to unleash the destructive power of the Daleks.

The Doctor must avert the creation of his deadliest enemy – but does he have the right?



GENESIS OF THE DA

'THE DOCTOR IS SENT
TO INTERFERE WITH
THE DEVELOPMENT OF
THE DALEKS.'

Introduction

In the first Dalek story [1963 – see Volume 1], the Thal leader Alydon sketched out the history of his own people and that of the Daleks. There had been a war. *Genesis of the Daleks* tells the story of this war, and how the Thals' mortal enemies – the Kaleds – ended up becoming Daleks.

It shouldn't be too much of a surprise that a story that investigates the origins of the series' most celebrated monsters, should often be voted the best story of all time. It also benefits from featuring one of the most popular Doctors, Tom Baker, and introducing the character of Davros, creator of the Daleks. Whereas most stories from the 1960s and 1970s were shown once and, in some cases, never seen again, *Genesis* was considered such a triumph that it stuck around... In the days before repeats of *Doctor Who* stories were common



on UK TV, this one received a number of additional airings and before the advent of videos or DVDs it was sold as a narrated audio release.

A conscious effort was made to elicit a storyline from writer Terry Nation that didn't simply retread his past glories. And yet, it's not totally original. Nation's script has a vaguely similar premise to Louis Marks' 1972 Dalek story, *Day of the Daleks* [see Volume 17]. Both stories centre on a mission to change the past. In *Day of the Daleks*, some guerillas travel back to the present day from the twenty-second century, intent on averting a world war, little realising that paradoxically their actions would trigger the conflict. In *Genesis*, the Doctor is sent to interfere with the development of the Daleks. During the course of this adventure, however, he broadens Davros' horizons and perhaps contributes to the success of the scientist's evil creations...

Uncharacteristically, the Doctor considers killing Davros, such is the threat that he poses. He briefly deactivates Davros' life-support system in *Genesis of the Daleks*, and in both *Resurrection of the Daleks* [1984 – see Volume 39] and *Remembrance of the Daleks* [1988 – see Volume 44] he resolves to finish him off for good.

He would eventually learn the importance of mercy, however, in 2015's *The Magician's Apprentice/The Witch's Familiar*. The story centres on a line from *Genesis of the Daleks* where the Doctor asks Sarah if she could kill a child if she knew he'd grow up to be evil.

Over 40 years after its initial broadcast, this landmark adventure lives on. ■

Left:
Yes. He
would do it.

PART ONE

On a desolate world some gas-masked soldiers are mown down by machine-gun fire. [1] The Doctor emerges from the mist and is greeted by a Time Lord who tells him they have foreseen a time when the Daleks will have destroyed all other lifeforms. [2] They want him to return to Skaro to avert their creation, affect their development, or discover an inherent weakness. The Doctor agrees. The Time Lord tells him they are on Skaro, gives him a Time Ring that will return him to the TARDIS, and vanishes.

The Doctor is joined by Sarah and Harry. They find a dead soldier armed with a ray gun but wearing animal skins and a modern jacket. [3] They approach a vast dome through a trench full of dead soldiers. A gas shell explodes, forcing them to take the gas masks from the corpses.

The Doctor and Harry are captured by soldiers and taken for interrogation

by General Ravon. [4] He thinks they are “Mutos” and boasts that his people, the Kaleds, will totally exterminate their enemies, the Thals. The Doctor knocks Ravon’s gun into Harry’s hands and they force Ravon at gunpoint to take them outside.

Outside, Sarah wakes up and stumbles through the darkening wilderness, unaware she is being followed...

Ravon leads the Doctor and Harry to a lift where they are approached by Security Commander Nyder, who orders his men to shoot them. The Doctor and Harry escape to the surface but are recaptured [5].

Nyder questions the Doctor and Harry and refuses to believe they are from another planet because Davros, the Kaled chief scientist, says there is no life on other planets. He explains that the Mutos are “imperfects”, banished to the wastelands.

Sarah comes to some ruins and sees Davros testing a prototype travel machine – the first Dalek! [6]





PART TWO

Davros leaves with his fellow scientist, Gharman, and Sarah is caught by a group of Mutos!

The Doctor and Harry are taken to the Kaled bunker where a security scan locates the Doctor's Time Ring, which is confiscated. [1]

Two of the Mutos, Gerrill and Sevrin, argue about whether to kill Sarah because she is a "Norm". A Thal patrol approaches and Gerrill is shot while Sarah and Sevrin are captured. [2]

The Doctor and Harry are placed in the custody of Senior Researcher Ronson. He believes they are from another world, but before he can question them further Davros enters to present his new Mark Three travel machine. [3] The machine is equipped with a weapon for self-defence and is about to exterminate the Doctor and Harry when Ronson intervenes, saying he needs to question them further.

Sarah and Sevrin are taken to the Thal dome where a Kaled prisoner tells them they are to be put to work on a new Thal rocket. They will be loading it with distronic explosives, which means they will all be exposed to lethal distronic toxæmia. [4]

The Doctor and Harry are put in a cell. Ronson enters and tells them that Davros has just announced that his travel machine is to be called a Dalek. [5] The Doctor explains he has come because of future concerns about the development of the Dalek; Ronson shares those concerns, and takes the Doctor and Harry to the incubation room to show them the Kaleds' final mutational form. The Doctor and Harry offer to warn the Kaled government and Ronson takes them to a duct leading out of the bunker.

Sarah leads the prisoners in an escape attempt and they start climbing the scaffolding by the rocket. Thal guards climb up after them, and Sarah loses her grip and falls! [6]

PART THREE

Sarah lands on a platform and resumes her climb with Sevrin. They reach the top of the rocket but the Thal guards recapture them. [1]

The Doctor and Harry emerge from the duct into a cave full of Davros' experiments with animals. Harry has an altercation with a clam. [2]

The Doctor and Harry reach the Kaled city. The Doctor warns Councillor Mogran and his fellow councillors that Davros has created a machine creature that will destroy millions of lives throughout all eternity. [3]

Nyder reports to Davros that Mogran has called a secret meeting in the dome and that Ronson's prisoners have been seen at the meeting.

Mogran tells the Doctor that an independent tribunal will investigate Davros' work and that his experiments will be suspended. Ravon tells the Doctor and

Harry that one of their agents in the Thal dome has reported that a girl prisoner led an attempted breakout. He explains that they know all about the Thal rocket - it is unable to penetrate their reinforced dome.

Mogran and the councillors go to the bunker, where Davros pretends to welcome an inquiry but says it will take some time to close down the equipment. [4] After they have gone, Davros tells Nyder that the council has signed the death warrant of the Kaled people.

The Doctor and Harry enter the Thal dome - to see that Davros and Nyder have got there first. [5] Davros gives the Thal councillor a chemical formula that will enable them to weaken the Kaled dome.

The Doctor and Harry overpower two guards and steal their hazard suits. They enter the silo where they find Sarah and Sevrin. The Doctor sends Harry, Sarah and Sevrin back to the Kaled dome to warn them while he tries to sabotage the rocket. But a guard electrifies the scaffolding! [6]





PART FOUR

The Doctor wakes up in a Thal control room. The chemical formula works and the Thals launch their rocket, which destroys the Kaled city. [1]

The bunker is undamaged. Davros accuses Ronson of being a spy, and he becomes the first person to be exterminated by the Daleks. Davros tells the other scientists that the Kaled race is ended – but from its ashes will rise a new race, “the ultimate conqueror of the universe, the Dalek!” [2]

At Davros’ instruction, a group of 20 Daleks attack the Thal city, killing everyone in sight. [3] The Doctor and a Thal woman, Bettan, escape into the wasteland; the Doctor tells Bettan to gather a fighting force while he returns to the bunker. Entering the cave, the Doctor is reunited with Harry, Sarah and Sevrin. [4] The Doctor tells Sevrin to find Bettan.

Gharman conspires with another scientist, Kavell. He is convinced that the Dalek project is evil and should be halted. Nyder eavesdrops, then approaches Gharman, claiming that he thinks Davros has become a megalomaniac.

They meet in a detention room. Gharman says he intends to give Davros an ultimatum and tells Nyder which other members of the Elite are on his side. “Thank you,” says Nyder. “That’s what I wanted to know.” [5] It is a trap. Davros has been listening from the shadows!

Nyder knocks Gharman out, then hears a noise coming from the ducting. The Doctor, Harry and Sarah emerge – to find Nyder pointing a gun at them.

The Doctor admits to Davros that he has come from the future to stop the development of the Daleks. Harry and Sarah are strapped to interrogation chairs and Davros explains that if the Doctor does not answer his questions they will suffer. He demands to know the reason for every Dalek defeat... [6]

PART FIVE

The Doctor concedes and gives Davros details of all the Dalek defeats, which are recorded onto a tape. [1] Davros tells Nyder to look after the tape. He takes Harry and Sarah to the detention area, where they find Gharman is being held prisoner. Gharman's co-conspirator, Kavell overpowers the guard and releases them.

Davros informs the Doctor that he believes the Daleks will bring peace and are a force for good. The Doctor asks Davros if he had created a virus that would destroy all other life, would he allow its use? Davros says he would do it. [2] The Doctor grabs his arm and threatens to switch off his life support system if he doesn't order the destruction of the incubation room. Nyder sneaks in and knocks the Doctor out. Davros cancels the order and summons the Daleks back from the Thal city.

Sevrin and Bettan hide from the Daleks. They have gathered explosives and intend to destroy the main entrance of the bunker. [3]

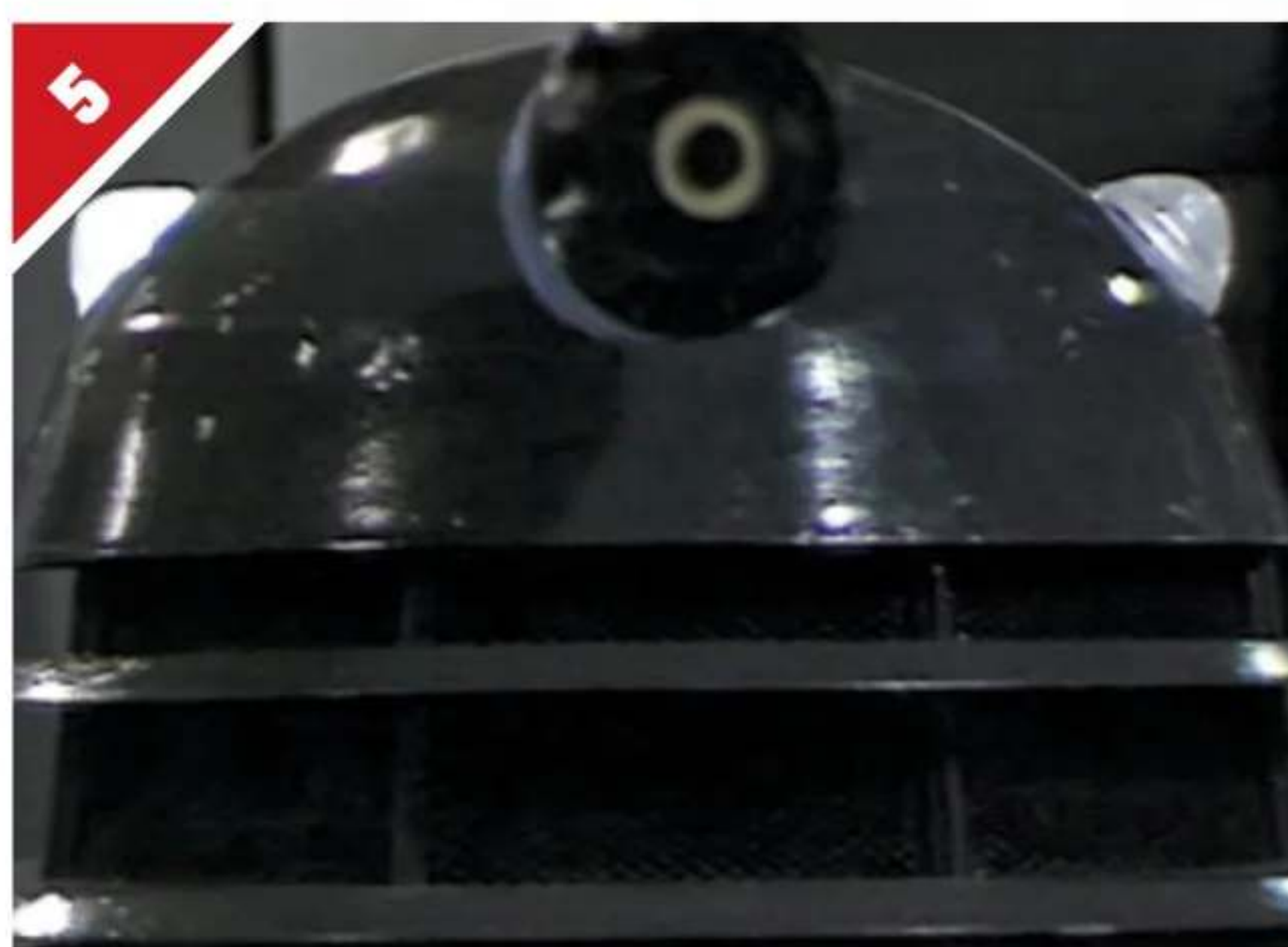
Nyder takes the Doctor to the detention room - where Harry knocks him out. Gharman is determined to present Davros with an ultimatum and leaves with Kavell. As they arm themselves, Kavell reports to Gharman that most of the Elite are on their side and Davros' supporters have been rounded up. [4]

Nyder implores Davros to let him order the Elite guard into action, but instead Davros tells him to order them to submit to the rebels.

Meanwhile, the Doctor lays explosive charges in the incubation room... Davros tells Gharman he wants to speak to a full meeting of the Elite, where a vote will be taken. He will abide by its decision. [5]

Harry and Sarah are wondering what is taking the Doctor so long when he bursts out of the incubation room, a Dalek mutant clinging to his neck! [6]





PART SIX

Harry and Sarah detach the mutant. Now the explosives are set, all the Doctor has to do is touch together two wires and the Daleks will be finished. But he isn't sure whether he has the right. [1] Gharman arrives with the news that Davros has submitted.

While Davros faces the rebels, the Doctor recovers the Time Ring. Davros indicates a large red button, which will destroy everything in the bunker.

Sevrin and Bettan watch the Daleks return to the bunker then start laying explosives around the entrance. [2]

The Doctor, Harry and Sarah confront Nyder trying to slip away from the meeting. In the ensuing struggle the Doctor drops the Time Ring. They go with Nyder to Davros' office where the Doctor destroys the recording. [3] Nyder slips away, locking them in, and the Doctor realises he has lost the Time Ring.

Davros tells the scientists that he only cooperated to find out who was loyal to him. Then the Daleks glide in and exterminate Gharman and the other disloyal scientists. [4]

Sevrin releases the Doctor, Harry and Sarah and they recover the Time Ring. While Harry, Sarah and Sevrin head out of the bunker, the Doctor goes to blow up the incubation room, when a Dalek comes around the corner and completes the circuit, detonating the explosives.

Davros notices that the Dalek production line has been started without his consent. The Daleks no longer obey him and exterminate Nyder.

The Doctor runs out of the bunker and Bettan blows up the entrance.

Davros reaches for the large red button but is exterminated. The Daleks are entombed – but they live on! [5]

The Doctor, Harry and Sarah say their farewells and depart using the Time Ring. The Doctor believes that out of the Daleks' evil must come something good. [6]

Pre-production

Late in 1973, Terry Nation, the creator of the Daleks, started to consider a Dalek storyline for *Doctor Who*'s 1974/5 series. After discussions with both producer Barry Letts and script editor Terrance Dicks, Nation developed a story outline which was felt by the production team to reuse too many elements from earlier Dalek serials. Instead, Letts suggested to Nation he investigate the Daleks' origins – an area the series had not yet explored. Nation was delighted by the idea. Incoming script editor Robert Holmes was less keen on the Daleks, preferring to develop stories featuring new enemies, but Letts' enthusiasm prevailed; in discussions with Nation, Holmes found the storyline strengthened by plot strands that dealt with genetics and the morals of scientific development. Letts' input was among his last work as producer of *Doctor Who*.

Nation's storyline, *Daleks – Genesis of Terror*, although structurally very close to

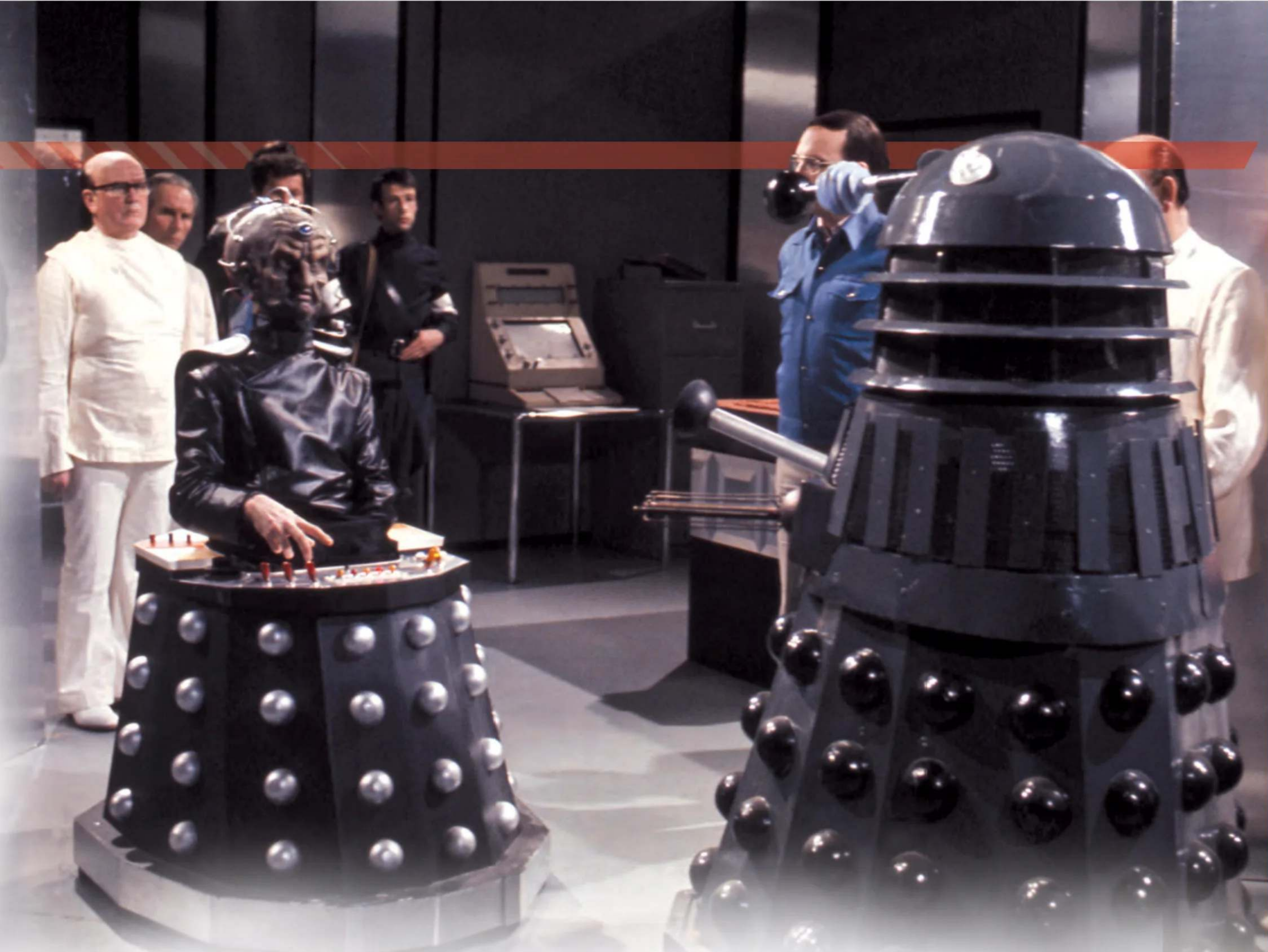
the eventual serial, bore several differences. At the start of the story, 'The Tardis is in Limbo – it materialises in a garden where a Time Lord [is] waiting for Dr Who.' The Time Lord gave the Doctor, Harry and Sarah a 'time bracelet' to transport them to Skaro (Nation's use of this as a plot device to keep the characters in the adventure was akin to his use of the TARDIS' fluid link in the first Dalek serial, *The Mutants (aka The Daleks)* [1963/4 – see Volume 1]. During Episode 1, the Doctor and Harry were questioned first by Ravon, and then by General Greiner (the two characters would eventually merge to become simply Ravon). The Mutos were 'people suffering from radiation effects of old atomic wars' and had 'an animal shape'. The abortive escape attempt by the Doctor and Harry was a later addition. Davros sat 'in a wheelchair' and was 'almost a machine himself'. The Kaleds – an anagram, as the Doctor pointed out in the script – were now the Daleks' ancestors.

Below:
The Mutos converge on Sarah.



Episode storylines

The Episode 2 (sic) storyline referred to Sarah being imprisoned with Marrass, apparently a second Muto at the ruins with Sevrin. The Thal warhead was defined as a nuclear one, and the cliffhanger was different: 'Sarah and Sevrin are marooned on the scaffolding of the rocket. Dr Who and Harry are escaping through an air duct when they meet a huge monster.' At the start of Episode 3, 'Dr Who and Harry overcome the monster' and, at Command HQ, encountered Greiner



Above:
A father-and-son chat.

once more; in the rocket silo, meanwhile, 'Sarah is becoming ill from radiation' (an undeveloped story strand). Episode 3 ended after the destruction of the Thal City: the Doctor believed that Harry and Sarah had also perished; elsewhere, Davros had Ronson exterminated.

Episode 4's storyline indicated that Bettan was originally male. Returning through the cave to the main lab, the Doctor's party 'come into contact with a huge creature which stings the Dr'. Here, the episode concluded with the Doctor, unable to bear the torture of his companions, agreeing to tell Davros of the Daleks' future. In Episode 5's climax, Harry rushed into the incubator room 'to find the Dr covered in a liquid, he pulls him out into the corridor but he appears unharmed. Worried about the morality of destroying the Dalek race the Dr is full of

indecision.' In the final episode's outline, on learning that the Doctor's party had escaped from his office, Davros sent the Daleks to kill them.

Holmes wrote to Nation on Sunday 24 March 1974, with notes on the *Genesis of Terror* storyline, commenting: 'As you will see, we love the story, but want it brought down to something the budget will stand. If none of this cuts you too deeply, perhaps you'll ring me and we can discuss possible delivery dates.'

All six scripts were commissioned on Thursday 4 April; Nation was set a target delivery date of Sunday 14 July. *Genesis of the Daleks* would become the writer's

**Connections:
Is this death?**



► For the Time Lord material, Maloney was inspired by Ingmar Bergman's 1957 Swedish film *The Seventh Seal*, in which the dark figure of Death is challenged to a game of chess by a knight; the dark monk-like outfit given to John Franklyn-Robbins was a direct homage.

Connections: Deep and crisp and even

► As the Doctor and co make their way through the minefield in Part One, Harry mentions Good King Wenceslas, referencing the Christmas carol in which a Czech king embarks on a journey to give alms to the poor. His page

by following his master's footprints in deep snow.



favourite *Doctor Who* story. Studying the influences upon his 1963 conception of the Daleks, he now realised that they were an embodiment of Hitler's totalitarian Nazi regime, hence the Kaled Elite run by Davros in *Genesis of the Daleks*. Nation was also horrified by the concept that only a select elite might survive if global warfare erupted.

Crafting the Daleks' origins, Nation attempted not to contradict too much established in his original 1963 serial regarding the

neutronic war on Skaro between the Daleks' humanoid forefathers (teachers and philosophers named Dals) and the warrior Thals. These events took place 500 years before the first televised Dalek story, by which time the Daleks' ancestors had withdrawn to their city in machines powered by static electricity. This was developed in 1965 in *TV Century 21* comic strip *The Daleks*; as told by writers Alan Fennell and David Whitaker (*Doctor Who*'s original story editor), the short, blue-skinned Daleks on the continent of Dalazar manufacture a neutron bomb to destroy the tall, peaceful Thals of Davius. However, a meteorite storm detonates the bomb, destroying the Daleks.

Two years later, Dalek scientist Yarvelling – the inventor of a robotic war machine – and war minister Zolfian emerge from a shelter to find the war machine now housing a Dalek mutation. In *The Dalek Pocketbook and Space-Travellers Guide* (also 1965) Nation described the Thals as great swordsmen, and dated the Yarvelling/Zolfian Dalek creation to 2003. The 1,000-year war was again referred to by

Nation and Brad Ashton in *The Dalek Outer Space Book* (published 1966). In 1973, for the *Radio Times*' *Doctor Who* Tenth Anniversary Special, Nation wrote a short story, *We are the Daleks!*, which suggested that the Daleks were created on the planet Ameron by a scientific expedition from Halldon, who had captured some of mankind's primate ancestors and accelerated their evolution; consequently, humanity itself became the Daleks.

Nation saw Davros, creator of the Daleks, as an intermediate stage between the Kaleds and the Daleks; Davros could think in a human fashion, and consequently speak in freer dialogue than his creations. Nation fleshed his appearance out fully in the script for Part Two: 'Davros is contained in a specially constructed self-powered wheel chair. It has similarities to the base of a Dalek. Davros himself is a masterpiece of mechanical engineering. His chair is a complete life-support system for the

Right:

The Doctor and Harry Sullivan face danger.



ancient creature. A throat microphone and amplifier create the voice he no longer has (its sound is not unlike the voice of a Dalek). A miniature H and L machine keeps his heart and lungs functioning. A single lens wired to his forehead replaces his sightless eyes. Little can be seen of his face. Tubes and electrodes attached to what does show. The upper part of his body is contained in a harness from which great complexes of wires and tubes emerge. The only really humanoid feature we ever see of Davros is an ancient, withered hand that plays across the switch packed surface of the control panel that stretches across the front of the chair.' Sensing that Davros was a good character, Nation was careful not to repeat the mistake he'd made in 1963 - killing the Daleks off in their first serial - and specified that Davros' demise should not be shown, the intention being that there should be some indication that he might have survived.

Warfare and weaponry

The notion of World War One trench warfare being fought with space-age weaponry was drawn from Nation's memories of William Cameron Menzies' 1936 movie *Things to Come*, itself based on HG Wells' 1933 novel *The Shape of Things to Come*. The film posited a future war where technological resources ran dry; although the populace had gone back to basics, the rulers were pinning their hopes on building a huge spaceship to colonise the stars. At the time, survival after a major disaster was an interest of Nation's; since 1973, he had been developing a BBC series that followed the progress of a small number of people in a world decimated by the outbreak of disease. The series, *Survivors*, was produced and broadcast almost in parallel with *Genesis of the Daleks*.



Above: Davros - creator of the Daleks.

The Kaled soldiers in the trench 'are all very young. 15 or 16 years old'; Ravon was described as a 'young officer of about 18'. Of the remaining Kaleds, Ronson was 'a man in his late 40s' - and Mogran was also referred to as 'Morgan' on occasion. Nation wanted to keep the mutos' appearance hidden, commenting in Part Two: 'At all times, Mutos try to conceal their awful deformities with wrappings of any kind. We must never know what they look like.' In the televised version, the Mutos were humanoids in ragged clothing; Sevrin walked with a limp.

Nation's description of Davros' first 'Mark Three travel machine' indicated: 'The Dalek is not as we know it. More primitive. Less well equipped. There is no mistaking that it is a Dalek even though it has no sucker arm. Its movements are slow and clumsy. Faltering.' In Part Two, when the same machine appears in the Kaled laboratory, he noted: 'The "primitive" Dalek glides into the room. It has no weapon or arm. It appears to be a "utility" model.'

Connections: Boldly going

➤ *Genesis of the Daleks* is graced with two performers who belong to a select group of actors to appear in both *Doctor Who* and *Star Trek*. John Franklyn-Robbins (Time Lord) appeared in a 1994 episode of *Star Trek: The Next Generation*, while Guy Siner (Ravon) popped up in an episode of *Star Trek: Enterprise* in 2002.



Right:

The Doctor enlists Bettan in his fight against the evil of the Daleks.

Genesis of the Daleks was still being written by Nation when Philip Hinchcliffe took over as the producer of *Doctor Who* in the spring of 1974; Nation's draft scripts arrived at around this time. Part One was delivered on Monday 22 April, Part Two on Monday 3 June, Saturday 6 July for Parts Three and Four, with Parts Five and Six arriving on Friday 19 July. Hinchcliffe was not keen to do a Dalek serial; he felt they lacked menace. To overcome his fear of the story dragging over its six episodes, he was determined to make a drama that would appeal to both adults and children. The scripts were formally accepted on Monday 22 July and by the end of September, *Genesis of the Daleks* was scheduled as the fourth serial of the 1974/5 series.

David Maloney

The broadcast version differed from the scripts in several places. Originally, on meeting the Time Lord, the Doctor started to say, "But I haven't set the TARDIS' time-drift compensators! If she drifts I won't be

able to..." The cliffhangers to Parts Four and Five were still in different places – and the Doctor's predicament was outlined in more detail for the latter: 'His body from head to toe covered in the viscous fluid, its torture flowing like liquid rubber' (Sarah later commented that this must be what the Dalek creatures feed on). The episode still ended with the Doctor agonising over his decision to wipe out the Daleks: "But do I have that right?"

Connections: Great King

The Doctor cheekily calls Ravon "Alexander the Great", a reference to Alexander III of Macedonia (356-323 BC), who embarked on a massive military campaign during his reign of the Ancient Greek kingdom of Macedonia, creating one of the largest territorial empires of that period in history.



In Part Five, the Doctor's recollections of (future) Dalek defeats referred to Nation's 1964 serial, *The Dalek Invasion of Earth* [1964 – see Volume 4] (although the date was given as the year 2000, rather than the late twenty-first century as established in both the earlier serial and Nation's 1965/6 *The Daleks' Master Plan* [see Volume 6]). Continuity references to more recent stories included remarks about the transmat beam which the Doctor's party uses at the start of the serial (linking to the previous serial, *The Sontaran Experiment* [1975 – see Volume 22]), events on Nerva Beacon (*The Ark in Space* [1975 – see Volume 22]), and even comments comparing Davros' Elite to Think Tank (from *Robot* [1974/5 – see Volume 22]).

To direct the serial in the manner that he wanted, Hinchcliffe sought the experienced David Maloney, who joined the serial on Monday 11 November. He had first directed *Doctor Who* in 1968, when he'd helmed *The Mind Robber* [1968 – see Volume 13]; his most recent serial had been 1973's *Planet of the Daleks* [see Volume 20], so he was aware of the practicalities involved in the realisation of the Doctor's



greatest enemies. In the interim, Maloney had worked on *Softly, Softly: Task Force*, *Z Cars* and *Hawkeye, the Pathfinder*; he was reluctant to direct a standard *Doctor Who* adventure, but Hinchcliffe promised him a particularly good script. Maloney specifically asked for costume designer James Acheson to work on the serial, although he would prove to be unavailable. Philip Hinchcliffe asked for visual effects designer John Friedlander to model the heads of Davros and the Mutos.

Maloney enjoyed the project immensely, establishing a rapport with the show's new star, Tom Baker, whom he found fresh and inventive. (Baker, however, had no great love of the Daleks – and, after meeting at a photocall to promote the story, a bond between he and Nation failed to form.) One change which Maloney made very early on was to the opening scene: the director found the planned garden setting too pastoral and rewrote it to open instead on a brutal massacre in the wastelands. Nation disliked this.

Joining Maloney as the serial's designer was Australian David Spode, this being his sole *Doctor Who* credit; Spode and

Maloney had previously worked together on *Ivanhoe*, *The Last of the Mohicans*, *I Can See It All*, *Woodstock* and *Hawkeye, the Pathfinder*. Visual effects, meanwhile, were supervised by Peter Day, who had overseen many serials since *The Evil of the Daleks* [1967 – see Volume 10]. Costumes were designed by Barbara Kidd, who had worked on several stories since *Frontier in Space* [1973 –

see Volume 19]. Make-up supervisor Sylvia James had worked on many *Doctor Who* serials as far back as 1967's *The Abominable Snowmen* [see Volume 11]. Dick Mills would begin work on the story's special sound requirements at the Radiophonic Workshop from February 1975.

During preparation for the serial, on Tuesday 3 December, Maloney requested that an extra clause should be added to the contracts for the male cast members that 'it may be necessary to have your hair cut short', while the roles of Sevrin and Gerrill 'may have to have make up to make their faces horrible and mutated.' An enquiry to Cliff Culley of Westbury Design and Optical Ltd at Pinewood on Friday 13 December indicated that he was storing three 'practical' Daleks and five 'non-practical' Daleks – AKA 'goons' – for the BBC.

Ahead of Maloney's planned location filming, some rehearsal time was allocated from Thursday 2 January 1975. On the same day, a location recce was held at Betchworth Quarry; this had been postponed from Monday 30 December. The following day, the three working Daleks were to be painted gunmetal grey in time for the first studio sessions on Thursday 16 January. ■

Connections: Old weapons

► Early in Part One, a dead soldier is seen clutching a weapon that had previously been seen as a Drahvin gun in the First Doctor adventure *Galaxy 4* [1965 – see Volume 6]. The gun would be seen again in Part Two in the hands of a Thal guard.



Production

Location shooting on 16mm film commenced on Monday 6 January 1975 at the rat-infested Betchworth Quarry in Surrey; the location doubled for Skaro throughout Part One. Work was scheduled to start at 8.30am each morning across the filming period. Having encountered problems on location for *Planet of the Daleks*, Maloney ensured that scenes showing the Daleks at the edge of the wasteland were recorded in the studio sessions.

'STUNTMAN TERRY WALSH
PLAYED THE RADIATION-SUITED
GUARD IN THE THAL CELL.'

Cast members required included the regular team of Tom Baker, Elisabeth Sladen and Ian Marter, plus John Franklyn-Robbins, with whom Maloney had worked on *Woodstock*, as the lone Time Lord.

Scenes shot on the first day included the Doctor's meeting with the Time Lord, and other early sequences such as the examination of the dead Thal soldier – originally a Kaled. Fades achieved later in editing allowed the Doctor to appear from the mist. Visual effects supplied the explosive barrage, and company Baptys supervised the use of blank ammunition on the serial. The regular cast wore the same costumes they had been wearing in the

preceding story *The Sontaran Experiment*, which had been recorded in September and October of 1974.

On Tuesday 7, filming encompassed the landmine sequence. Shooting on Wednesday 8 continued through to the scenes of the three travellers approaching the Kaled trenches; the establishing shot of the Kaled dome model was also scheduled for this day, as was a photocall. Scheduled for Thursday 9 January were scenes involving extras, starting with the opening sequence wherein soldiers are seen to be cut down in slow motion; stuntmen Alan

Chuntz and Terry Walsh featured as soldiers in the action



Connections: Capacious pockets

► Among the items in the Doctor's pockets are his sonic screwdriver, a magnifying glass, a yo-yo, a jeweller's monocle, a bag of sweets, a lump of crystal, a pair of handcuffs and an etheric beam locator.



sequences, which included the Part One recapture of the Doctor and Harry. Also shot were the two sequences wherein Sarah is stalked by the Mutos. Friday 10 was a stand-by day to pick-up any extra shots at the quarry.

Monday 13 and Tuesday 14 January were spent at the BBC Television Film Studios at Ealing where Stage 2 housed

the Thal rocket silo set, a section of scaffolding and the nose cone of the rocket. Work concentrated on the breakout sequence with the scaffolding at the end of Part Two on Monday 13, before focussing on the cliffhanger resolution and Part Three scenes on Tuesday 14. The filmed sequences included action and stunt sequences bridging Parts Two and Three which would have been difficult to co-ordinate in a recording studio (for which Nation had originally written them).

Sladen - who was uncomfortable with heights and so unhappy with the scaffold sequences - was the only regular required

Below:
Don't look
down...



for filming at Ealing, and posed for a photocall on the gantry set with Stephen Yardley (playing Muto leader Sevrin); Yardley had featured regularly in both *United!* and *Z Cars* (including the 1968 *Nothing to Report* episode directed by Maloney). Also cast, as a Thal soldier, was Hilary Minster whom Maloney had previously cast as the Thal Marat in *Planet of the Daleks* and had more recently worked with on *Hawkeye, the Pathfinder*. Alan Chuntz and Terry Walsh doubled Kaled and Muto prisoners in stunt falls from the scaffolding, while stuntman Max Faulkner (who had played various small roles in *Doctor Who* since *The Ambassadors of Death* [1970 - see Volume 15] was a Thal soldier. Walsh later recalled that Tracey Eddon, the stuntwoman he had hired to double Sladen in the fall which would comprise the Part Two cliffhanger, only fell about eight feet onto boxes and a mattress; Sladen had already dropped 10 feet herself in rehearsals.

Davros

A small amount of model filming - the establishing shots of the Kaled Dome and its destruction - was necessary.

This was completed on Thursday 16 January at the premises of Bura & Hardwick in North London. The dome was a wire frame supported by rods through the bottom of a miniature landscape; when small explosive charges were detonated, the rods were pulled down to make the prop collapse.

Rehearsals for the first studio session began at Room 302 of the BBC's Acton Rehearsal Rooms on Thursday 16 January; several of the guest cast had appeared in *Doctor Who* before, notably Michael Wisher, the actor playing Davros. Wisher had previously appeared in *The Ambassadors*



still wearing his bag. The actor based Davros' gravelly tones on those of Bertrand Russell (1872-

Left: John Friedlander crafts Davros' sinister mask.

1970), the British philosopher and mathematician who expounded on the use of atomic weapons.

Davros' wheelchair, constructed by Peter Day, was based on the skirt section of a Dalek, and included rows of illuminated switches on its control panel; this was built in eight days from original designs which indicated that Davros' heart and chest would be connected to the chair via a nozzle and wires. The mask worn by Wisner was made by visual effects designer and sculptor John Friedlander, based on a cast taken from the actor's face; Hinchcliffe had suggested basing Davros' appearance on that of the bulbous-headed, green-skinned evil genius the Mekon, who'd appeared in the *Dan Dare* strips in *Eagle* comic during the 1950s and 1960s. Set into the mask was a blue light bulb - Davros' 'third eye' - which was intended to pulse on and off (however, the mechanism broke down during some of the later episodes, and was not always repaired). Wisner's vision was severely restricted by gauze across Davros' eye sockets, and with his ears covered, it was difficult for him to hear dialogue cues clearly. In studio, Wisner's voice would be passed through a ring modulator to make it sound more like a Dalek. To operate the wheelchair as if it was automatic, Wisner found that it was most comfortable to wear a kilt when moving around the set.

of *Death, Terror of the Autons* [1971 - see Volume 16], *Carnival of Monsters* [1973 - see Volume 19] and had performed Dalek voices in *Frontier in Space*, *Planet of the Daleks* and *Death to the Daleks* [1974 - see Volume 21]. At the close of 1974, he had been in studio for *Revenge of the Cybermen* [see page 44], the story due to be broadcast following *Genesis of the Daleks*. However, Maloney's first choice to play Davros had been David Baillie, although Baillie was already committed to Red Buddha Theatre's *Raindog* at the Round House from the start of February.

Aware that he would be masked and in a wheelchair, Wisner prepared for the role during rehearsals by wearing a paper bag on his head and sitting in an ordinary chair; this helped Wisner to perfect the performance with voice alone and no facial expression. To the cast's amusement, Wisner would continue to smoke cheroots during rehearsal, while

Connections: Go compare

▶ Harry wonders if the Kaled Scientific Elite are like "a sort of Think Tank", a reference back to his debut in *Robot* [1974/5 - see Volume 22] in which he went undercover at the nefarious scientific body Think Tank, run by Miss Hilda Winters.





Above:
The Daleks are all grown up.

Peter Miles, playing Nyder, had appeared in two previous *Doctor Who* serials during the Jon Pertwee years, firstly as Dr Lawrence in *Doctor Who and the Silurians* [1970 – see Volume

15], and later as Professor Whitaker in *Invasion of the Dinosaurs* [1974 – see Volume 21].

Dennis Chinnery, cast as Gharman, had previously been Albert C Richardson in *The Chase* [1965 – see Volume 5]. Also in the cast was Guy Siner as Ravon, who made his TV debut in a 1972 episode of *Z Cars* and whom Maloney had directed in an episode of *Softly, Softly: Task Force*, and James Garbutt, who had featured in *The Onedin Line* and had worked

with the director on *The Witch's Daughter*, *Woodstock* and *Z Cars*.

The first two-day recording session, on Monday 27 and Tuesday 28 January in Studio TC1 at Television Centre, centred mainly on Parts One and Two; recording was scheduled between 7.30pm and 10pm.

During the day on Monday 27, the prize winners of a 'Design-a-Monster' competition visited the studio to meet the stars of the show for lunch between noon and 1pm. The children were fascinated by Michael Wisher who was sitting motionless in his Davros wheelchair at one point, and assumed that he was a prop – until he suddenly moved!

Part One was recorded on the Monday evening, followed by the two Part Three Command HQ scenes involving Mogran and the Kaled councillors to avoid erecting the set again a fortnight later; this set incorporated control panels from the ITC

**Connections:
Constant
interference**

➤ This is not the first time the Doctor has undertaken missions for the Time Lords. During his exile to Earth in his Third incarnation, he was dispatched on errands for his own people in *Colony in Space* [1971 – see

Volume 17] and *The Mutants* [1972 – see Volume 18].



film series *UFO* (further examples of these would later appear in the Thal control room and Davros' office). In the trench set, visual effects set up flash charges to convey the impression of the barrage; green lighting, combined with dry ice, was used for the gas attack. An electric cart transporter moved the Doctor and Harry from the trench command post to Command HQ; the indoor railway set up in the studio collapsed when Tom Baker sat on it! In the subsequent scene, the Doctor lost his overcoat.

Dalek props

The Dalek prop seen in the first episode had no sucker arm, and was one of three original 1960s Dalek casings, repainted from its silver *Death to the Daleks* livery to the gunmetal grey of *Planet of the Daleks*. A Colour Separation Overlay (CSO)-inlaid blue streak would be seen to pass from the gun (a new technique which had not been possible before); as per tradition, a 'negative' picture effect was shown over its target. Maloney needed every minute of his studio time – and the Davros scene had to be rush-recorded in one go, with no retakes.

The following night, Tuesday 28 January, was mostly spent recording Part Two – bar scenes set in the rocket silo and the cave ducting – and continued with the Part Four scenes in both the detention room and the corridor outside it, again to save rebuilding the sets. Taping began with the scenes on the 'shattered wall' set, followed by the scenes at the bunker checkpoint, where the Kaled Dome model was placed on a yellow CSO screen. For the scenes involving Davros and the test Dalek in the bunker laboratory, Wisner pre-recorded one line of Dalek dialogue which was then played back into studio ("Do you mind if

we join in?" quipped Baker to Wisner). The entrance of the first Dalek was an occasion for some fun during camera rehearsals; when the door opened to admit John Scott Martin inside the casing, the strains of Shirley Bassey's recording of *Big Spender* ("The minute you walked in the joint") were played into the studio...

The Dalek casing initially had no gun arm fitted, and in the sequence where Nyder and Gharman connected this, Peter Miles and Dennis Chinnery started to giggle when they realised that the weapon was not fitting into the arm socket.

Recording continued with scenes showing the prisoners in the Thal cell; Terry Walsh played the radiation-suited Thal Guard in the staged fight. Next came the scenes showing the Doctor, Harry and Ronson in the detention room and exterior corridor; the interior of the incubation area was indicated by a green light playing over the obverse of the inspection hatch through which the Doctor and Harry peered. Part Two's recording concluded

Connections: Martian cameo

▶ The 'thing' seen by the Doctor and Harry crawling past the ducting grille in Part Two was made using the backplate of an Ice Warrior costume, the recurring monsters that had first appeared in *The Ice Warriors* [1967 – see Volume 11].



Below:
Daleks do battle.



Connections: Recycled rocket

► The Thal rocket model, constructed by Peter Day, was a reworking of his Recovery rocket from

The Ambassadors of Death [1970 - see Volume 15].



with the scenes showing the guard recovering in the Thal cell; inserts of the rocket model were dropped into the film sequence as it was transferred, ending on a freeze-frame shot of Sarah falling from the gantry.

Several new cast members joined rehearsals for the second studio session,

commencing on Thursday 30 January: Tom Georgeson was cast as Kaled scientist Kavell, having worked with Maloney on *Z Cars* in 1974; Cy Town had worked as a Dalek operator since *Frontier in Space*; Keith Ashley, the third Dalek operator for the serial, got his first credited role on *Genesis of the Daleks*, having been a regular extra since *The Savages* [1966 - see Volume 8]; and the Dalek voices were performed by Roy Skelton, who had provided the same on both *The Evil of the Daleks* and *Planet of the Daleks*, as well as originating the Cybermen voices in *The Tenth Planet* [1966 - see Volume 8]. Michael Lynch, playing the Thal Politician, had previously been directed by David Maloney in *The War Games* [1969 - see Volume 14] and had also worked with him most recently on *The Last of the Mohicans* and *Woodstock*.

Below: Sarah and the Doctor face the genesis of the Daleks.



The second recording block took place in Studio TC8 at Television Centre on Monday 10 and Tuesday 11 February; by this time it had been decided to drop the overtly Nazi symbolism of Nyder's Iron Cross (after Part Two, it appears only in Part Four's detention room scene). One of the first items recorded on this evening was the CSO shot for *Revenge of the Cybermen* [see page 44] of the regulars travelling by Time Ring, which was restaged for director Michael Briant. Visual effects assistants Andy Lazell and Tony Harding worked on the model gantry for the Thal rocket.

Doctor Who Fan Club

Recording on Monday 10 focussed largely on Part Three, starting with the film transfer of the escape sequence, again during which shots of the model rocket were inserted. The remainder of the episode was then recorded, bar the pre-recorded scenes at Command HQ and the intended last four scenes, which showed the Kaled dome being destroyed.

One of the set visitors for the day was Keith Miller, the teenager who was then running the *Doctor Who* Fan Club; after meeting Philip Hinchcliffe in his office at Union House, Miller watched camera rehearsals in Studio 8 and then he and the producer joined Tom Baker, Elisabeth Sladen and Ian Marter for lunch at the Television Centre Restaurant. Baker in particular was keen to understand how the fan club membership could be increased.

Visual effects provided the 'giant clam' creatures in the cave set. The two other existing 1960s Dalek casings were now used. An electric teddy cart moved the 'distrionic explosive' about on the rocket silo set, now rebuilt from Ealing. One Thal Dome corridor set was built with a raised floor to permit Baker and Marter to



emerge from a 'manhole cover' set within it, and the launch room in the Thal Dome had a large blue CSO screen on one wall. A recording pause was scheduled for after the scene in which the Doctor and Harry attacked two Thal guards (stuntmen Dinny Powell and Jim Dowdall) so that Baker and Marter could don Thal uniforms. For the shots showing the Doctor writhing on the electrified fence, blue crackles of energy from a spark generator were laid over shots of the Doctor's hands. Post-recording for Part Two then took place - being the scenes in the rocket silo, and that in the ducting in which the Doctor and Harry see the 'thing' crawl past.

On the evening of Tuesday 11 February, recording commenced with the planned end of Part Three scenes set in the launch room and the bunker laboratory, running through into Part Four, which was largely taped in sequence.

The model film of the Kaled dome breaking up and burning was shown on blue CSO screens in the launch room and main lab. Silent 16mm film from NHK Japan was used for the rocket's launching after a studio camera had panned down

the model rocket to give the impression of take-off. Two early scenes in the main lab were then recorded together, allowing Baker to change out of the Thal disguise into his usual costume. It had been planned to record a special shot that would combine a model of the dome in studio with inlay of the burning dome, the Thal revellers and the Daleks, but this was abandoned as too time-consuming. The trench set was a two-level affair that allowed the Daleks to appear above the actors. Recording continued with Part Five's trench and Thal corridor scenes, yet again to save rebuilding these sets.

Rehearsals recommenced back at Acton on Thursday 13 February ahead of the third and final studio session, which was scheduled for Studio TC6 at Television Centre on Monday 24 and Tuesday 25 February. Baker felt uneasy about the scenes featuring the Doctor where the Dalek incubators were destroyed, and raised his concerns with Maloney so that the sequence could

Above:
Time to talk.

Connections: Freeze!

► The cliffhanger to Part Two, featuring Sarah's fall from the rocket gantry, was the first time *Doctor Who* had featured a freeze frame at the climactic moment of the episode.



Connections: Dating the invasion

► In his rundown of past Dalek defeats, the Doctor states that a Dalek invasion of the planet Earth takes place in the year 2000. This is likely to be a reference to the William Hartnell story *The Dalek Invasion of Earth* [1964 - see Volume 4], although it supposedly takes place in the year 2167.



Left:

Tom Baker is surrounded by the terrifying Daleks in a photocall for the serial.

be played with the correct moral tone.

During the day on Monday 24, photographs were taken of Baker and four Dalek props in the grounds of Television Centre. Because their Part Five scenes had been pre-recorded, Harriet Philpin (Bettan), Yardley, Skelton and the Dalek operators were not required in studio. Part Five was recorded only slightly out of sequence - some short scenes in the main lab were grouped

together to allow Marter time to change into the Kaled guard outfit, and two scenes in the main lab were merged to allow Sladen to change into the Thal combat gear which the Doctor inexplicably finds in a Kaled cupboard and hands over (this was to cover a flaw in the season's out-of-sequence recording; Sladen had been given combat fatigues to wear in the subsequent story, *Revenge of the Cybermen* made in November/December 1974).

Studio work concluded on Tuesday 25 February, when Part Six was recorded almost entirely in sequence. The Davros office set incorporated a yellow CSO screen that relayed images from cameras on the main lab set. The climax of the serial required the use of the four immobile, empty 'goon' Daleks constructed for *Planet*



of the Daleks for background appearances; one of the 'goon' props was used for the explosion outside the incubator room.

The Doctor managed to regain his coat from Part One before the scene outside the incubator room, and the bunker checkpoint set included three monochrome monitors to relay either graphic patterns or images from the main lab set. Davros was not shown to die; the close-up of his hand flared to a white-out. The picture went out of focus as the Doctor, Sarah and Harry departed Skaro via the Time Ring; these final scenes were again done in one take because of the tight schedule.

Following the end of recording for the current series, Elisabeth Sladen travelled to Birmingham and spent two days working for BBC Radio. On Wednesday 26 February, she recorded an edition of Radio 4's *Morning Story* entitled *The Package Deal*, and followed this the next day with another edition entitled *A High Standard*. On the evening of Thursday 27, she also recorded an appearance on Radio 4's *Wogan's World* magazine programme as one of the guests of Terry Wogan. ■

PRODUCTION

Mon 6 - Fri 10 Jan 75 Betchworth Quarry, Betchworth, Surrey (Wastelands)
Mon 13 - Tue 14 Jan 75 Ealing Film Studios Stage 2: Rocket Silo
Thu 16 Jan 75 Bura & Hardwick, North London: Model filming
Mon 27 Jan 75 Television Centre

Studio 1: Part One; Command HQ for Part Three
Tue 28 Jan 75 Television Centre Studio 1: Part Two; Kaled Corridor and Detention Room for Part Four
Mon 10 Feb 75 Television Centre Studio 8: Part Three; Rocket Silo and Section of Duct for Part Two

Tue 11 Feb 75 Television Centre Studio 8: Part Four; Launch Room and Main Lab for Part Three; Trench and Thal Corridor for Part Five
Mon 24 Feb 75 Television Centre Studio 6: Part Five
Tue 25 Feb 75 Television Centre Studio 6: Part Six

Post-production

E diting commenced while the serial was still in production; Part One was edited on Wednesday 29 January, Part Two on Wednesday 12 February, Part Three on Friday 28 February, Part Four on Monday 3 March, and Parts Five and Six on Tuesday 4, Sunday 9 and Friday 14 March 1975. First edits of all the episodes were shown.

In editing, a scene set at Command HQ was deleted from Part One: as Nyder studied the Doctor's belongings, Ravon reported that the escapees had been recaptured. Nyder reprimanded him for the escape, commenting that Ravon was equally inefficient at keeping the map up to date – the latest Thal offensive had taken a thousand yards in Section 17. Part Two had no reprise from Part One, and scenes showing the Kaled guard recovering were reordered. Part Four was found to

run short, and so the intended climax to Part Three (Davros' "the ultimate conqueror of the universe, the Dalek!") was moved forward into Part Four, thus giving Part Three a new cliffhanger. Likewise, Part Six ran short, so it gained material from Part Five. The CSO shot of the travellers with the Time Ring was edited in at the end; the Doctor's distorted voice echoed over this.

Dudley Simpson composed *Genesis of the Daleks'* 46-minute incidental music score, with recording taking place at Lime Grove Studios very close to editing and transmission. Tuesday 4 March saw the recording of Part One's score, Part Two on Tuesday 11 March, and Parts Three and Four on Wednesday 12 March. Wednesday 26 March saw Part Four music recorded in a session originally planned for Part Five, which was rescheduled for Tuesday 1 April, with Part Six music completed on Wednesday 2 April. ■

Below:
"Has anybody done a risk assessment?"



Publicity

▶ The *Radio Times* carried a promotional article for the new serial in its issue on Thursday 6 March. Entitled *Masters of the Mean Machines*, Anthony Haden-Guest discussed the Daleks with Terry Nation and Tom Baker. The size of this article varied from region to region, being as small as

a boxed item in some areas, while in others it was a full one-or two-page feature. The same day at 10.45am, Elisabeth Sladen could be heard reading that day's *Morning Story*, *The Package Deal* which she had recorded at BBC Birmingham.

Right:
Photoshoot for
Radio Times.





▶ On Friday 7 March, the first of Tom Baker's regular columns appeared in the weekly tabloid newspaper *Reveille*. The day after Part One was broadcast, Elisabeth Sladen's contribution to *Wogan's World* was aired at 6.15pm; this was then repeated at 11.15am on Thursday 13 March.

▶ A series of *Doctor Who* monsters made by a keen 16-year-old model-maker and a clip from *Death to the Daleks* appeared on *Blue Peter* on Thursday 20 March. Tom Baker was heard being interviewed on BBC Radio Newcastle on Saturday 29 March.

▶ The serial was selected as a 1975 Christmas compilation for broadcast on Saturday 27 December; its *Radio Times* listing had a piece of artwork by Frank Bellamy showing the Doctor, Davros and the Daleks. This repeat was further promoted by a special live item included on *Pete Murray's Open House* and broadcast on Radio 2 from 9.05am on the morning of Christmas

Eve. Tom Baker appeared in character as the Doctor when the TARDIS arrived in the Radio 2 studio, having travelled from the distant planet Thus with his alien friend This (a series of special effects prepared during November 1975 by Dick Mills of the BBC Radiophonic Workshop).

Above: Frank Bellamy's *Radio Times* illustration to accompany the omnibus repeat of *Genesis of the Daleks*.



Left: The *Radio Times* feature to accompany the first showing of the story.

Broadcast

- ▶ Viewing figures and appreciation scores for *Genesis of the Daleks* were good, although the audience was down slightly on both *The Ark in Space* and *The Sontaran Experiment* [both 1975 – see Volume 22].
- ▶ Press reaction was variable: on Monday 10 March, the *Daily Mail*'s Shaun Usher commented on how reassuring the return of the Daleks was, but most remarks concerned the serial's alleged graphic violence. Mary Whitehouse, of the National Viewers' and Listeners' Association, complained about the opening slow-motion massacre: when speaking to Robert Hardcastle on Radio 4 sometime later, Nation agreed that these "elements of visual brutality" now made the programme unsuitable for his two children (although he greatly admired David Maloney's direction).
- ▶ By Thursday 27 March, Whitehouse had declared that "*Doctor Who* has turned into tea-time brutality for tots" following complaints received by the National Viewers' and Listeners' Association regarding the last two episodes; condemning the images of poison gas, Nazi stormtroopers and genetic experiments, she insisted to Lord Annan, then chairman of a committee on the future of broadcasting, that the programme should not be shown before 9pm. This was reported in papers such as the *Daily Mirror* (*Curb Dr Who – Mary*). On

Monday 31 March, Patrick Stoddard of the *Evening News* printed an interview with Elisabeth Sladen who commented of Sarah: "The way the character was written originally gave her little to do and I wanted her to be more involved." The actress dismissed Mary Whitehouse's worries as "nonsense", noting that she had never seen any letters of complaint from children.

- ▶ A few weeks later, in the letters pages of *Radio Times* for Saturday 29 March to Friday 4 April, Alison Duddington described Part One as "brutal, violent and revolting"; Hinchcliffe replied that it was up to parents to dictate children's viewing, and he only included violence which children could not copy.
- ▶ An Audience Research Report on Part Six gave the views of 228 panel members. Many adults had followed the serial with their children and found it a "satisfactory ending", while opinion on Tom Baker's Doctor was divided between those who found him

Right:
Tom Baker's
Doctor – stupid
or eccentric?



“stupid rather than eccentric” and those who liked his “slightly dotty” interpretation. The children had been enthralled, and the make-up for Davros was commended.

- ▶ *Genesis of the Daleks* was sold abroad as part of a package of the first Tom Baker series. It was shown in the United Arab Emirates in 1976, followed by Australia in March 1977 where it was classified with a “G” rating and shown uncut. North America broadcast the serial in 1978, along with Hong Kong, Gibraltar and Canada. Other countries broadcasting the serial in the late 1970s/early 1980s included Nigeria, Chile, Mexico, Costa Rica, Nicaragua and Brazil. It was often shown out of sequence following *Revenge of the Cybermen* as some stations broadcast the serials in production order. An uncut version was sold to North America in the 1980s by Lionheart, where it was also syndicated as a TV movie. In France, a compilation was initially purchased before it was finally shown by TF1 in 1988 as *La Genèse des Daleks*.
- ▶ Six gaps in the BBC’s summer 1982 schedules were filled by *Doctor Who and the Monsters*, a series of repeats. To represent ‘The Daleks’ (as the serial was subtitled in *Radio Times*), then producer John Nathan-Turner selected *Genesis of the Daleks* and veteran BBC director David Sullivan Proudfoot started to edit the serial into two compilations; Sullivan Proudfoot’s edits were made on Saturday 10 July, but the final edits were made on Wednesday 28 by Nathan-Turner. Viewing figures were

low – due to both summer weather and competition from *Coronation Street*, sitcom *AJ Wentworth*, *BA* and *World in Action* – but audience appreciation remained high.

- ▶ The serial was later sold to Super Channel which ran it several times from May 1987 and July 1988, including a Christmas Day compilation in 1987 that used the Sylvester McCoy opening titles with Baker’s face added, and a new closing credit sequence with Keff McCulloch’s version of the theme. The channel also transmitted the serial as a three-part story in 1989.
- ▶ *Genesis of the Daleks* received a fourth BBC transmission in January and February 1993 when it was selected by John Whiston’s Archive Television Unit to represent the Tom Baker era of the show in a season of BBC2 repeats to mark the series’ 30th anniversary. UK Gold broadcast both episodic and compilation versions from December 1993.
- ▶ BBC Prime repeated the serial in August/September 1997. *Genesis of the Daleks* was screened by BBC Choice as part of *The Take: 35 Years of Doctor Who* from Sunday 22 to Friday 27



November 1998, with repeats in December 1998 and July 1999.

▶ After low viewing figures for two Jon Pertwee serials (*Spearhead from Space* and *Doctor Who and the Silurians* [both 1970 – see Volume 15]) screened on BBC2 in late 1999, the schedulers decided to screen a Tom Baker Dalek serial to draw in more viewers and chose *Genesis of the Daleks*.

With competition from evening news programmes and *The Priory* on Channel 4, the serial got very low viewing figures and resulted in *Doctor Who* being removed from the schedules. The BBC retains D3 copies of the original two-inch videotapes.

▶ *Genesis of the Daleks* was shown several times by Horror Channel from May 2014.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
Part One	Saturday 8 March 1975	5.30pm-5.55pm	BBC1	24'30"	10.7M (23rd)	-
Part Two	Saturday 15 March 1975	5.30pm-5.55pm	BBC1	24'51"	10.5M (15th)	57
Part Three	Saturday 22 March 1975	5.30pm-5.55pm	BBC1	22'38"	8.5M (42nd)	-
Part Four	Saturday 29 March 1975	5.30pm-5.55pm	BBC1	23'38"	8.8M (36th)	58
Part Five	Saturday 5 April 1975	5.30pm-5.55pm	BBC1	23'27"	9.8M (30th)	57
Part Six	Saturday 12 April 1975	5.30pm-5.55pm	BBC1	23'30"	9.1M (26th)	56
REPEATS						
Omnibus	Saturday 27 December 1975	3.00pm-4.25pm	BBC1	85'53"	7.6M (56th)	-
Part One ¹	Monday 26 July 1982	7.25-8.10pm	BBC1	45'05"	4.9M (76th)	66
Part Two ¹	Monday 2 August 1982	7.25pm-8.10pm	BBC1	44'54"	5.0M (69th)	68
Part One	Friday 8 January 1993	7.15pm-7.40pm	BBC2	24'30"	2.0M (22nd) ²	-
Part Two	Friday 15 January 1993	7.15pm-7.40pm	BBC2	24'51"	2.2M (25th) ²	-
Part Three	Friday 22 January 1993	7.15pm-7.40pm	BBC2	22'38"	2.3M (25th) ²	-
Part Four	Friday 29 January 1993	7.15pm-7.40pm	BBC2	23'38"	2.1M (30th) ²	-
Part Five	Friday 5 February 1993	7.15pm-7.40pm	BBC2	23'27"	2.3M (28th) ²	-
Part Six	Friday 12 February 1993	7.15pm-7.40pm	BBC2	23'30"	2.3M (NK)	-
Part One	Tuesday 1 February 2000	6.00pm-6.25pm	BBC2	24'30"	-	-
Part Two	Tuesday 8 February 2000	6.00pm-6.25pm	BBC2	24'51"	-	-
Part Three	Tuesday 8 February 2000	6.25pm-6.50pm	BBC2	22'38"	-	-
Part Four	Tuesday 15 February 2000	6.00pm-6.25pm	BBC2	23'38"	-	-
Part Five	Tuesday 22 February 2000	6.00pm-6.25pm	BBC2	23'27"	-	-
Part Six	Tuesday 29 February 2000	6.00pm-6.25pm	BBC2	23'30"	-	-

¹Compilations broadcast under the title *Doctor Who and the Monsters: The Daleks*.

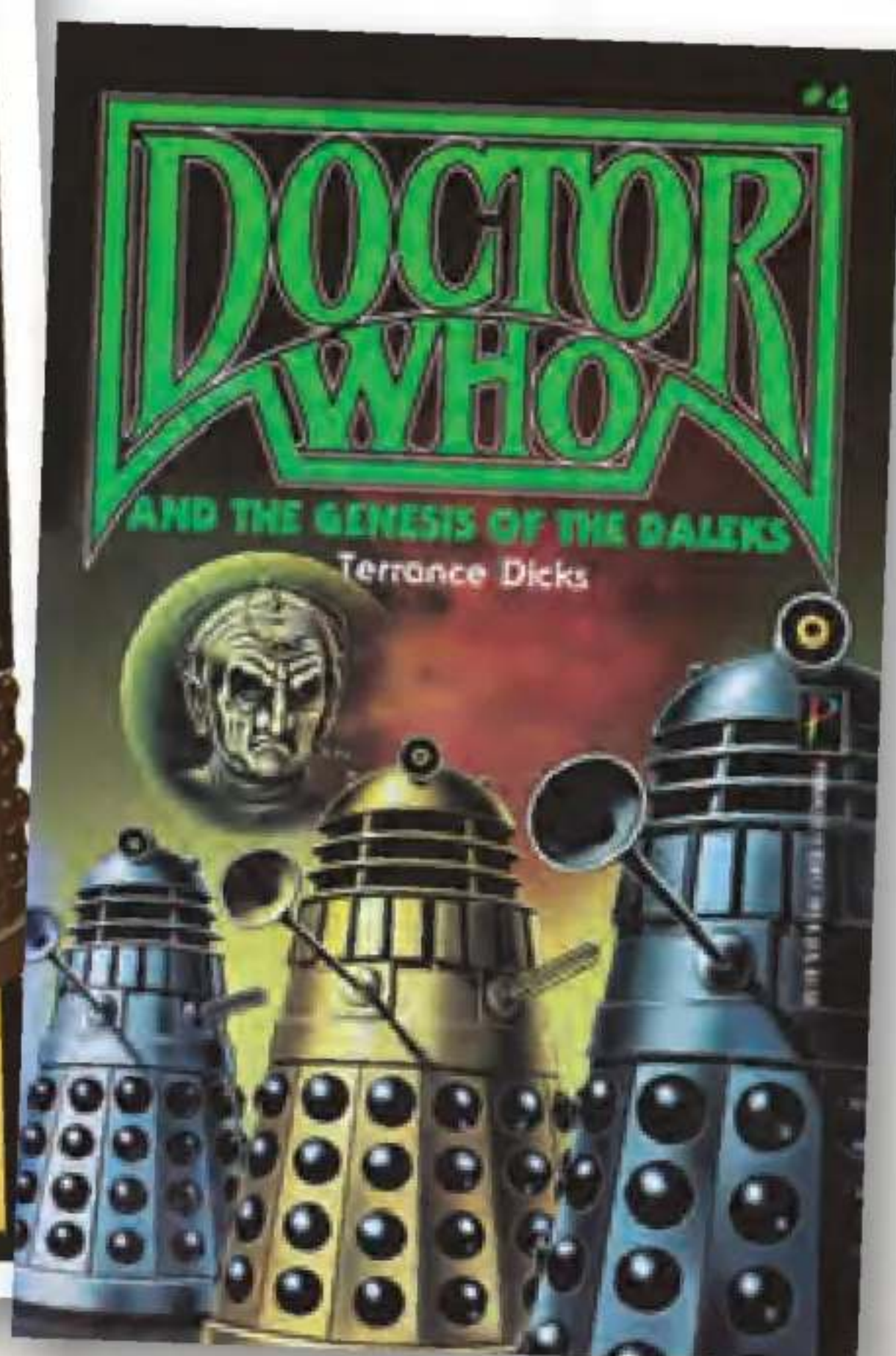
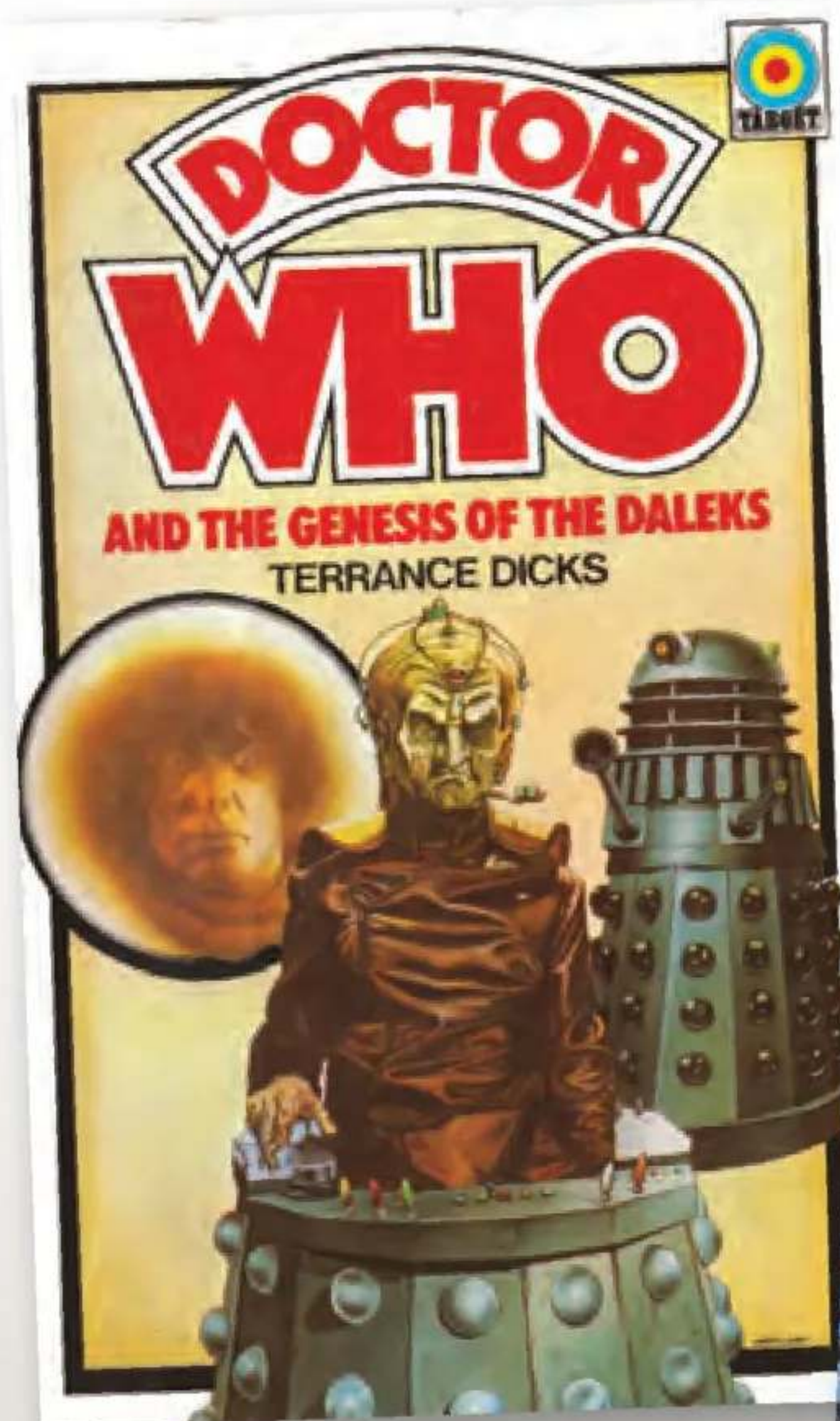
²Chart positions for BBC2 only.

Merchandise

Terrance Dicks novelised Nation's story as *Doctor Who and the Genesis of the Daleks*; it was originally published in July 1976 in both Target paperback and Allan Wingate hardback.

Chris Achilleos' cover art was included in his *Doctor Who Art Portfolio* published by Titan Books in May 1986. The paperback was re-issued, with a slightly amended cover, in August 1978. An abridged, illustrated version appeared in the *Doctor Who and the Daleks Omnibus* from Artus Publishing in September 1976, and an American edition, with a cover by David Mann, was published by Pinnacle Books in May 1979; in September 1991, with a new Alister Pearson cover, it was reprinted by Target as *Doctor Who – Genesis of the Daleks*. In April 2016, the novel was reissued in paperback with the original Chris Achilleos cover art by BBC Books.

Terry Molloy recorded Terrance Dicks' adaptation for the Royal National Institute for the Blind and this was released in July 2012.

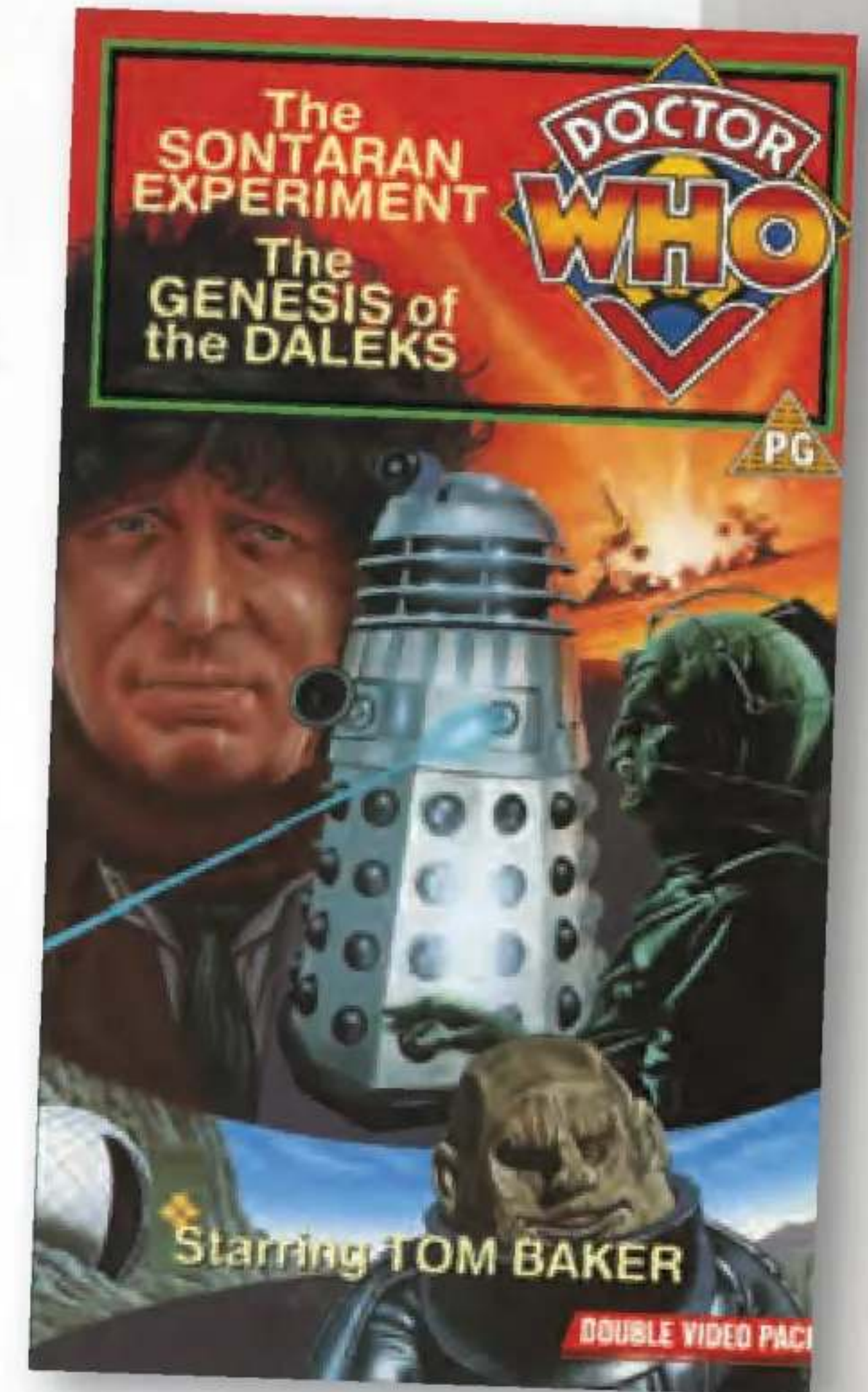


Genesis of the Daleks was among the five scripts from the 1974/5 series that were published by BBC Worldwide as *Doctor Who: The Scripts: Tom Baker 1974/5* and included annotations highlighting differences between the early draft scripts and the broadcast version of the story.

Genesis of the Daleks was released on a double-tape BBC Video in October 1991 which also included the two-part story *The Sontaran Experiment*. The serial was included as part of the *Davros* video box set in September 2001, only available from WH Smith stores. *Genesis of the Daleks* was released on DVD by 2|entertain in April 2006. This two-disc set contained the following extras:

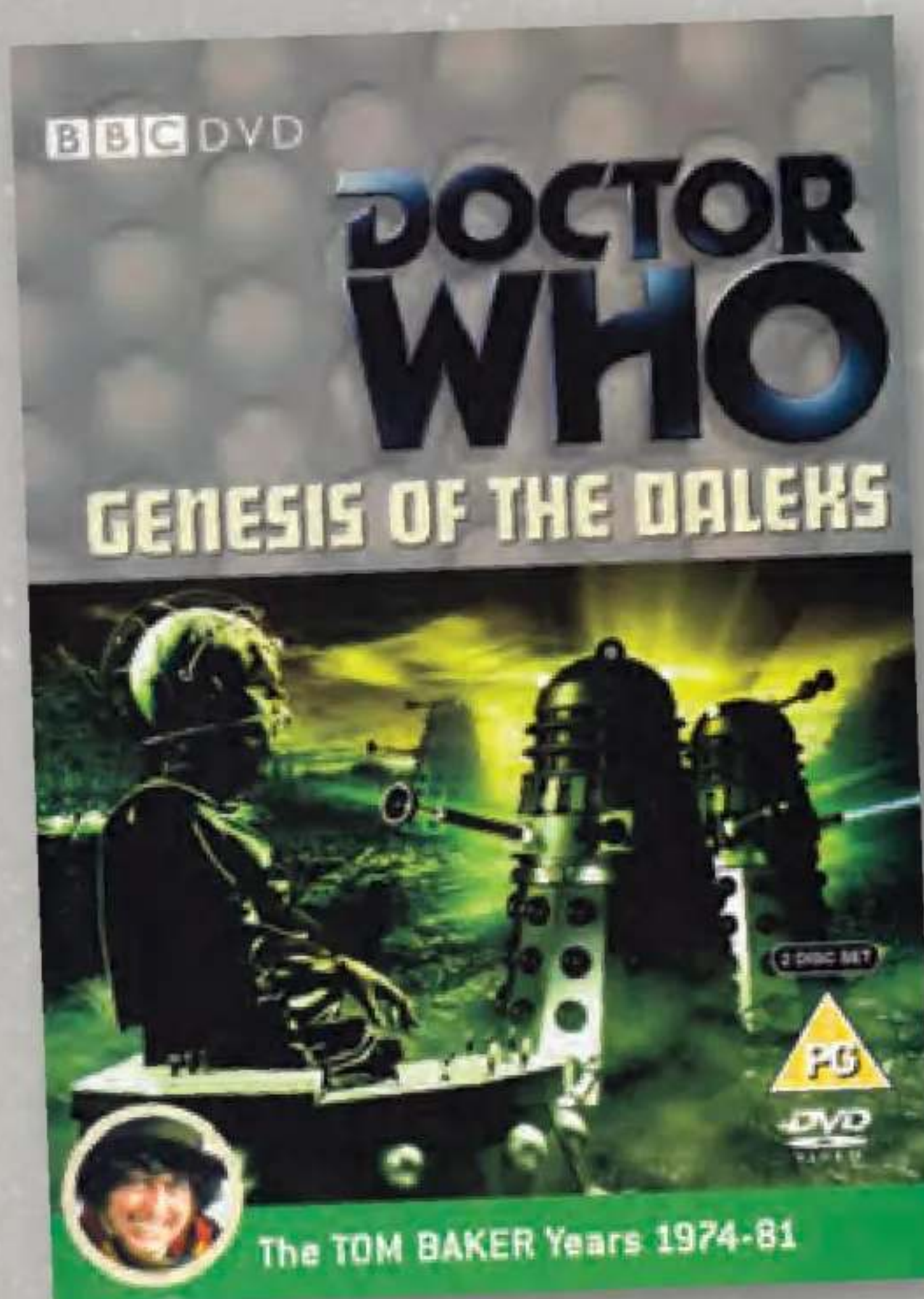
- ▶ **Commentary** by Tom Baker, Elisabeth Sladen, Peter Miles and David Maloney
- ▶ **Genesis of a Classic** - making of documentary
- ▶ **The Dalek Tapes** - history of the Daleks
- ▶ **Continuity announcements**
- ▶ **Blue Peter** - from 20 March 1975
- ▶ **Radio Times billings** in Adobe PDF format
- ▶ **Doctor Who Annual 1976** PDFs
- ▶ **Photo gallery**
- ▶ **Production subtitles**

This was then re-released in July 2007 with a promotional outer cardboard sleeve. *Genesis of the Daleks* was released as part of *The Dalek Collection* DVD box set in January 2007. The set came in a black rubber case and was exclusive to *Amazon.co.uk*. Then in November 2007 the serial was part of *The Complete Davros Collection* DVD box set. Only 10,000 individually numbered box sets were issued. In July 2013, 2|entertain



Above: Video release of the story, together with *The Sontaran Experiment*; cover illustration by Andrew Skilleter.

Left: UK novelisation cover by Chris Achilleos, and the USA edition with its David Mann cover.



Above:
DVD cover for
the story.

released *The Fourth Doctor Time Capsule*, a limited-edition deluxe Tom Baker-themed DVD box set. Limited to 5,000 copies, it included *Genesis of the Daleks* and contained exclusive content and memorabilia beautifully packaged in an individually numbered bespoke Time Capsule. It included exclusive contributions from Tom Baker himself and an exclusive action figure as well

as extras including:

- **An Interview with the Time Lord** - a newly commissioned interview with Tom Baker
- **Fourth Doctor sonic screwdriver**
- **Genesis of the Daleks** - an audio version of the classic Dalek 'origin' story
- **Tomb of Valdemar** - a novel by Simon Messingham, set during the Doctor's search for the Key to Time
- **Art cards** - featuring all the Fourth Doctor's companions
- **A letter from Tom Baker**

In March 2010, the serial featured in GE Fabbri's *Doctor Who - DVD Files* issue 31. In September 2013 the serial was also included on the *The Monster Collection: Davros* DVD box set from 2|entertain and then the *An Introduction to the Fourth Doctor* set in November 2015, exclusive to HMV.

Myth Makers: The Genesis Team was released on DVD in March 2006 by Reeltime Pictures. The DVD consisted of an interview from the Panopticon 9 convention with Peter Miles.

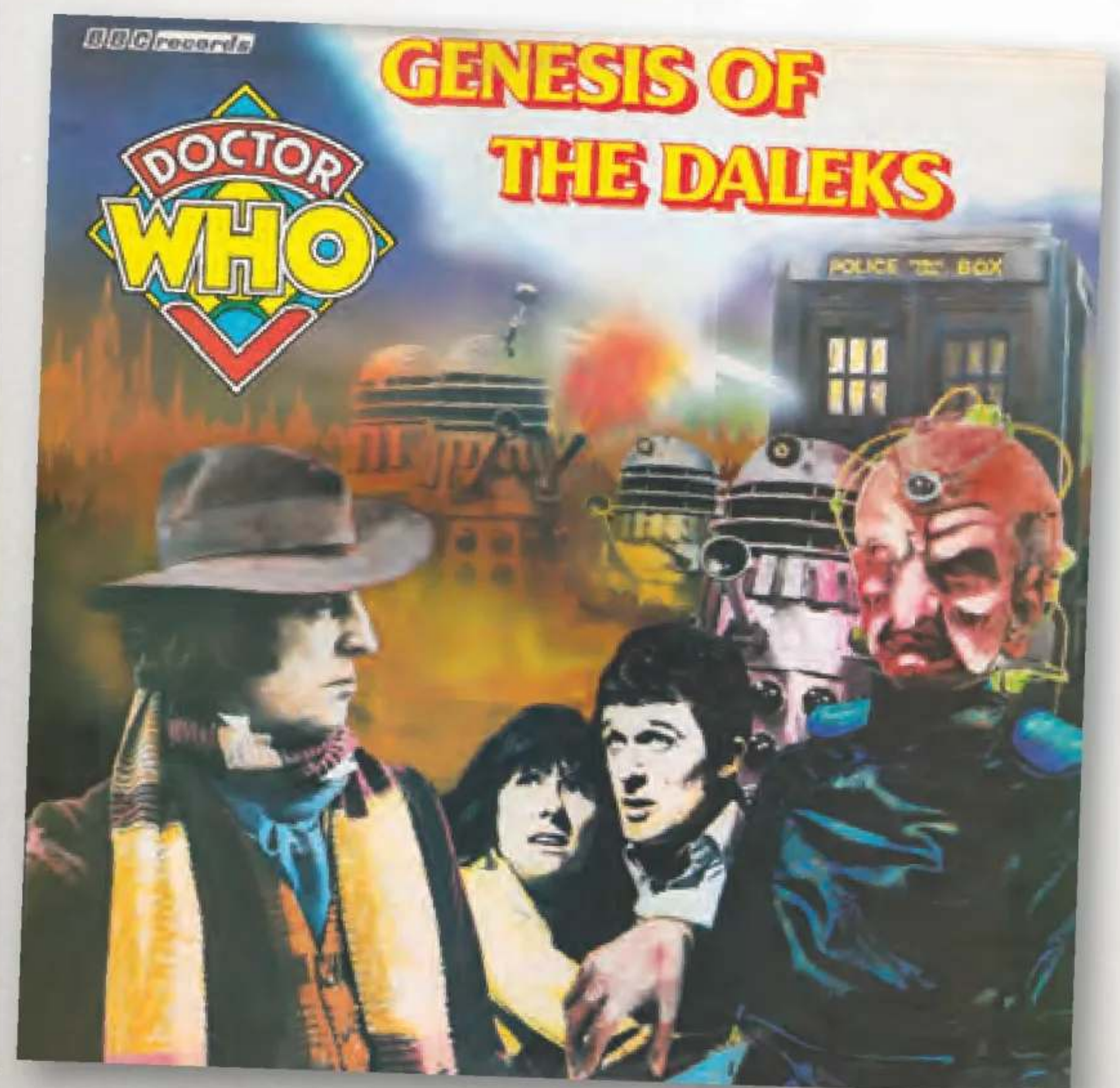
Sound effects which featured in *Genesis of the Daleks* were included on the *Doctor Who Sound Effects* LP/cassette from BBC Records in May 1978.

An abridged version of the soundtrack to *Genesis of the Daleks*, with linking narration from Tom Baker (recorded in a fifth floor

studio at Broadcasting House in London between 10.15am and 1pm on Wednesday 6 June 1979), was released on LP and cassette by BBC Records in October 1979. A cassette release of the 1985 radio adventure *Slipback* along with a reissue of the *Genesis of the Daleks* narrated soundtrack came in November 1988. This soundtrack was reissued by BBC Worldwide in July 2001 as *Doctor Who: Genesis of the Daleks/Exploration Earth* and was a slightly revised and expanded version to the previous LP and cassette releases; this edition was also a free give-away with *The Daily Telegraph* on Thursday 29 April 2010. The original LP version was reissued again on CD as *Genesis of the Daleks (Vintage Beeb)* by AudioGO in February 2011. On Saturday 16 April 2016, Demon Records reissued the LP in 'TARDIS Blue' vinyl for Record Store Day.

Musical suites from the serial were included on Silva Screen's CD *Pyramids of Mars: Doctor Who Music by Dudley Simpson* in September 1993, the tracks arranged and performed by composer Heathcliff Blair. In April 2010, *The Daily Telegraph* newspaper gave away a series of *Doctor Who* audio adventures, including a voucher to obtain

Right:
1979's
soundtrack
release of
*Genesis of
the Daleks*,
narrated by
Tom Baker.



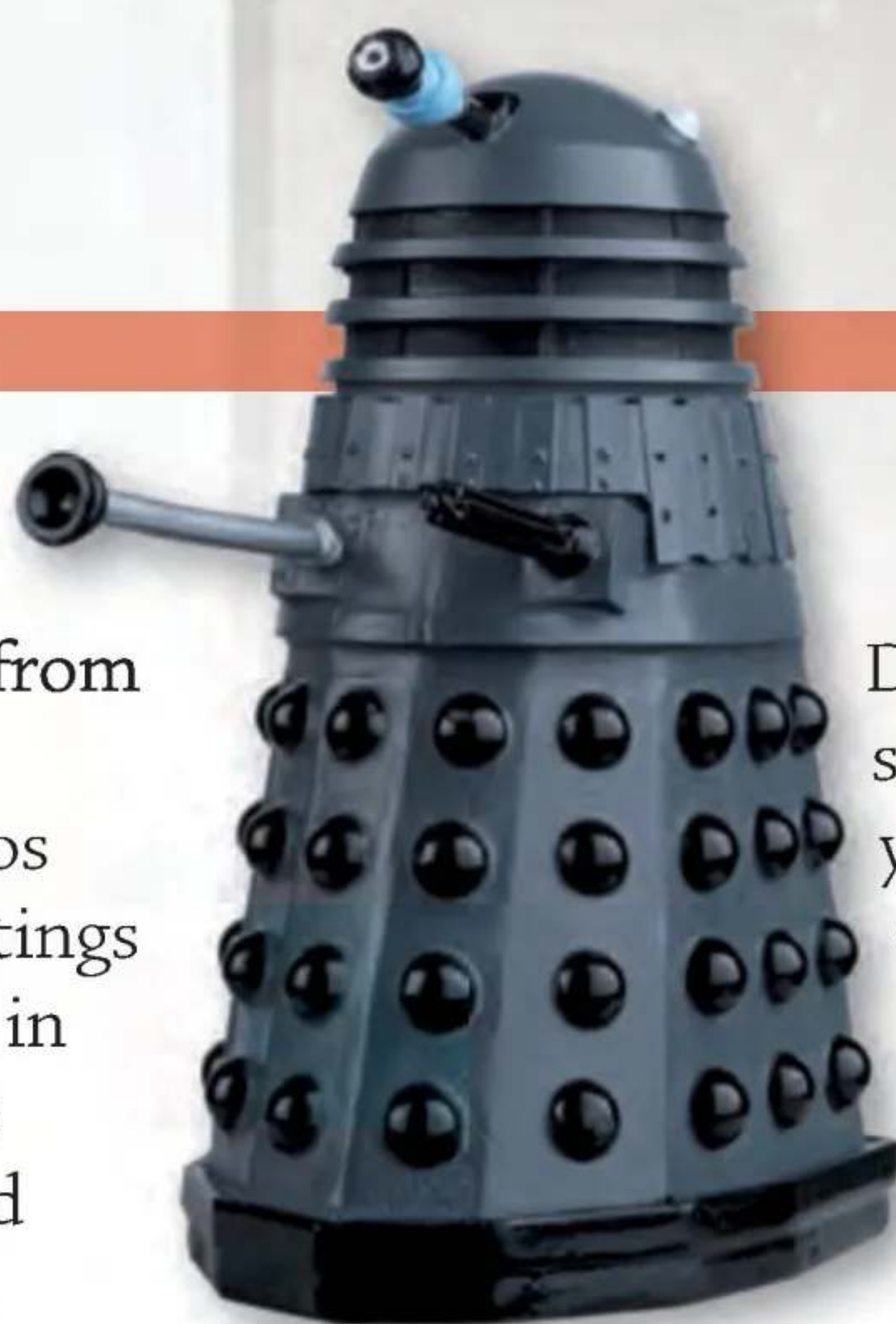
the *Genesis of the Daleks* CD from WH Smith.

Metal miniatures of Davros were issued by Fine Art Castings in 1984, Citadel Miniatures in 1985, Harlequin Miniatures in 1998, Alector in 2001 and Media Collectables in 2002. In 2013, Titan Merchandise debuted its first limited-edition, high-quality *Doctor Who* Masterpiece Collection Dalek range. It was an 8" statue of a Dalek from *Genesis of the Daleks*.

Sevans Models released a plastic model kit of Davros in 1989.

Two-armed Davros

In April 1990, a two-handed action figure of Davros was initially issued in very small numbers (under 500) by Dapol, but this was hastily withdrawn when the mistake was realised and a one-armed figure was released in its place in May of that year. A box set of die-cast Fourth Doctor and Davros figurines was produced by Corgi Classics in December 2003, followed by a Davros and Daleks set in November 2006. Product Enterprise produced a remote controlled talking Davros in September 2005. A dark grey Dalek with black spots was one of the designs for the 12" remote control Daleks manufactured by Product Enterprise in November 2005. A Dalek from *Genesis of the Daleks* was included in Character Options' 5" Classic Dalek action figure set in July 2008. Underground Toys produced 5" Dalek sets of the Fourth Doctor with a Dalek from *Genesis of the Daleks*, exclusive to Toys R Us in June 2013. The action figures came with a detachable



Dalek exterminator gun and sonic screwdriver. Later that year, Character Options issued *Genesis of the Daleks* sound FX and speech Dalek figures, then in 2014 they issued 3.75" Wave 3 classic Dalek figures. A *Genesis of the Daleks* Dalek was part of Eaglemoss' *Doctor Who* Figurine Collection issue 39 in December 2015.

A latex mask of Davros from *Genesis of the Daleks* was produced by Head-Up Display in 1999, priced £55.99. Prop replicas of Davros' head were constructed by MFX Warehouse in January 2009. Nineteen of the urethane resin, aluminium and steel head braces were sold in total, costing £395 each. Prop replicas of a Dalek from *Genesis of the Daleks* were constructed by This Planet Earth in 2011. A full-size replica cost £2,995.

Banzai produced a black T-shirt featuring a black and white print design of Davros with colour artwork of Daleks in 1991 (some of the artwork was taken from issues 191 and 192 of *Doctor Who Magazine*). A black Dalek bag displaying a quote from *Genesis of the Daleks* was available from Half Moon Bay in February 2011. Davros enamel badges were also available in 2011. A *Genesis of the Daleks* T-shirt was available from Tone Cartoons in 2013.

Davros cookie jars were available from Cards Inc in May 2005. The jars were limited to 3,000 units. Davros bobble heads were available from Bif Bang Pow! in March 2013. ■

Left: The Eaglemoss Figurine Collection Dalek.



Above: Dapol's single-armed Davros.



Left: Weetabix card featuring Davros from 1977.

Cast and credits

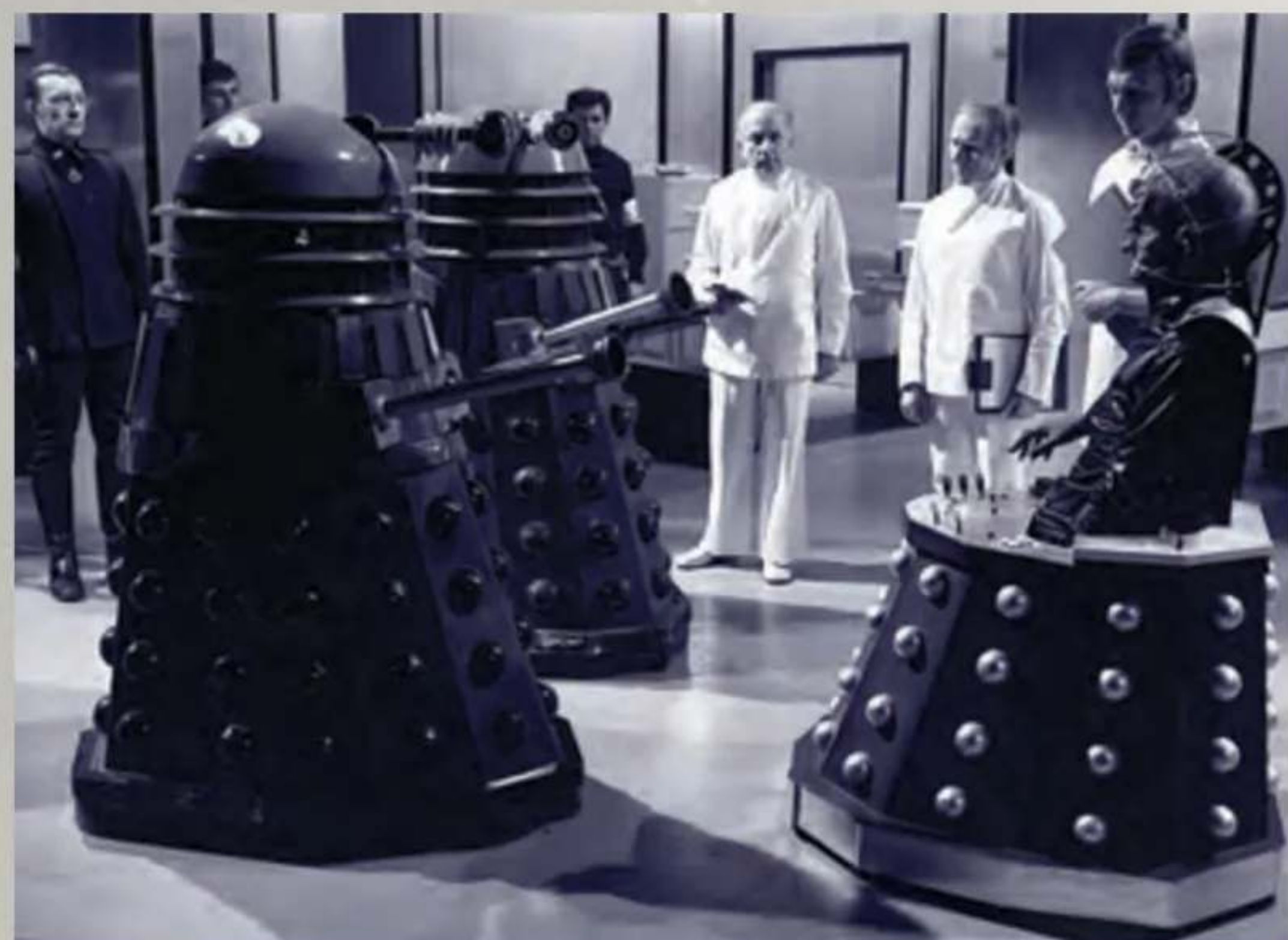
CAST

Tom Baker..... Doctor Who
Elisabeth Sladen..... Sarah Jane Smith
Ian Marter..... Harry Sullivan

with

Michael Wisher..... Davros
Peter Miles..... Nyder
Dennis Chinnery..... Charman [1-2,4-6]
Steven Yardley..... Sevrin [2-6]
James Garbutt..... Ronson [2-4]
Guy Siner..... Ravon [1,3]
John Franklyn-Robbins..... Time Lord [1]
Richard Reeves..... Kaled Leader [1-3]
Drew Wood..... Tane [2]
Jeremy Chandler..... Gerrill [2]
Pat Gorman..... Thal Soldier [2]
Tom Georgeson..... Kavell [3-5]
Ivor Roberts..... Mogran [3]
Harriet Philpin..... Bettan [4-6]
Michael Lynch..... Thal Politician [3-4]
Hilary Minster..... Thal Soldier [3]
Max Faulkner..... Thal Guard [3]
Peter Mantle..... Kaled Guard [5]
Andrew Johns..... Kravos [6]
John Gleeson..... Thal Soldier [6]
John Scott Martin..... Dalek Operator
Cy Town, Keith Ashley..... Dalek Operators [3-6]
Roy Skelton..... Dalek Voice [3-6]

Right:
 "You must
 show no
 mercy."



UNCREDITED

David Billa, David Cleeve, Tim Blackstone, Julian Hudson..... Soldiers
Terry Walsh, Alan Chuntz..... Stuntmen/Soldiers
Peter Duke..... Dead Soldier
Michael Crane, John Sowerbutt..... Mutos
Tony O'Keefe, Steven Butler, Michael Bunker..... Kaleds
Paul Burton..... Kaled Boy
Dougal Rossiter, Julian Peters, Kirk Klugston..... Thals
Terry Walsh..... Stuntman/Thal Soldier
Alan Chuntz..... Stuntman/Kaled Soldier
Peter Kodak, Giles Melville..... Kaled Soldiers
Barry Somerford, Bob Watson..... Elite Guards
John Delieu, James Muir..... Mutos
Peter Kodak, Giles Melville..... Elite Guards
Richard Orme, Harry Van Engel, Charles Rayford, Pat Travis, William Ashley, John Timberlake..... Scientists [inc Fenatin]
Michael Wisher..... Dalek Voice
Stephen Calcutt..... Muto
Ken Tracey..... Kaled Prisoner
David Cleeve, Patrick Scoular..... Thal Guards
John Dunn Teddy..... Driver Guard
David Billa, Tim Blackstone, David Cleeve..... Thal Soldiers
Max Faulkner..... Stuntman/Thal Soldier
Christopher Holmes..... Muto
Terry Walsh..... Stuntman/Muto
Dod Watson..... Thing
Tracey Eddon..... Stuntwoman/Double for Sarah Jane Smith
Roy Ceaser..... Elite Guard
Anthony Lang, George Romanoff, Ronald Nunnery..... Kaled Councillors
Roger Salter..... Muto
Jim Dowdall, Dinny Powell..... Stuntmen/Thal Guards
David Ray Paul, Keith Norrish..... Thal Officers

Peter Whittaker Thal Politician
John Beardmore, Eric Rayner Thal Generals
Charles Erskine Scientist
**Philip Mather, Rick Carroll, Julian Hudson,
 Ryan Craven** Thal Soldiers
Alan Chuntz, Jim Dowdall
 Stuntmen/Kaled Guards
Terry Walsh, Paddy Ryan... Stuntmen/Scientists
**Alan Charles Thomas, Mike Reynell, Tony
 Hayes** Scientists
Reg Turner Thal Guard

CREDITS

Written by Terry Nation
 Production Unit Manager: George Gallaccio
 Production Assistant: Rosemary Crowson
 Theme Music by Ron Grainer
 & BBC Radiophonic Workshop
 Title Sequence: Bernard Lodge
 Incidental Music by Dudley Simpson
 Special Sound: Dick Mills
 Visual Effects Designer: Peter Day
 Davros' Mask: John Friedlander¹
 Costume Designer: Barbara Kidd
 Make up: Sylvia James
 Studio Lighting: Duncan Brown
 Studio Sound: Tony Millier
 Film Cameraman: Elmer Cossey [1-3]
 Film Sound: Bill Meekums [1-3]
 Film Editor: Larry Toft [1-3]
 Script Editor: Robert Holmes
 Designer: David Spode
 Producer: Philip Hinchcliffe
 Directed by David Maloney
 BBC ©1975

¹ Credited on Part Six only



Profile

MICHAEL WISHER

Davros

Anthony Michael Wisner was born 19 May 1935 in Oxford, but as the son of an RAF officer had an itinerant upbringing, moving from one posting to another, and spending some of wartime with his maternal grandparents, the Wallaces, in Essex.

For his own National Service he worked in RAF air traffic control and it was here he also began amateur acting.

Demobbed from Gloucester, he travelled randomly to Bury St Edmunds, liking the sound of the name. Having a drink in a

Right and below:

Michael Wisner as Rex Farrel with Roger Delgado's Master in *Terror of the Autons*, and as Kalik in *Carnival of Monsters*.



pub, he discovered auditions for the local Amateur Operatic and Dramatic Society being held in a back room. Gaining a place, he decided to stay in the town and worked as an engineering draughtsman for two years.

His landlady was also in the operatic society and secretly sent a grant application to RADA on his behalf. He duly passed the resulting audition.

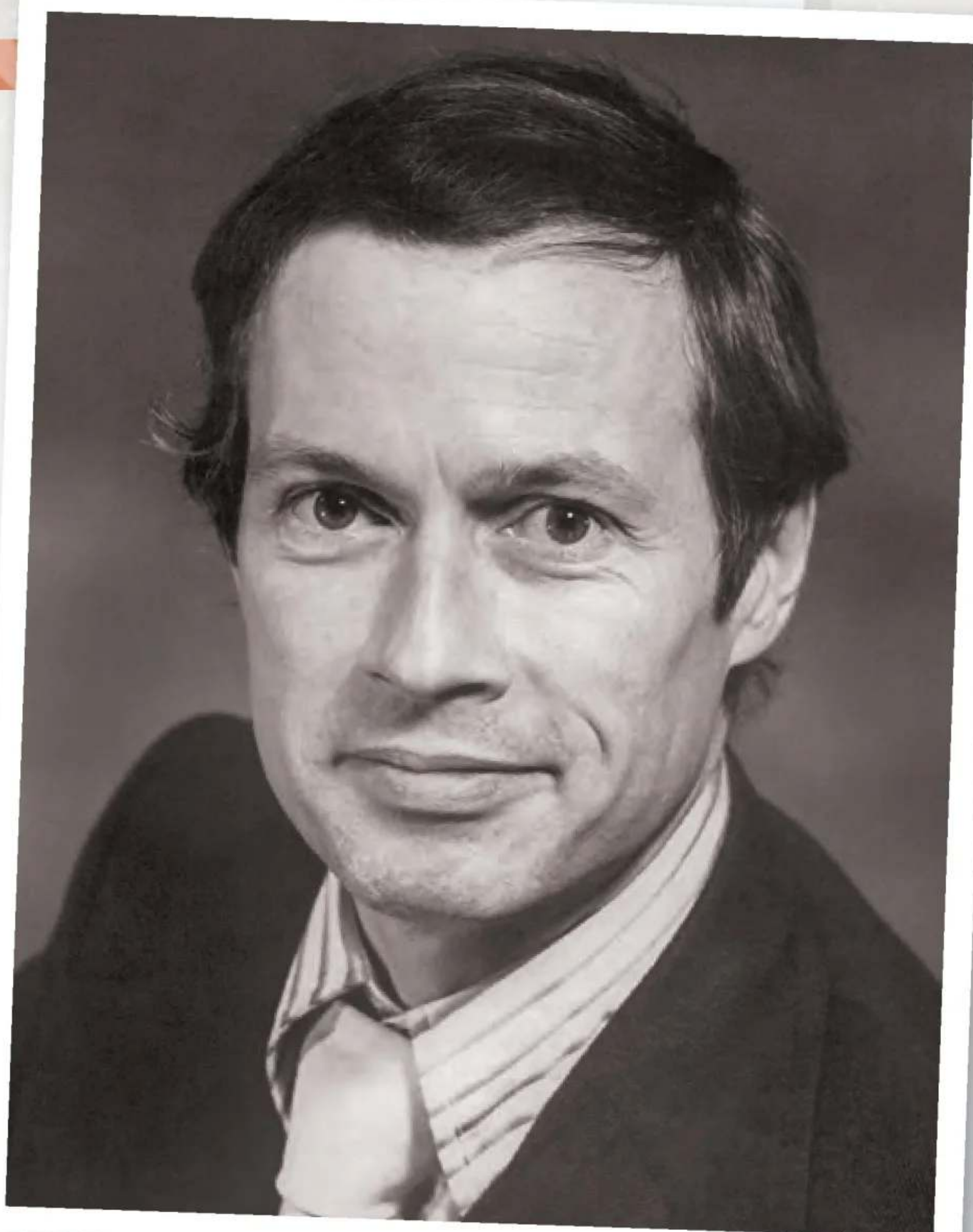
Graduating in July 1959, he appeared in London shows *Roar Like a Dove* (1960, Golders Green Hippodrome) and *Under Milk Wood* (1961, Lyric Hammersmith), with rep stints at Bromley and the Belgrade, Coventry. At Coventry he appeared in *Macbeth* (1961) and befriended fellow player Barry Letts.

Performing at the Opera House in Scarborough, in *Ma's Bit o' Brass* and *Bed, Board and Romance* he met actress Annemarie Brench, and they married in 1962. Son Andy was born late 1967 and grew up to become a voice artist.

Further theatre work included *The Beaux Stratagem* (1967, Citizen's Theatre, Glasgow), an open-air *Cyrano de Bergerac* (1967, Regent's Park, London), *Mistress of the Inn* (1969, Swansea Grand Theatre) and villain Abanazar in panto *Aladdin* (1970/1, Queen's Theatre, Hornchurch).

He moved into television, playing a ship's radio officer in BBC Wales play *Suspense: The Uncertain Witness* shown 18 February 1963. Other 1960s TV included schools drama *Your World* (1963), *No Hiding Place* (1963), *Z Cars* (1963 and 1968), *R3* (1965) and *The Newcomers* (1968). A regular role came as local bobby PC Cullis in junior newspaper serial *Adventure Weekly* (1969), directed by Barry Letts.

Wisher's first *Doctor Who* contribution had been uncredited voice work on the last two episodes of *The Seeds of Death* [1969 – see Volume 14]. Its director, Michael Ferguson



next helmed *The Ambassadors of Death* [1970 – see Volume 15] where Wisher appeared as TV reporter John Wakefield.

Wisher returned to the series as weak-willed Rex Farrel in 1971's *Terror of the Autons* [see Volume 16] and in 1973's *Carnival of Monsters* [see Volume 19] as silver-faced Kalik.

After a panicked call from Barry Letts and a brief audition over the phone, Wisher provided Dalek voices on the last episode of *Frontier in Space* and again on *Planet of the Daleks* and *Death to the Daleks*.

With the last two stories of Season 12 being shot out of sequence he next played the Vogon Magrik in *Revenge of the Cybermen* [see page 44] also providing voices for Colville and a Vogon radio operator, before taking his most famous role as Davros in *Genesis of the Daleks*.

Wisher was next visible as crewmember Morelli in *Planet of Evil* [1975 – see Volume 24] where he also provided the voice of unseen colleague, Ranjit.

Wisher never reprised Davros on TV – he was touring New Zealand when *Destiny of*

the Daleks [1979 – see Volume 30] was made and although he turned down a theatre run to appear in *Resurrection of the Daleks* [1984 – see Volume 39], it was hit by industrial action and he proved unavailable for the remount.

Much 1970s TV work came through *Doctor Who* connections; *Colditz* (1972) for Michael Ferguson, *Moonbase 3* (1973) and *The Prince and the Pauper* (1976) for Letts, and another *Z Cars* (1974) for Michael Briant.

TV in the next decade or so included the regular role of Kellett in *Airline* (1982) and parts in PD James' *Cover Her Face* (1985), as the Cheshire Cat in Barry Letts' *Alice in Wonderland* (1986), *Vanity Fair* (1987), *Tales of the Unexpected: The Dead Don't Steal* (1988), *Blind Justice* (1988), *The Bill* (1989) and *EastEnders* (1991).

He appeared in many *Doctor Who* spin-offs, beginning with a number of the fan produced Audio Visuals plays. He appeared in independent video productions *Wartime* (1987), *Summoned by Shadows* (1991), *The AirZone Solution* (1993), *Shakedown: Return of the Sontarans* (1994) and *Dalekmania* (1995). Wisher finally reprised Davros in charity stage play *The Trial of Davros* (1993), which he co-wrote.

Wisher died from a heart attack on 21 July 1995, in Dacorum, Hertfordshire, aged just 60. ■



Left:
Michael Wisher.
Photo © Andy Wisher

Left:
Wisher voiced the Cheshire Cat in Barry Letts' production of *Alice in Wonderland*.



REVENGE OF THE CYBERMEN

▶ STORY 79

Returning to Nerva Beacon, the Doctor, Sarah and Harry find the station ravaged by plague – but caused by what? The Doctor's suspicions are aroused by Vogra, a planet with a link to one of his deadliest foes. The Cybermen are coming...



Introduction

In the 1970s, when Gerry Davis adapted his early Cybermen adventures into books, he quantified their might, claiming they had the strength of 10 men. This was hinted at in their first story *The Tenth Planet* [1966 – see Volume 8] when the Doctor’s companion Ben said that they could probably pick up a man as easily as he could lift a wrench.

He also noted that they were “pretty advanced geezers”. For all their strength, it’s their intelligence – all that planning and scheming – that’s the most interesting thing about them. Physically, they’re actually quite fallible. They’re felled by radiation in *The Tenth Planet*. In *The Moonbase* [1967 – see Volume 9] we discover that their pipes and tubes are easily dissolved using a simple solvent. In *The Invasion* [1968 – see Volume 13], Tobias Vaughn devises some kind of electromagnetic signal that induces dangerous emotional impulses in their logical brains.

None of these chinks in their mighty armour would prove useful in the long

run, however. Perhaps, as suggested in 2013’s *Nightmare in Silver* [see Volume 74], they learned from their mistakes. *Revenge of the Cybermen*, however, would introduce the Cybermen’s own kryptonite – an ‘allergy’ to gold. A glamorous weakness if ever there was one. And this time it was an idea that inspired other writers when they wrangled the silver giants. At the climax of *Earthshock* [1982 – see Volume 35], the Doctor uses a gold badge to kill the Cyberleader; in *Silver Nemesis* [1988 – see Volume 45] they suffer an onslaught from gold-tipped arrows and catapulted gold coins.

Monsters that are virtually indestructible aren’t especially interesting. Instead, the Cybermen have to work hard to neutralise a threat to their continued existence. In this instance, what makes them more scary than being bulletproof or impervious to nail polish remover, is their pragmatic decision to kill everyone aboard Nerva Beacon as a mere means to an end.

The best Cybermen stories are those that explore how they’ve lost their humanity. In *Revenge*, their plans are scuppered because they don’t take into account that their human agent might betray them. Duped by his willingness to be involved in mass murder, they are unable to understand any shred of empathy he might have with the Vogans, whose planet they intend to destroy. Nor the precise extent of his greed – presumably his ally Vorus could offer him more in gold than the “great rewards” promised by the Cyberleader. Despite a ruthless and pro-active attempt to wipe out their enemies, the Cybermen’s prized lack of emotions is their undoing. ■

Right:
Cyberman
down!



'THE CYBERMEN HAVE TO
WORK HARD TO NEUTRALISE
A THREAT TO THEIR
CONTINUED EXISTENCE.'

PART ONE

The Time Ring returns the Doctor, Harry and Sarah to the Ark, at an earlier point in time to their previous visit. The TARDIS hasn't arrived yet, so they explore - and find that the space station is littered with corpses! [1]

In the control room one of the remaining crew, Warner, calls an approaching space flight to warn them that Nerva Beacon has been placed in quarantine. Commander Stevenson is determined to keep the beacon operational - its job is to warn inbound ships of Jupiter's new satellite, Voga. The other two survivors are a crewman, Lester, and a civilian 'exographer', Kellman.

Warner picks up a radio message from Voga. It is broadcast by a white-haired alien, who is shot by his fellow Vogans! His corpse is brought before Vorus, the leader of the guardians. [2] Vorus assures his aide Magrik that his plan will work.

In the control room Warner is attacked by a metal armadillo-like creature. Kellman removes the tape recording of the call from Voga. The Doctor, Harry and Sarah enter and are caught by Stevenson and Lester. [3] Kellman draws their attention to Warner, who is unconscious and infected with the plague. Harry, Sarah and Lester take Warner to the crew quarters while the Doctor examines the room. He notices the supposed 'virus' has removed a tape from the radio log.

In his cabin, Kellman contacts the Cybermen in their spaceship. [4]

The Doctor examines Warner and concludes that he has been injected with poison. He then goes to Kellman's vacated cabin and discovers his radio transmitter. But the room has been booby-trapped, and the floor is electrified! [5]

Warner dies, so Harry and Stevenson carry him into the makeshift mortuary. They leave Sarah watching a video - and then the metal armadillo-creature attacks her! [6]





PART TWO

The Doctor escapes from Kellman's room to hear Sarah's screams.

He finds her and neutralises the creature using gold dust, but Sarah has been injected with the poison. There is only one way to save her – to use the transmat to send her to Voga, removing the poison in the process. But the transmat has been sabotaged; the pentanium drive has been removed. [1]

On Voga, Vorus tells Magrik that the Cybermen are on their way, so they only have four hours to complete their sky-striker rocket. The Doctor rewires the transmat and sends Harry and Sarah to Voga. Sarah recovers and Harry is amazed to find gold scattered on the ground. They are captured by Vogan guardians. [2]

Stevenson and Lester apprehend Kellman and take him to the control room, unaware that the Cybership is rapidly approaching.

Harry and Sarah are questioned by Vorus, who demands to know how many humans are left on the beacon. He orders for them to be placed in confinement.

The Doctor uses Kellman's control device to threaten him with the metal creature, a Cybermat. [3] Kellman gives up the pentanium drive.

Harry and Sarah are locked up. Harry notices that their manacles are made of gold – a soft metal.

Vorus meets Chief Councillor Tyrum, who accuses him of being a gambler with a mad thirst for power. [4] He orders his senior militia to take control of the mines, leading to a pitched battle with Vorus' guardians. Vorus returns to the mines and orders Magrik to kill their prisoners.

Harry and Sarah manage to free themselves and flee through the mines, where they are captured by the militia. [5]

The Cybership docks with the beacon and the Doctor heads down to the airlock with Stevenson and Lester. The Cybermen stride in, blasting them to the ground! [6]

PART THREE

Harry and Sarah are brought before Tyrum to explain what they are doing on Voga.

The Cybermen intend to use the Doctor, Stevenson and Lester to carry Cyberbombs into the heart of Voga. Once it is destroyed there will be a second Cyber campaign. [1]

Tyrum orders a ceasefire and sets off for the mines with Harry and Sarah to speak to Vorus. Kellman insists on going down to Voga to make sure nothing goes wrong with the transmat. When he arrives, he is captured by the militia.

The Doctor, Stevenson and Lester are transmatted down to Voga with bombs strapped to their backs. If they try to remove them or deviate from the planned course then the bombs will explode. [2]

Kellman is questioned by Tyrum and he explains that Vorus has set a trap for the Cybermen. [3] Tyrum, Kellman and

Harry try to enter the guild room of the guardians while Sarah heads to the transmat, intending to find the Doctor and warn him about the rocket.

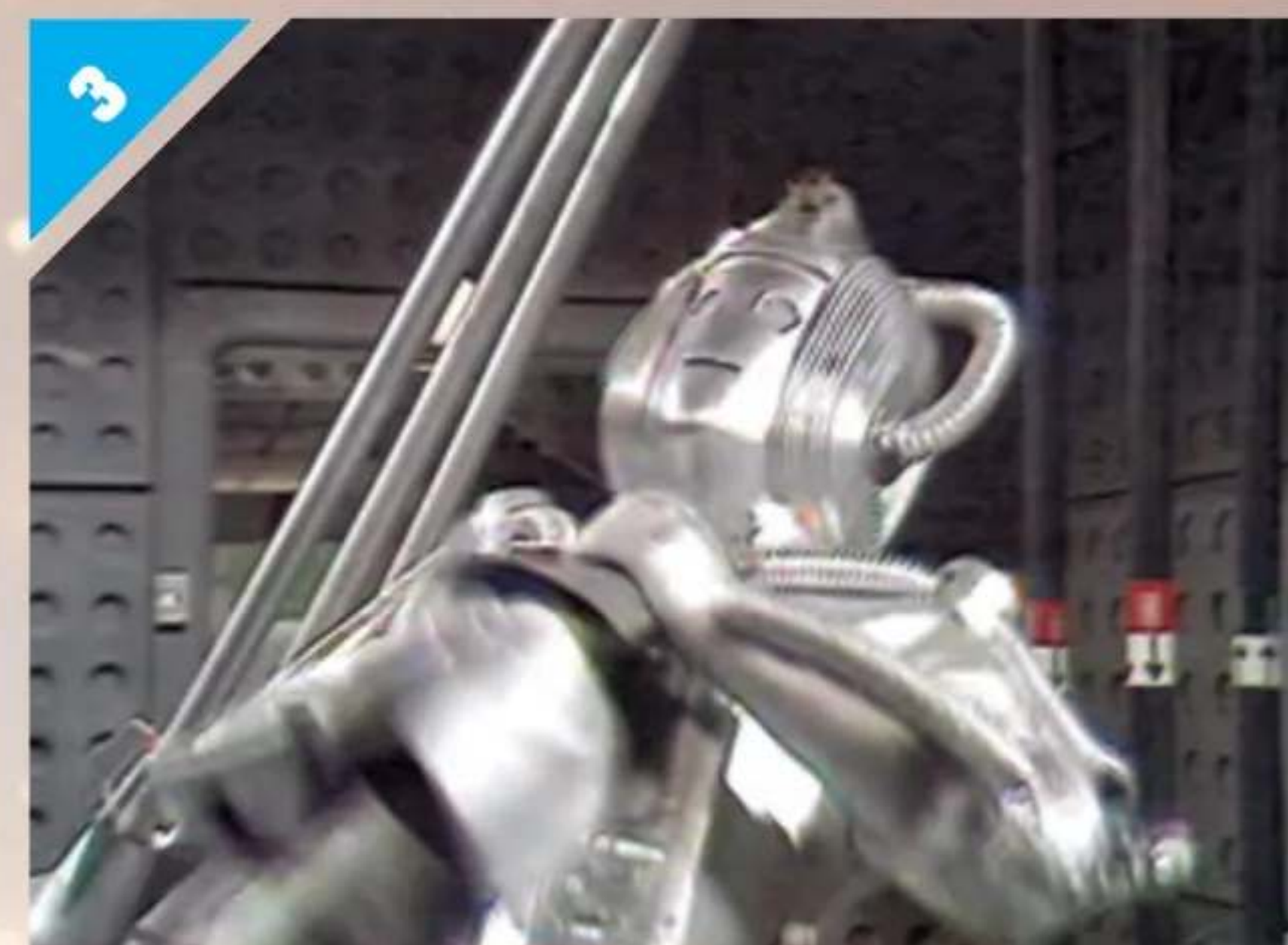
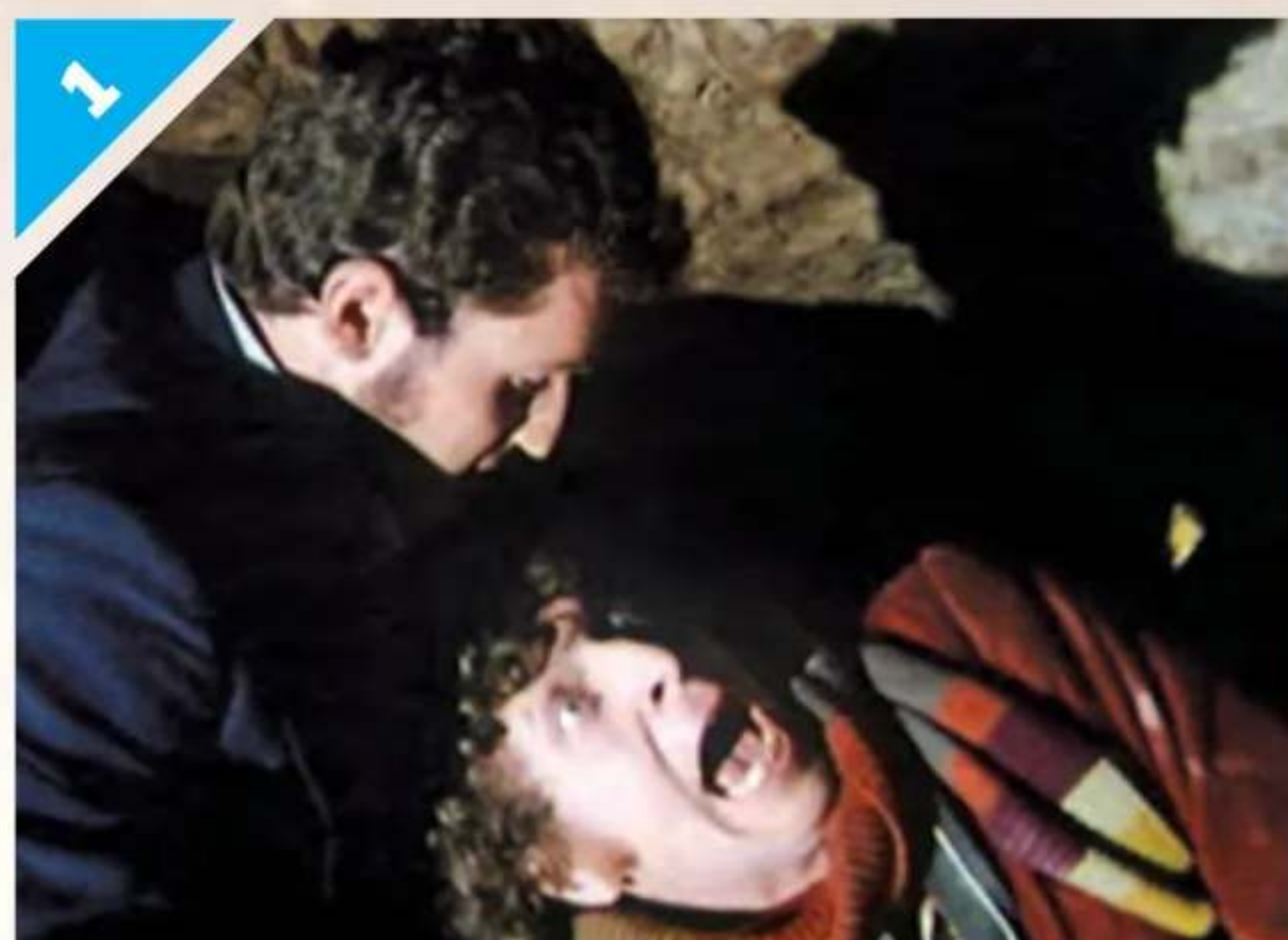
Vorus calls off his guards. Tyrum informs him that their planet is being attacked by Cybermen and they must work together.

Sarah reaches the transmat and returns to the beacon, where she sees the Cyberleader monitoring the radio signals from the three Cyberbombs. [4]

Vorus shows Tyrum his sky-striker rocket but there has been a delay fitting the bomb head. Harry suggests they try to prevent the bombs being planted to give them more time. [5]

The Doctor, Stevenson and Lester descend deeper into Voga, while Harry and Kellman try to intercept them using a ventilation shaft. The shaft is blocked by rocks so Harry gives them a shove – unaware the Doctor is on the other side! The Doctor is knocked out, so Harry helpfully tries to undo the Cyberbomb buckle... [6]





PART FOUR

Lester stops Harry from undoing the buckle. The Doctor wakes and is amused to learn that Harry made the rocks fall. “Harry Sullivan is an imbecile!” [1] He is horrified to learn that Sarah has gone back to the beacon. Harry explains that Kellman (who is now dead) was working with the Vogans.

On the beacon, Sarah listens as a Cyberman reports that Voga is eight minutes from annihilation.

The Doctor, Harry and Lester attack the two Cybermen sent down to Voga. Lester unbuckles his Cyberbomb and it explodes, taking the Cybermen with him. [2]

The Cyberleader decides to detonate the bombs. Sarah tries to stop him but is thrown aside. However, the Doctor deactivates the Cybermen’s detonation device and Voga is saved.

The Cybermen tie Sarah up and force her to tell them about the rocket.

The Cybermen load the beacon with explosives and set it to crash into Voga. The Doctor transmats on board and releases Sarah. He finds the deactivated Cybermat and fills it with gold, then uses the remote control to make it attack a Cyberman sent to find them. [3]

As the beacon starts moving, Vorus tries to launch his rocket. He is shot by Tyrum, but it is too late – the rocket launches! [4]

The Doctor and Sarah sneak into the control room with the Cybermat, but are overpowered by Cybermen and tied up. The Cyberleader tells them they are privileged to die in the biggest explosion ever witnessed and then leaves. The Doctor frees them and contacts Voga, telling Stevenson to aim the rocket at the Cybership. Stevenson operates the controls and destroys the Cybermen. [5]

The Doctor succeeds in regaining control of the beacon and it misses Voga. [6] Moments later, the TARDIS arrives, followed by Harry. But the Brigadier needs them back on Earth...



Pre-production

Having brought the Daleks back to *Doctor Who* after a five-year absence in 1972's *Day of the Daleks* [see Volume 17], producer Barry Letts decided to repeat the exercise during Tom Baker's début series, this time reviving the Doctor's other arch-foes, the Cybermen. Created by Kit Pedler and developed by former series story editor Gerry Davis, the Cybermen had appeared regularly in *Doctor Who* between 1966 and 1968, but since then had made only fleeting appearances in the programme. The new Doctor had, in fact, already encountered the silver giants, as Pat Gorman had donned a Cyberman costume from *The Invasion* to publicise Tom Baker's

casting at a photocall on Friday 15 February 1974.

During spring 1974, Letts scheduled a modestly budgeted four-part Cybermen serial by Davis for the 1974/5 series. Since leaving *Doctor Who* in spring 1967, Davis had been story editor on *The First Lady*, and in 1968 co-created the thriller series *Doomwatch* with Pedler. He acted as script editor on *Doomwatch* for two years before moving onto *Softly, Softly: Task Force* in 1972 and then returning to freelance writing, penning several novels for Target Books' new range of *Doctor Who* paperbacks.

Commissioning of storylines for the new Doctor's début series were being developed by the production office during

spring of 1974. The new regular cast of Baker plus companions Elisabeth Sladen and Ian Marter were booked to record 26 episodes, starting in May of that year. Letts and incoming script editor Robert Holmes were developing a linked set of narratives for the new series in which the Doctor journeyed extensively through time and space, as opposed to the more Earthbound settings of the Jon Pertwee era. Having both Daleks and Cybermen in the series featuring the new Doctor would also provide familiar elements to engage the viewers.

During this time, Davis visited the production office to discuss his proposed new storyline. The former story editor was delighted to see that Letts and Holmes still maintained a system of putting a synopsis and photograph of each serial on the office wall to ensure that ideas were not repeated – a practice which he had established in 1966.

Space station

A key demand on Davis' serial was that it should be cost-effective, using the same setting (and, therefore, sets) as Christopher Langley's *Space Station* (subsequently dropped in favour of *The Ark in Space* [1975 – see Volume 22]) albeit during a different period. Davis was commissioned to produce a four-part storyline, *Revenge of the Cybermen*, on Thursday 9 May for delivery by Friday 31 May.

Davis developed the potentially low-budget idea of the space station being a Las Vegas-style intergalactic casino, where the Doctor and his companions would find the gaming tables mysteriously deserted. The gamblers would have been wiped out by a supposed plague (a notion drawn from the 1967 Cyberman serial *The*



Above:
The corridors
of Nerva
Beacon.

Moonbase, which Davis was then adapting as a novel for Target) being spread by the rodent-like Cybermats which Davis had developed with Kit Pedler for *The Tomb of the Cybermen* [1967 – see Volume 10]. It would transpire that the Cybermen could be destroyed by using the casino's gold reserves.

By mid-May, Langley had delivered his scripts for *Space Station*, but they proved unusable. As a replacement, John Lucarotti was commissioned in late May to write *The Ark in Space* [1975 – see Volume 22] a storyline using the same sets as *Space Station*, the original storyline formally abandoned on Monday 17 June. At an early stage, Davis' casino setting was dropped, and Holmes commissioned the scripts for *The Revenge of the Cybermen* on Thursday 6 June for delivery by Wednesday 31 July. On Monday 17 June, negotiations began with Pedler to use the Cybermen; these were settled on Monday 8 July when a fee of £120 was agreed. For his scripts, Davis again drew upon *The Moonbase* for the concept of Cybermen infiltrating and hiding in a confined human establishment, and for the disease which caused black veins to creep across the victim's skin. With no firm details available concerning

REVENGE OF THE CYBERMEN

STORY 79

Right: Harry wasn't sure if that beard was real.

Baker's proposed portrayal of the Doctor, Davis wrote the character very much in the manner of Patrick Troughton's Doctor, complete with diary.

On Tuesday 23 July, Davis submitted the first script – now entitled *Doctor Who and the Return of the Cybermen* (formerly a working title for both *The Moonbase* and *The Invasion*). Davis had spoken to incoming producer Philip Hinchcliffe about the story during the previous week, commenting that after seeing the change-over from Jon Pertwee to Baker during *Planet of the Spiders* [1974 – see Volume 21], he enjoyed writing for the new star, declaring him the “best thing that happened to *Dr Who* in quite a while”.

Following the format of *Doctor Who* serials from the early 1960s, all four of Davis' scripts retained individual episode titles. The first episode, *The Beacon in Space*, began with an explanation of how Nerva (the setting of *The Ark in Space*) was originally a mineral processing station, now acting as a service and relay beacon in the asteroid belt, with its resources

decimated by the Cyber-Wars. The female Captain Warner was attacked in the main control room by a Cybermat which infected her with an alien disease. The Doctor, Harry and Sarah arrived by transmat in the mess room to find the beacon deserted; they were watched by four survivors – Commander Stevenson, Professor Richard Kellman, Dr Anitra Berglund and young Bill Lester. Exploring, the Doctor's party entered a crusher which bore traces of gold dust. The crusher was then activated by Kellman to



stop the plague spreading. Anitra stopped the process, and Stevenson confronted the travellers. Intrigued by mysterious scratches he observed on the walls and floor around Nerva, the Doctor consulted his diary, reading the entry headed ‘C on T. 24/10/2248AD’. Sarah helped Anitra tend to Warner in the sick bay. A Cybermat attacked, infecting Sarah, and Anitra found the creature could be destroyed with gold dust. Warner died, and the Doctor told Stevenson they were under attack from the Cybermen, who supposedly died out 50 years previously. Suspecting that a Cyberman is concealed on Nerva, the Doctor searched the reluctant Kellman's locker – the cliffhanger being the Doctor's discovery of a Cyberman hiding amid the spacesuits.

Connections: Previously

▶ *Revenge of the Cybermen* sees the Doctor, Sarah and Harry arriving back on Nerva Beacon, location of *The Ark in Space* [1975 – see Volume 22]. It brings the time travellers full circle in a series of linked adventures that have also taken them through *The Sontaran Experiment* [1975 – see Volume 22] and *Genesis of the Daleks* [see page 6].

Adult audience

On receiving the first script on Tuesday 23, Holmes commented to Davis that he felt he had aimed *Return of the Cybermen* too much at children, with overly straightforward characterisation and a somewhat dull plot. Holmes reminded Davis that things had changed in recent years; 60 per cent of their audience was now adult, and Holmes asked Davis to give his subsequent scripts more sophistication. All the same, Episode 1 was accepted, Holmes re-iterating that the flaws came from Davis' “mental approach”, not the story's structure. At this time, Holmes was redrafting



Lucarotti's *The Ark in Space* from scratch as well as refining another of the season's stories, *The Destroyers*.

The remaining three scripts were delivered on Tuesday 27 August. In the second, *The Plague Carriers*, the Cyberman was joined by another to take control and await the arrival of the Cyberleader. Recalling the Cybermen's weakness to radiation, the Doctor realised that the humans held prisoner in the sick bay could use an X-ray machine as a weapon. Gaining the upper hand, the Doctor determined to locate the dormant Cyberleader hidden on Nerva and find an antidote for Sarah. The Doctor and Harry searched the area near the Gyro room (supposedly already searched by Kellman), realising that a Cyberman could exist in the liquid oxygen tanks. Inside the oxygen tank was the skeleton of a miner – covered in gold dust. The Doctor and Harry found themselves sealed into a tank with three dormant Cybermen by Kellman. As the creatures began to revive, Stevenson and Lester burst in and rescued them. It was Kellman who was activating the Cybermen, and now the dome-headed Cyberleader (previously seen in *The Tomb of the Cybermen* [1967 – see Volume 10]) entered the Gyro room, confronting the crew. The Cybermen had



orders to destroy the asteroid alongside Nerva by using the beacon itself to smash the planetoid out of orbit and burn it up in the nearest star.

The third episode, *The Gold Miners*, saw the Cyberleader explain that the asteroid was a major producer of gold, a substance which could destroy them and their Cybermats. Since all the humans would die on Nerva anyway during impact, the Cyberleader handed the Doctor the antidote for Sarah, who recovered.

In the sickbay with Anitra and Harry, the Doctor said he believed the asteroid to be inhabited. Kellman activated the dematerialisation controls to travel to the asteroid and was discretely followed by the Doctor. The Time Lord trailed Kellman through deserted gold mines to a cavern containing four miners led by Evans. Evans had been waiting months for Kellman to return with his son, John, whom Kellman claims remained on the Nerva. The miners had been virtual prisoners for 25 years, and now worshipped a golden totem; this god was their saviour after the mine workings were attacked by the Cybermen. Two miners, Jones and Williams, found the Doctor and believed him to be a thief because of a bag of gold dust he had appropriated. Kellman attempted to discredit the Doctor in the eyes of the miners, but the Doctor showed Evans a locket from the skeleton which the man identified as his son's. Kellman's escape ended in his death when the miners dynamited a tunnel; Evans died too, making the Doctor promise to get his men to safety on Nerva. As the Cyberleader detected full power on Nerva, the Doctor

Connections: Royal link

▶ Ronald Leigh-Hunt, playing Commander Stevenson, had previously appeared as King Arthur in series *The Adventures of Sir Lancelot* in 1956/7 – opposite William Russell playing Sir Lancelot. William Russell went on to play Ian Chesterton, one of *Doctor Who*'s original companions from *100,000 BC* [1963 – see Volume 1].



Left:
Kellman arrives on Voga.

Connections: Who, Doctor Who

▶ The hairbrush prop used by Kellman that hides a transmitter made a star appearance alongside another long-running British screen hero. It was previously seen being used by Roger Moore in his debut James Bond film, *Live and Let Die* (1973).



was unable to locate the place in the cavern to dematerialise back to the beacon...

The conclusion, *The Battle for the Nerva*, began with the Doctor locating the dematerialisation ray and returning to the station; by now the Cybermen had noticed his absence from Nerva, and taken Anitra hostage. The Doctor made his way to the sick bay, where Sarah and Harry attempted to take control

of the Cybermats. As the deadline for the Doctor's return expired and Anitra was about to be killed, the Doctor entered the control room and offered himself to the Cyberleader as a scientific expert, replacing the dead Kellman. Harry escaped from the sick bay via some ducting, armed with a Cybermat reprogrammed by the Doctor and filled with gold dust; this attacked the Cyberman guarding Lester in the engine room as the Doctor and Stevenson were forced to start the collision course with the asteroid. Harry, meanwhile, sabotaged the gyro mechanisms. With minutes to impact, the reprogrammed Cybermats attacked the Cybermen, and finally the Doctor used

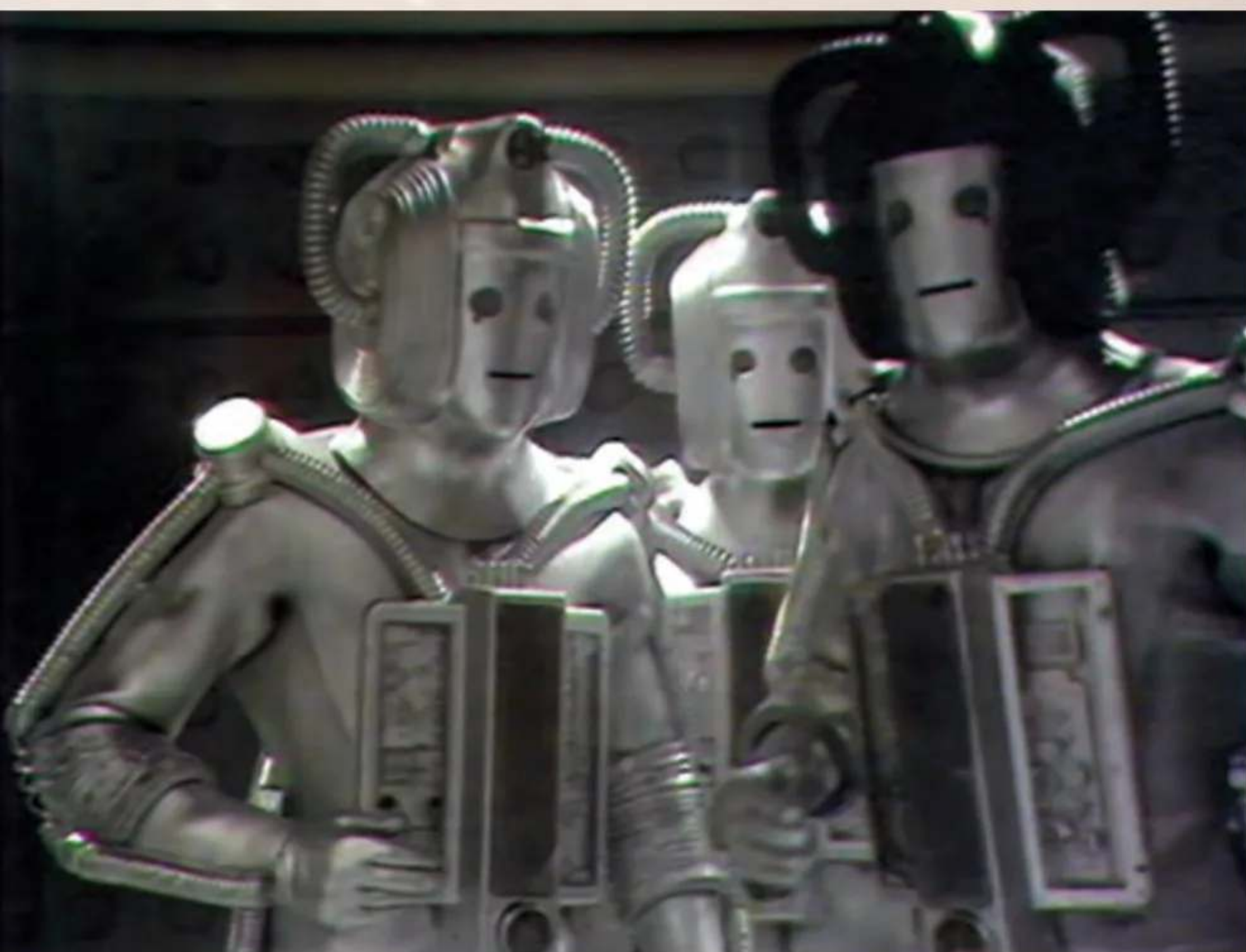
Below:
Harry and Sarah - friends facing danger.



one of them to overpower the Cyberleader. The retros fired just in time to halt Nerva's impact with the asteroid. The Doctor told Stevenson about the miners, and the Commander revealed that he had the Doctor's TARDIS stashed in his cabin, having mistaken it for "some form of convenience".

Major rewrites

With Holmes busy on *The Ark in Space*, Hinchcliffe read Davis' scripts, passing comment to Holmes on Wednesday 4 September. Although workable, Hinchcliffe was unhappy with Davis' writing style, particularly regarding the characterisation of Stevenson and the Doctor; he also felt there was too little for Sarah to do. Episode 1 would need a major rewrite, which Davis was told to undertake; this would re-establish the setting of the Ark/Nerva from *The Ark in Space* and also define the time period, as well as isolating Warner (now male) so that he was found infected. Hinchcliffe disliked the Doctor's reliance on his diary to overcome his forgetfulness, and also wanted to build up Stevenson's moral dilemma as to how to stop the plague, the background to the Cybermen, and Kellman's motivating greed. Hinchcliffe dismissed the X-ray gun as unscientific nonsense, and wanted the discovery of the murdered miner to be better set up; he also felt the climax to Episode 2 was poor. By now, Hinchcliffe had asked Davis to rewrite the miners' scenes in Episode 3, and there was a check made to see if life could exist inside an asteroid. Episode 4 ran short but worked reasonably well, although Hinchcliffe noted that the roles of the Doctor and Harry might need to be reversed in order to give the Doctor more action.



Return of the Cybermen was formally accepted on Monday 9 September; the following day Hinchcliffe wrote to Davis commenting that this was “a vintage story”. Apart from the miner sequences in Episode 3, Holmes would take on the other changes for the opening scenes, defining the new Doctor’s character more strongly, as well as leading the narrative into the next serial. By mid-September, the serial’s title had reverted to *The Revenge of the Cybermen*.

The director assigned to the serial was Michael Briant, who had been a production assistant on *Doctor Who* since the 1960s and director of four serials since 1971; he now credited himself as Michael E Briant to differentiate himself from the actor Michael Bryant, and since working on *Death to the Daleks* [1974 – see Volume 21] in late 1973 had handled episodes of *Z Cars*. The design team consisted of Roger Murray-Leach on sets, Cecile Hay-Arthur on make-up, Prue Handley on costumes and James Ward on visual effects; Murray-Leach was used to give continuity with both *The Ark in Space* and *The Destroyers*, which by now was titled *The Sontaran Experiment* [1975 – see Volume 22]. Philip Hinchcliffe attempted to contact Carey Blyton to compose the serial’s music

score during September, and on Saturday 21, Blyton responded that he was keen to do the serial which was due for an April/May broadcast. Blyton had scored *Death to the Daleks* for Briant earlier in 1974. Special sound would as usual be created at the BBC Radiophonic Workshop by Dick Mills who was assigned to *The Revenge of the Cybermen* [sic] in November.

Upon joining the production on Monday 30 September, Briant found himself dismayed by the scripts, feeling they were devised simply to resurrect a “boring classic monster”. It soon became clear, however, that there would be a major reworking of them by Holmes as already agreed by Hinchcliffe. Furthermore, there was now more money available, allowing for a location shoot – so Holmes opted to develop the miners of Davis’ script into an alien species, with the new location material concentrating on the asteroid.

During early October, Holmes restructured the story and drafted a set of background notes on *The Revenge of the Cybermen* plus scene breakdowns for Parts Two to Four. The asteroid was first renamed Alanthea, then Vega and finally Voga – this being the name of a legendary island of gold sought by fifteenth-century explorer Christopher Columbus. The Alantheans/Vegans were defined in costume and make-up descriptions as very short-sighted albino people in beautifully coloured costumes; their faces would be achieved as half-masks, sculpted by visual effects designer John Friedlander, and topped off with long white hair. The Nerva crewmembers were to wear

Left:

The Cybermen seek their revenge.

Connections: Cyber firsts

▶ *Revenge of the Cybermen* would mark several firsts for the silver giants. It features a Cyberman’s first use of the emotive word “excellent”, the first time a Cyberleader is denoted with black livery around its helmet, and it is also the first time the actors inside the costumes speak the Cyber dialogue live.





Above:
The space
plague claims
another victim.

'Royal Space Corps' uniforms while the Cyberman leader was originally intended to have a gauze faceplate, revealing the remains of the being inside.

In his extensive rewrites, Holmes referred to Voga - 'the fabled Moon of Gold' - being supposedly destroyed 'in the Cyberwar thousands of years before'. Vorus was 'guardian of the Gold Mines', seeking 'personal wealth and power'. He aimed to 'cover himself in glory and in the process bring inter-galactic attention to the Cybermen's aggression. Other nations will be forced to re-arm using Vogan gold and thus bring vast profits to Vorus.' In Part Two, an extra scene appeared where the Doctor attempted to mend the transmat and Kellman contacted Vorus and told him to expect visitors, with Vorus sending guards to the matter beam receptors. When Harry and Sarah were successfully transmatted to Voga, the 'Cybermen detect use of matter beam and jam it'. Holmes described Tyrum as the 'Prime Minister/City Boss. The ancient guilds - trade unions - give Vorus his power base. He controls the gold galleries and thus the route to the surface.' In the notes for Part Three, Holmes humorously

had 'Vorus insisting that Tyrum's city scum must never enter this holy of holies, the inner sanctum of the goldworkers. (The reason is that he has a CSO rocket the other side of a grille.)' On Nerva, the Cyberleader believed that Voga was uninhabited: "Not uninhabited," says the Doctor and refers to cryptic radio call in Ep. 1. "So?" hisses the Cyberleader. And being a sophisticated Cyberchap he begins to toy with the idea that Kellman might be double-crossing him.' When Kellman arrived on Voga to be picked up by Tyrum's 'police', he met Harry and Sarah at Tyrum's HQ. 'Kellman's nerve is failing fast. He knows the Cybermen will be going ahead with the bomb plan and he has no wish to be blown up. Tyrum decides to let Kellman go and have him tailed.' In the caves, 'Harry and Sarah have been allowed to escape along with Kellman. The three are temporary allies. Kellman tells them about Vorus's rocket and how it represents the only way of stopping the Cybermen.' Back at Tyrum's HQ, 'Above conversation picked up on Tyrum's parabolic mike. It decides him to move his musclemen in on Vorus.' In the caves, 'Sarah says they must warn the Doctor if they're going to start firing rockets. Kellman doesn't want this, naturally, because Cybermen will be alerted. He tries to stop her - Harry intervenes and is stunned. Then Tyrum's men arrive and a melee starts outside the Vogan chambers. During this, Sarah slips away to matterbeam.' Sarah arrived on the Beacon in time to see the Doctor's party being sent down to Voga with the bombs and 'two Cybercompanions'. In this version of the final episode, Kellman survived the rockfall and was killed when Lester unfastened his explosive belt buckle to destroy the two Cybermen.

On Thursday 10 October, Hinchcliffe informed Davis that he and Holmes

were writing new scripts, and that after discussions with Briant they felt that the story had been rather too confined to Nerva. They had developed the Vogans to replace the miners and built up the roles of Harry and Sarah. Hinchcliffe said that it would be unfair to ask Davis to undertake these “additions” himself.

Late in October, Briant assembled his team. Blyton was contracted to provide music on Tuesday 22; at the same time, Briant contacted actor Dudley Sutton with a view to playing Vorus, having directed him in the *Z Cars* episode *Bits an' Bats* during June. Sutton ultimately rejected the part on Tuesday 29; similarly, Malcolm Thompson dropped out of playing Warner on Tuesday 5 November. On Wednesday 6, Holmes supplied the new, extensively rewritten scripts for *Revenge of the Cybermen*.

Cybership and Cybermat

Holmes described the Cybership as ‘a long, sinister, rakish-looking vessel. We track in towards the ship’s prow. In close-up the two ducts in the nose look like eyes. The effect is not unlike the headmask of a Cyberman.’ Kellman originally tore pages from Warner’s log book, and could only hear the conversations in the control room when eavesdropping; Kellman’s bag of gold was hidden in his shoe. The Cybermat seen on Nerva was ‘triangular in shape with large red electronic ‘eyes’ set on top of its head and a scaled body like a silverfish’. The sequence of Sarah returning to the transmat in Part Three found her trapped when a grenade lobbed at the Cybermen by the Vogans landed near her; she scooped it up and hurls it away. One of the Cybermen saw Sarah as she entered the transmat area and fired at the split second she vanished.

In Part One’s script, the opening scene now linked back to *Genesis of the Daleks* [see page 6] (formerly *Daleks – Genesis of Terror*) which would be made after *Revenge of the Cybermen*; thus the Doctor and his friends arrived by Time Ring to meet the TARDIS. Far more was made of the Doctor inspecting the Cybermat scratches around Nerva; originally Stevenson told Sarah, “We don’t carry rats aboard the beacon.” When the Cybermat attacked Sarah, its “eye lights flash... [it] leaves the now familiar serrated scratches on the wall”. The episode ended after the Doctor destroyed the Cybermat – whereupon Sarah collapsed to the floor.

In Part Two, Holmes referred humorously to Vorus looking out of the Guild Room window at the ‘great Vogan City of CSO’; similarly, in the cave, Harry ‘has a chunk of jabolite rock and is hammering at Sarah’s leg-gold’. The Doctor – who in Holmes’ script frequently produced magnifying glasses, a jeweller’s


Connections: Bomb theory

▶ In the original scripts, the ‘Cyberbombs’ were ‘cobalt bombs’. Although fictionalised here, the notion of a cobalt bomb was a theoretical device postulated by the physicist Leó Szilárd (1898-1964) during a radio broadcast in February 1950. Terrance Dicks restored the cobalt bombs in his novelisation.



Below:
Take aim... FIRE!





Above:
The Cybermen
on an away-day
special to
Wookey Hole.

glass or a pen-knife from his pockets – said that he never expected to see a Cybership again. The Vogans carried laser weapons while the Cybermen were armed with ‘Cyberweapons’. When the Doctor was shot, he ‘gives a cry, has a fit of the Cagney staggers, then slumps to the ground’.

When Harry and Sarah were surrounded by the Vogans in Part Three, Sarah jested, grimly: “They’re waiting until they can see the whites of our goose pimples.” The weapon which ended the Cyber-War was here referred to as a ‘glitter cannon’. The Cybermen fitted the Doctor’s party with ‘cobalt bombs’ (‘black, dome-headed metal cylinders, like containers for camping gas’). The Cyberleader announced that they would complete a task begun 427 years previously.

As the Doctor and Harry prepared to attack the Cybermen in Part Four, there was ‘a glint in the Doctor’s eye. In a strange way he is enjoying this final gamble.’ The Doctor was also given a good line in insults, referring to the melodramatic Cyberleader as a ‘great tinned ham’. When a Cyberman was attacked by the Doctor’s reprogrammed Cybermat, the script stated that he ‘does a little Cyberjig and collapses, green fluid issuing from his joints’.

Much of the dialogue originally given to Harry in the film sequences was changed as the new companion was

refined. In the script, Harry used expressions like ‘goodo’ and, when confronted about infecting Warner, jovially commented, “Perhaps the virus hopped off us and ran on ahead, eh?” Arriving on Voga, Sarah reprimanded him for shouting at her: “I know you’re a sailor but you don’t have to prove – hey! Get your great maulers off my waist.” There was also more dialogue about the pair returning to Nerva which Harry said was “simply a matter of turning the old recipticator whatsit”. Originally, when finding gold near the transmat receptor, Harry exclaimed: “Oh gosh... oh, look! There’s some more of it! I’m going to faint!” and scurried around dementedly saying, “Gold, Sarah! Gold! Gold! Gold! Lots of lovely – oh, come and get it – come and help me... Lovely, beautiful gold. Tons and tons of glorious gorgeous gold... I’ll buy myself out of the Navy. I’ll buy a little practice in Drayton Parslow. A mink-lined consulting room. A diamond-studded stethoscope...” Sarah grabbed Harry to calm him, but the pair were confronted by silent guards on a truck with mounted spotlight. Bundled away by the silent Vogans and slapped to the floor of the truck, Harry remarked: “No speaka da English, I guess...” During the later pursuit by the Vogans, he commented: “The blighters seem to be able to see in the dark.” When finding the unconscious Doctor in Part Three, Harry said he’s had “just a bump on the napper”. He also referred to the sky-striker as “a whacking great rocket”.

With Holmes’ redrafted scripts completed, production continued apace. Briant had retrieved the two existing BBC Cybermen costumes from storage and was dismayed at how old-fashioned they were. Four new Cybermen costumes were made for *Revenge of the Cybermen* by

the freelance props building company of Alister Bowtell. The Bowtell versions were again based on a wetsuit, with corrugated rubber tubing along the arms and at the knees and elbow. The chest units included bits of broken television sets. Briant did not see the logic of having the Cybermen carrying guns and decided to have a four-chamber set of flash wool detonated by an electrical charge mounted in the new, larger fibreglass helmets (functioning like the guns in *The Sea Devils* [1972 – see Volume 18]). The costume was finished off by silver gloves and wellington boots. The Cyberleader was distinguished by a black helmet with a silver face.

Wookey Hole Caves

Knowing that the location filming would be solely devoted to the Vogan scenes, the director settled on the venue of Wookey Hole Caves in Somerset to represent the interior of the asteroid; he found the location totally by chance a few months earlier while touring the area with his family one weekend. Wookey Hole is an Iron Age cave network excavated by archaeologist Herbert Balch, who published his findings in 1914. Located near Wells in Somerset, the caverns were created in part by the River Axe flowing through the Mendip Hills. Opened to the public for several years and with new chambers blasted in the early 1970s, the first cavern which visitors enter is the Witch’s Kitchen – named after the legend of an old woman who practised witchcraft, exorcised by Father Bernard of the nearby Glastonbury Abbey. A famous rock formation in the cavern is said to be the witch herself, turned to stone. The tunnels lead to the Witch’s Parlour and then the Cathedral Caves, with many of the caverns having underground lakes.

The crew was forbidden from smoking in the caves, described as ‘the Oldest Stately Home in England’. They also had to be careful not to break the rocks, and in particular “DO NOT TOUCH the ‘Witch’ and the ‘Witch’s Dog’ because they are considered to be the prime features of the Caves, and are irreplaceable.”

Scouting Wookey Hole ahead of shooting, Briant and his then-wife Monique (a frequent extra in *Doctor Who*) had some unnerving experiences. Monique believed the caves were haunted; while waiting for her husband, she found some Iron Age arrow heads in the sand which she took home. One night, Briant was left to scout specific locations after closing time. Around midnight, he encountered a man in subterranean gear – whom he assumed to be a member of the staff – but on emerging at 1am was informed that there had been no staff in the cavern... but a diver had died there a few years earlier.

Wookey Hole had been acquired by Madame Tussauds in 1973, and the owners agreed to closing the tourist attraction for a week to allow the BBC’s filming to proceed.

One week before the commencement of location filming, a camera recce was carried out at Wookey Hole on Monday 11 November. ■

Below:
The Vogans took *Top of the Pops* by storm.



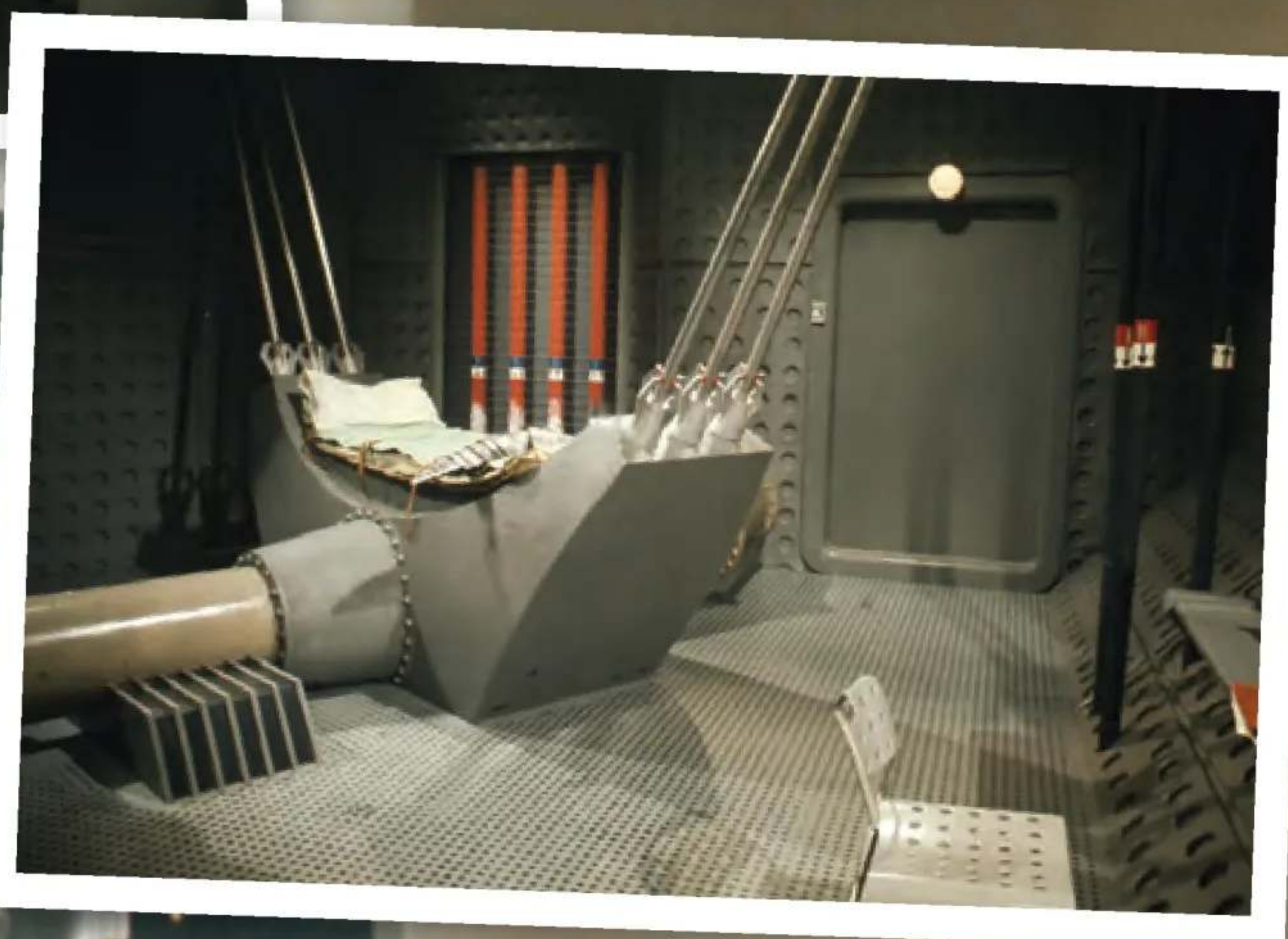
'THE CONTROL DESK FEATURED FIVE MONOCHROME MONITORS SHOWING SPECIALLY PREPARED SCHEMATICS OF NERVA.'

Production

Model filming took place on Tuesday 12 November at Television Centre's Puppet Theatre - the same day that still photocaptions of Voga were prepared. Model filming included the polystyrene Cybership, its docking and eventual explosion. Shots of Nerva, a model made for *The Ark in Space*, were filmed for Part Four - as were a number of shots of the sky-striker rocket, all of which were ultimately abandoned. Tom Baker

took time out from recording *The Ark in Space* to look in on the model filming being undertaken by visual effects designer Jim Ward.

Location shooting on *Revenge of the Cybermen* (the title having lost its definite article) began at 11am on Monday 18 November with the crew travelling to Wookey Hole; they would be based for the week in hotels at Wells. The regular cast was joined by guests Ronald Leigh-Hunt and William Marlowe as Stevenson and Lester, both of whom already had *Doctor*



Who credits: Leigh-Hunt had guested in *The Seeds of Death* [1969 – see Volume 14], while Marlowe had been prominent in *The Mind of Evil* [1971 – see Volume 16]. Two of the show's regular stuntmen – Terry Walsh and Alan Chuntz – were also present. At this stage Briant found that Baker was still somewhat nervous about how he should best play the Doctor.

Noticing a reference to Vogan 'skimmers' in the script for Part Two, Briant had elected to film these cruising the underground lakes at Wookey Hole

– and arranged to have three small Sizzla motorboats hired from Mr TS Boorer of Dorhill Ltd in Henley-in-Arden. Boorer assured the team that the boats, which could travel at speeds up to 35mph, would be suitable for the subterranean location. Problems arose, however, when the boats were delivered to Wookey Hole on Monday 18 – and found to be ineffective. Boorer suggested the use of special spark-plugs, requiring minor modifications – but the next day, one boat still refused to work at all, and the other two had engine problems

which necessitated further work on the propellers. The vehicles' failure was a source of irritation for Briant; later, a dispute over payment arose between the BBC and Dorhill Ltd which would not be resolved until January 1975.

Shooting began on Monday 18 November, and the short days meant that cast and crew were descending into the caves early in the morning before sunrise... and not emerging until after sunset. When the BBC team arrived, one of the cave guides informed them: "The Witch doesn't like you - she doesn't want you here."

It was a tough shoot that would be dogged by problems and misfortune. The cave walls meant that the walkie-talkies normally used by the crew would

not work, and lack of communications with the surface made them feel confined while a lack of oxygen clouded judgement and caused mistakes. Assistant floor manager Rosemary Hester was unable to work in the hot, claustrophobic caves and collapsed; production manager George Gallaccio drove her back to London overnight and collected her replacement, Russ Karel. Unit armourer Jack Wells was also extremely ill while in the caves. Elisabeth Sladen and Ian Marter spent some time discussing a scene which they were both concerned that they had not shot, and noted the sequence in their scripts; however, when they then conferred with Michael Briant they were unable to find the dialogue which concerned them in their paperwork...

Below:

Tyrum, Chief Councillor of the Vogans.





On this first day, Murray-Leach's design team set up an electric Isocar in the caves for the Vogans to drive and painted gold veins on some of the walls. Shooting began in the Cathedral Cave for the Part Three scenes of the Doctor's party resting by the lake. Walsh and Chuntz doubled for Baker and Leigh-Hunt in some shots before changing into 'Vogan Hawks', the term ascribed to the Guardians under Vorus' command. Unfortunately, the Vogan masks created by Friedlander (sculpted from the face of visual effects assistant Rhys Jones) were not what Hinchcliffe and Briant had envisaged, both being disappointed by their somewhat comical appearance. The sequence of the escaping Harry and Sarah was filmed for Part Two, after which the crew moved to the nearby concrete tunnel near the scaffold bridge where the Isocar had been set up; the scene of Harry and Sarah forced onto the vehicle was filmed next. The Vogan artistes then changed into 'Vogan Doves', the Militia working for Tyrum, and filmed shots of the Vogans on the move to attack the Cybermen in Part Three. The Vogan weapons were adapted versions of a Very pistol.

The following day, Tuesday 19, the cast were joined by Jeremy Wilkin as

Kellman. Wilkin had worked extensively on television in both the UK and Canada, and had provided the voice of Virgil Tracy in later episodes of Gerry Anderson's puppet series *Thunderbirds*. Work from 9am began in the passage leading down into the Witch's Parlour for the rockfall scenes bridging Parts Three and Four. After this, the crew moved into the transmat area, with the receptor globes used in *The Sontaran Experiment* set up in the Parlour itself. Scenes filmed here included the start of the battle between the Cybermen and Vogans. Moving up the steps into Hell's Ladder - referred to as 'battle arch' - more scenes of the Vogan Doves attacking the Cybermen in Part Three were filmed, along with sequences of the Doctor and Harry for use in Part Four.

Witch's kitchen

On Wednesday 20, shooting started at 9am in the Witch's Kitchen for the scenes of Sarah and Harry's discovery by the Vogans in Part Two, a discussion between the Doctor and Harry in Part Four and Sarah making her way to the transmat in Part Three. The Part One scene of the Dove radio operator's murder was also filmed here, along with scenes of the Vogan skimmers for Part Two. More of the Part Three sequences in which Sarah and Harry are caught in the crossfire between Hawks and Doves were also shot, as was the Cybermen/Vogan battle.

It was on this day that the troubles really began for the shoot when some of the electricians ignored specific instructions not to touch

Left: Harry transmats to Voga on a mercy mission to save Sarah.

Connections: The Bard

▶ The Doctor delivers a garbled quote from Shakespeare following the death by gold dust of a Cyberman. "Dusty death. Out, out..." is taken from *Macbeth*, the full quote being "the way to dusty death. Out, out, brief candle!" Tom Baker had played Macbeth in 1973 at London's Shaw Theatre.



Connections: Escapology

▶ The Doctor claims he used to untie knots using grommets he acquired from Houdini. Harry Houdini - real name Erik Weisz - was the world famous American stage escapologist. He lived from 1874-1926. The Doctor mentioned meeting him

previously in *Planet of the Spiders* [1974 - see Volume 21].



the Witch rock formation, dressing it with a black cloak and broomstick. At 3.20pm, Elisabeth Sladen was shooting a scene that required her to drive one of the Sizzla boats on the Witch's Parlour lake. The vehicle went out of control. To avoid crashing into the cave wall, Sladen threw herself into the water and nearly drowned, but was rescued by stuntman Terry Walsh, who was present because he felt uneasy about the sequence. Walsh was

then severely ill and had to return to the surface. Sladen and Walsh then both had to be given shots to protect them against Weil's disease. Around 15 minutes later,

Below:
Magrik plans to destroy the Cybermen.



a ladder gave way as an electrician was erecting some lights, causing him to fall and break his leg.

The final location day, Thursday 21, was a shorter one, starting at 9am and largely concentrating on the scenes in Part Four where the Doctor's party attacked the Cybermen; this was a scene which Baker was very unhappy with, feeling that it had been written for Jon Pertwee's more action-orientated Doctor and - as such - took the opportunity to discuss with Briant to see if the sequence could be made wittier. After this, shots of the Hawks for the Part Three battle were filmed. Further troubles for the beleaguered shoot were experienced in considerable problems with some simple pyrotechnic effects from visual effects assistant Tony Harding.

The team was joined on the final day by a film crew from the Bristol-based BBC *Points West* programme, which interviewed Baker about his role in the forthcoming series and also shot a short item in which Baker took two of the Cybermen to a local pub! This was broadcast on BBC1 to viewers in the West Country at 6pm on Friday 22.

Considering the troubles and near-tragedies experienced on the shoot, Briant blamed the bad luck on the arrow heads

taken from Wookey Hole by his wife – and threw the items away!

Rehearsals for the studio recordings began at the Acton Rehearsal Rooms on Saturday 23 November – *Doctor Who*'s eleventh birthday; by now Briant was getting on very well with Baker, and seeing him socially. Replacing Malcolm Thompson as Warner was Alec Wallis, whom Briant had previously cast in *The Sea Devils*. The Cyberleader was played by Christopher Robbie, who had appeared as the Karkus in *The Mind Robber* [1968 – see Volume 13]; the other speaking Cyberman was Melville Jones, previously a guard in *The Time Monster* [1972 – see Volume 18]. For the Vogan radio operator and Pluto-Earth flight voices in Part One, Briant used Michael Wisher, who was playing Magrik in the serial. Wisher was an old friend of Tom Baker's since the two had worked together at York Rep in the 1960s.

Aladdin

As with *Death to the Daleks*, Briant opted to use the entire first day of his studio session purely for camera rehearsals, and then record in both the afternoon and evening of his second day. Thus rehearsals took place in Studio TC1 at Television Centre on Tuesday 3 December. During work on this day, the sequence of the Doctor opening the transom door was expanded with ad-libs from the regulars during rehearsals so that the Doctor's arm was now caught in the door on its opening.

The same day, another Doctor was going before the BBC cameras in time for Christmas... but was neither Tom Baker nor Jon Pertwee. After years of doubling Pertwee, stuntman Terry Walsh finally got to play the Doctor in *Aladdin*, a pantomime production made by the crew of the



Above:

The crew is devastated that *Downton Abbey* didn't record.

Above left:

A Cyberman takes the air on Voga.

long-running children's entertainment show *Crackerjack*. This 60-minute special was written by Bob Headley, Tony Hare and Mort Kingsley, and included a galaxy of stars familiar to young audiences; joining the *Crackerjack* team of comics were Peter Glaze (who had appeared in the *Doctor Who* story *The Sensorites* [1964 – see Volume 3]), Don Maclean and Jan Hunt as well as guests such as Dana, Deryck Guyler, Derek Griffiths and The Goodies. When Aladdin (Hunt) became trapped in a cave by his evil uncle Abanazar (Griffiths), he was rescued by none other than the Doctor in the TARDIS – with Walsh as the Doctor and the dance group Pan's People as his assistants! The festive special – produced by Robin Nash – was recorded on Tuesday 3 December at Television Theatre and broadcast three weeks later at 4.15pm on Christmas Eve, just prior to the repeat of *Planet of the Spiders*.

Recording took place between 2.30pm and 5.30pm,

Connections: I think, therefore

▶ The Doctor shows off his Latin knowledge in Part Four, saying, "Cogito ergo sum." While he quips to Sarah it means, "I think, therefore it missed," its true meaning is 'I think, therefore I am'. The phrase was coined by the French philosopher Descartes (1596-1650).



Connections: Second appearance

► *Revenge of the Cybermen* holds the distinction of being the first Cyber story not to feature an appearance by Patrick Troughton as the Second Doctor. The actor made his first, albeit brief, début, in the closing moments of *The Tenth Planet* [1966 - see Volume 8] and had featured in every Cyber adventure since.



and 7.30pm to 10pm on Wednesday 4. Briant opted to break his two recording days by location; the first for scenes set on Nerva Beacon and then all the Vogan scenes in the second. On this first afternoon, work focussed on all of Part One, except scenes on the Cybership and Voga, generally running in scene order.

At the start of Part One, the regulars rolled on a yellow CSO floor and were shot from above to be superimposed on a starscape to simulate their travelling

by Time Ring. This was shot through a rotating lens and merged with film of the Nerva model from *The Ark in Space*. Unfortunately, the heavy coat which Baker had worn at the end of *The Sontaran Experiment* was not used, causing a later

Right:

Go on, give us a smile for the camera...



continuity problem. Similarly, Sladen had been given a new costume for the location sequences in *Revenge of the Cybermen* - one that did not match with her costumes in the other linked serials.

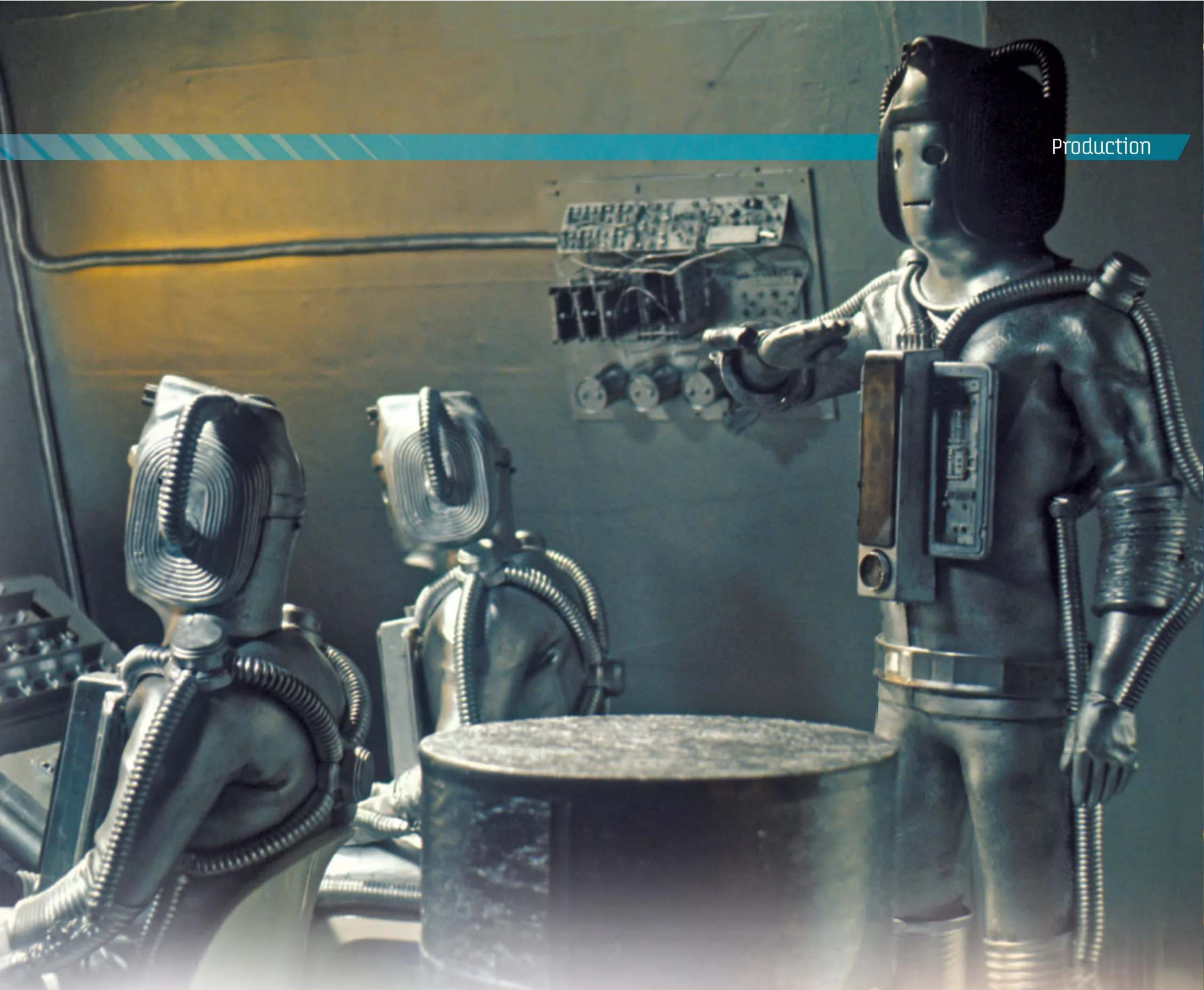
The technique of rolling back the tape and mixing in a new image was used both for the arrival by transmat in Control Room 1 and the vanishing of the Time Ring - the latter effect being enhanced by the superimposition of sparks. While two of the dead crew that the Doctor and his friends come across in Part One were the walk-ons who would later play non-speaking Cybermen, many of the corpses were mannequins.

Control Room

For Control Room 2's set, the main yellow CSO screen displayed a mixture of a red radar trace from an oscilloscope and computer captioning giving information on Pluto-Earth Flight One-Five and, later, the co-ordinates of the Vogan transmission. Also displayed was a photocaption of Voga. The control desk featured five monochrome monitors showing specially prepared schematics of Nerva as well as images from the crew deck set and the output of a tiny Lynx camera mounted on the desk itself.

Briant opted to have the movement of the Cybermats achieved by numerous techniques. The first one, seen in the transom, was pulled along on a fine nylon thread, while CSO was generally used to show a rod-puppet being manipulated into a leaping position for the attack shots. A flexible prop was manipulated by the victim in close-ups. Briant later saw this as a mistake, feeling that he should have opted for remote control props only for realism.

For the scenes following Warner's attack, Wallis was made up with veins of reflective



Front Axial Projection (FAP) material; this meant that one camera fitted with an FAP light could make the veins pulse red. The film that Sarah watched in the crew room was 13 feet of silent 16mm material called *Rocket Man* (provided by NASA for the BBC2 documentary *Thanks for the Frying Pan*, broadcast Saturday 11 May 1974) and Briant himself provided the voice-over. The paper Sarah read was a contemporaneous issue of New English Library's *Science Fiction Monthly* magazine.

While Sladen went to have FAP make-up applied for her own post-attack scenes, the sequences of the Doctor in Kellman's cabin were taped, with blue sparks superimposed on the Doctor's feet to simulate the electrified floor. Sladen returned to studio,

but kept giggling during the Cybermat attack. Recording in the afternoon concluded with the first scene of Part Two as Stevenson, Harry and Lester join the Doctor and the stricken Sarah.

It was intended that all the Nerva scenes for Parts Two and Three would be taped in the evening. The complex roll-back-and-mix effect of Harry and Sarah travelling to Nerva via transmat was abandoned, with their departure accomplished off-screen by sound effects alone. The FAP make-up was then removed from Sladen.

Model film of the Cybership was placed on the Control Room 2 screen and the Cybermen costumes were now used in studio. For the first time, the actors inside the costumes also provided

Above:
"Look at that. Steady as a rock."



Above: Tom Baker, Elisabeth Sladen and Ian Marter pose for a special photocall with Bessie.

Right: Hear no evil, see no evil, speak no evil!

the voices. Christopher Robbie had developed a staccato delivery which was then modulated and deepened to sound mechanical. The scenes for Part Three were recorded by set order on the transom, the crew deck and then the control room and for the start of one scene, Marlowe, Baker and Leigh-Hunt amusingly adopted the posture of the legendary three wise monkeys: 'Hear no evil, see no evil, speak no evil.'

The final two scenes, with Sarah's return to Nerva, were not completed before the 10pm deadline, and had to be rescheduled for the next studio session - rehearsals for which began back at Acton on Thursday 5 December. Joining the cast as Vogans were David Collings and Kevin Stoney: playing Vorus, Collings' television work included *Elizabeth R*; while Stoney, cast as Tyrum, had previously guest-starred as villains in *The Daleks' Master Plan* [1965/6 - see Volume 6] and *The Invasion*. The cast had a great deal of fun with unintentional double-entendres

in the dialogue - such as, "We're heading for the biggest bang in history" - and, amidst the jollity, both Wisher and Brian Grellis decided they wanted to play their Vogon characters as asthmatics. During rehearsals on Monday 9 December, Tom Baker, Elisabeth Sladen and Ian Marter were reunited with the Doctor's car Bessie - last used some months earlier in *Robot* [1974/5 - see Volume 22] - for a photocall outside the Acton Rehearsal Rooms.

After camera rehearsals in Studio TC3 on Monday 16, recording took place on Tuesday 17, with a special photocall for Baker (whose debut on BBC1 was now just a fortnight away) posing with a Cyberman on the Voga sets on the first day; this provided images for newspapers such as *The Times* on the Tuesday morning. On the Tuesday afternoon, taping began with the scenes in Tyrum's HQ, followed by the scenes on board the Cybership. After this, the cameras moved to the Vogon cave area and rock tunnel area which comprised seven interlocking sets, with a blue CSO area to inlay a colour photocaption of Wookey Hole. Scenes for Parts Two to Four were generally taped in sequence, with the



Isocar re-used in studio. Next came the scenes in Vorus' guildroom - Tyrum's HQ redressed - as far as the start of Part Four.

Promotional appearance

In the evening, some of the more technically complex sequences were scheduled; apart from the two remounted scenes in the Nerva control rooms, all the material was for Part Four. The early guildroom scenes were cleared first, followed by the control room sequences. The last half of the episode was then made in sequence, cutting back and forth between the guildroom and control room sets. All the filmed inserts were also committed to tape at this stage, including 13 feet of stock 16mm film showing a NASA Saturn V rocket launching which would replace some of the sky-striker model shots. As Nerva plummeted towards Voga, the CSO screen showed a revolving drum that simulated the asteroid's surface, an effect Briant was very unhappy with but which had been suggested by Hinchcliffe to James Ward. The TARDIS prop was used at the end of the serial, appearing and vanishing via roll-back-and-mix, but without its light flashing on departure. At the end of the sessions, two inserts were recorded; the smoking floor in Kellman's room and CSO shots of a Cybermat leaping to attack.



Above: Vorus cracks a smile. Almost...

The following week, Tom Baker, Elisabeth Sladen and Ian Marter made another promotional appearance at the Dunhill Championships in International Show Jumping which ran at Olympia from Wednesday 18 to Sunday 22 December; Christopher Robbie also donned his Cyberleader costume again to join the stars on the float, which delighted crowds at the event.

The opening CSO shot of the serial was re-recorded by director David Maloney's team during the second recording block for *Genesis of the Daleks* on Monday 10 February 1975. ■

PRODUCTION

Tue 12 Nov 74 Television Centre Puppet Theatre: Model filming

Mon 18 Nov 74 Wookey Hole Caves, Wells, Somerset (Cave A/Cave C)

Tue 19 Nov 74 Wookey Hole Caves (Cave C/Cave D/Cave E)

Wed 20 Nov 74 Wookey Hole Caves

(Cave F)

Thu 21 Nov 74 Wookey Hole Caves (Cave F)

Tue 3 Dec 74 Television Centre Studio 1: Transom, Crew Deck and Control Room 1+2 for Parts One to Three; Transom and Crew Deck for Part Four

Tue 17 Dec 74 Television Centre Studio 3:

Parts Three and Four; Guildroom and Cybership for Part One; Tyrum HQ, Cyber control deck, Cave Areas A-D and Guildroom for Part Two

Mon 10 Feb 75 Television Centre Studio 8: Opening CSO shot for Part One

Post-production

E editing on the serial took longer than expected because of Michael Briant's commitments to *Sutherland's Law*, so Philip Hinchcliffe helmed some sessions. It was found that Parts Two and Four under-ran while Part Three over-ran. Part One lost a short piece of dialogue in which Warner confirmed the frequency of the Vogan radio call and the start of the scene in which the Doctor spots the puncture marks on Warner's neck.

The end of Part One was shifted to finish with the Cybermat still attacking Sarah;

the Doctor's escape from Kellman's cabin and arrival were shifted to Part Two after a re-edited reprise. Much of Part Two was resequenced and a tiny cut was made to the end of the film sequence in which Harry and Sarah were taken away, deleting a shot of one of Tyrum's spies watching events; this cut continued into the next scene, removing the Doctor's stressing that the remnants of the Cybermen would not be far away from Voga. A short piece after the pentation drive was handed over was dropped; the Doctor explained that he set the Cybermat's controls to Kellman's brainwaves. The end of the scene with Sarah reaching for the stalactite was cut, removing Harry correcting her over the difference between stalactites and stalagmites. Shots of the Doctor struggling to shut off the vacuum control in the airlock watched by Stevenson and Lester were dropped.

Below:

Scenes of Harry and Sarah were cut during post-production.



Two sequences were brought forward from Part Three to the end of Part Two; the film of Harry and Sarah being found by the Militia and Tyrum going to talk to the companions. Part Three lost the end of Kellman emptying a string of conkers and the yo-yo from the Doctor's pockets. Part of the Tyrum HQ scene which was cut across the two episodes lost Tyrum telling Sheprah that he believed Vorus had held secret negotiation with aliens to trade gold for weapons so that he could take over on Voga. A discussion between Magrik and Vorus was lost in which Vorus advanced his plan, telling Magrik that they might have to kill Kellman along with the Cybermen; the start of the next scene of Vorus questioning Harry and Sarah was also trimmed. Kellman testing the transmat was dropped; Kellman says there was a faulty diode receptor on Voga and the Cyberleader remarked that the scientist's concern for the Cybermen is interesting. A short scene was dropped of Kellman protesting to Harry that the rock tunnels were dangerous as they hurry along the narrow cross-shaft.

Military music score

To expand Part Four (which had a truncated reprise to remove the dead Kellman), the scene of Sarah hearing that there were 11 minutes to detonation was moved from the end of Part Three. A short piece of Stevenson commenting on the sky-striker controls was dropped and lines were trimmed from the start and end of the Cybership scene. A second edit of Part Two was broadcast while for all other instalments it was the first edit that was transmitted.

Composer Carey Blyton considered his music score prior to filming, feeling that trumpet, trombone and percussion was



ideal for the military Hawks, with a softer score for the Doves. For the Cybermen, he settled on a piccolo, trumpet, cornet and tubular bells arrangement. Blyton's score ran to around 31 minutes and was scheduled for recording from 7.30pm to 10pm on Wednesday 19 and Thursday 20 March 1975; according to existing paperwork, the second day was deferred and later sessions were scheduled for Wednesday 16 April and Friday 2 May.

Despite Bryant's protests, Hinchcliffe felt that Blyton's score was unsuitably comical, and shortly before broadcast in April 1975 had Peter Howell of the BBC Radiophonic Workshop add a minute of electronic music to Part Two and almost five minutes to Part Three while removing some parts of Blyton's score. ■

Above:

"I wonder if those Cybermen would like a jelly baby?"

Publicity



▶ Concurrent with broadcast of the serial, Weetabix launched a special promotion entitled *Doctor Who and His Enemies* which encouraged consumers to collect 24 stand-up figure cards of characters from the series plus six different backgrounds and a cut-out TARDIS model. This was covered in the article *How the fighting George family called on the Daleks for help* which appeared in the *Daily Express* on Monday 14 April.

Above:

William Hartnell, the First Doctor, died during transmission of *Revenge of the Cybermen*.

▶ A chat with Tom Baker appeared in the *Daily Express* on Saturday 19 April. In *Hell-raiser Tom calms down, on Doctor's orders*, James Murray learnt how becoming the Time Lord had changed Baker's life: "No more drinking half the night in Covent Garden... The trouble is that I can't turn up looking all hungover to go in front of the cameras as Dr Who... No more making scenes about lousy service in shops or restaurants... The old privacy has gone a bit." The article revealed that Baker had just signed up for a second year 'getting tied up with the Loch Ness Monster and Egyptian mummies'.

▶ During broadcast of *Revenge of the Cybermen*, William Hartnell – who had played the Doctor from 1963 to 1966 – died at the age of 67. His passing was marked by BBC News which screened an extract from *The Gunfighters* [1966 – see Volume 7].



▶ Elisabeth Sladen's reading of *A High Standard* was broadcast in Radio 4's *Morning Story* slot at 10.45am on Thursday 24 April 1975; this had been recorded in Birmingham on Thursday 27 February.

▶ During broadcast, there was further press coverage of *Doctor Who* and its suitability for young viewers, this time triggered by the April 1975 edition of the medical journal *General Practitioner*. This contained an article on nervous disorders among children by Dr Michael Hession, consultant psychiatrist to the Church of England Children's Society who – with reference to *Planet of the Spiders* – claimed that 'a recent *Doctor Who* series was probably responsible for an epidemic of spider phobia among young children'. This seemed to strengthen arguments against the show's scheduling from Mary

Whitehouse of the NVLA who wrote to the BBC to declare: “We have said all along that this type of horror programme has an effect on children under five and that this programme is really meant for the intelligent 10-year-old and over. Yet they persist in putting out *Doctor Who* at 5.30 in the evening. We intend to ask the BBC as a matter of urgency to finance independent research into the effect of *Doctor Who* on the under-fives, and, in the meantime, ask them to switch the programme back to 6.30.” On Sunday 27 April, the BBC responded that this was the first complaint of this nature which they had heard of and commented that the creatures in the serial were “not like ordinary spiders”. On Monday 28 April, this fuelled stories in *The Times* (*Dr Who is blamed over epidemic of spider fears among young children*), the *Daily Mail* (*Who’s Afraid of Dr Who’s Spiders?*), *The Guardian* (*Doctor*

Who gives kids the creeps) and the *Daily Express* (*Dr Who blasted for TV Tots’ Web of Fear*). The spider controversy was then covered in *The Listener* on Thursday 22 May, having featured in a report by John Timpson on Radio 4’s *Today* programme.

- ▶ Promoting his new post-apocalyptic BBC1 drama *Survivors*, Terry Nation spoke to Teleri Bevan of Radio 4’s *Woman’s Hour* in the edition of Friday 16 May; naturally he discussed *Doctor Who*, the Daleks and some of the show’s recent controversy. Tom Baker then featured in the *A Chance to Meet* portion of the children’s magazine programme *4th Dimension* on Radio 4; the actor’s talking to host John Dunn and young fans of the show having been recorded at BBC Broadcasting House on the evening of Tuesday 13 May and was broadcast at 4.02pm on Saturday 24 May.



Left:
“Goldfinger!”

Broadcast

▶ *Revenge of the Cybermen* was broadcast opposite the talent show *New Faces* in most ITV regions, while other areas screened *Sale of the Century* (ATV) or *The Champions* (Southern); Part Three went out in a later slot because of the FA Cup Final coverage.

▶ *Revenge of the Cybermen* achieved the highest average audience appreciation for the 1974/5 series; although the audience size had dropped as the summer drew near, the show remained inside the Top 30 TV programmes of the week.

Below:

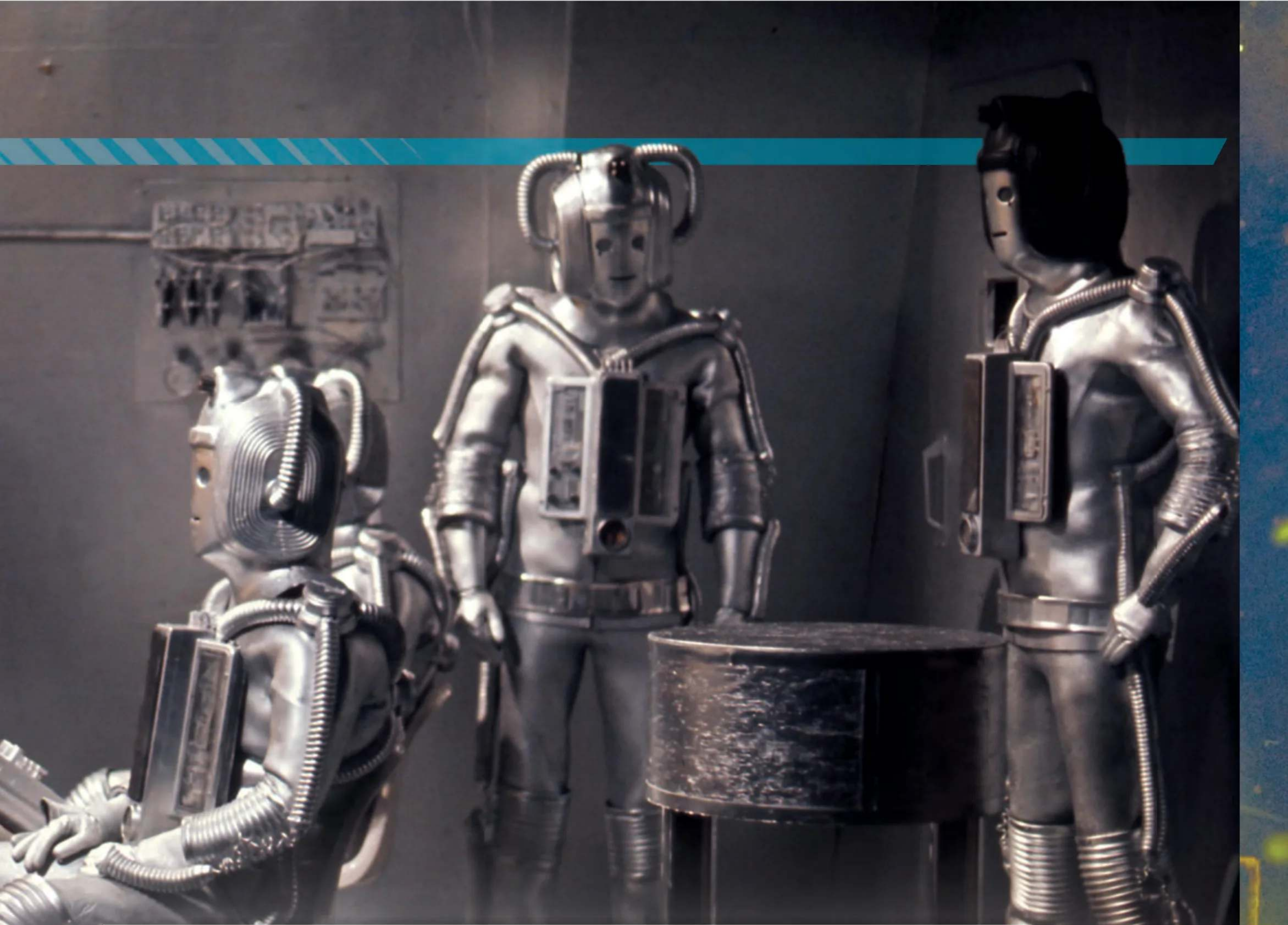
He's behind you!



▶ Critic Clive James made reference to *Doctor Who* in his column in *The Observer* on Sunday 4 May, declaring, 'My favourite [actress] at the moment is Elisabeth Sladen, who plays Sarah Jane in *Dr Who*. *Dr Who* himself is played by a new actor in every series and couldn't interest me less, but his girl assistant is something else again. Miss Sladen is the best girl assistant he has ever had - extremely privately educated and very hockey-sticks, but a lithely female and with hidden fires.'

▶ *Revenge of the Cybermen* was sold overseas, with the Netherlands the first country to broadcast it in October 1975, followed by Bahrain, the United Arab Emirates and Hong Kong. Australia purchased it in November 1975, eventually screening it in May 1977 with repeats in 1982 and 1987. 1977 buyers included Dubai and New Zealand (which screened it in August/September 1978 with a repeat in February 1987). North America screened the serial in 1978 (where it was re-edited and given a narration by American actor Howard Da Silva). Other countries screening *Revenge of the Cybermen* in the late 1970s/early 1980s included Nigeria, Chile, Mexico, Malta, Italy, Colombia and Venezuela.

▶ France broadcast the serial in 1989 as *La Revanche des Cybernators*. In North America, it was syndicated from the early 1980s as a 91-minute compilation, and Poland screened



the Cyber adventure in 2002. It ranks as one of the most popular serials in terms of number of overseas sales.

▶ *Revenge of the Cybermen* was broadcast on Super Channel several times (including two-part compilations) between April 1987 and February 1989 and as an omnibus on New Year's Day 1988. UK Gold screened the serial first in June 1993, with a number of compilation broadcasts

since September 1993. BBC Prime screened the show in September/October 1997.

▶ Gerry Davis was most unhappy with the finished serial, particularly regarding Tom Baker's portrayal. This was to be his final *Doctor Who* serial as he moved to Toronto and then Los Angeles to work on shows such as *Sidestreet*, *The Great Detective*, *Vega\$*, *Quincy* and *Jessie*.

Above: The Cybermen were very excited about their new coffee table.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
Part One	Saturday 19 April 1975	5.35pm-6.00pm	BBC1	24'19"	9.5M (24th)	57
Part Two	Saturday 26 April 1975	5.30pm-5.55pm	BBC1	24'24"	8.3M (28th)	-
Part Three	Saturday 3 May 1975	5.50pm-6.15pm	BBC1	24'32"	8.9M (25th)	-
Part Four	Saturday 10 May 1975	5.35pm-6.00pm	BBC1	23'21"	9.4M (22nd)	58

Merchandise

Novelised by Terrance Dicks, a prose adaptation was published in May 1976 under the title *Doctor Who and the Revenge of the Cybermen*; the cover was by Chris Achilleos.

A hardback edition from Allan Wingate was published simultaneously with the Target paperback. The adaptation was included in *The Doctor Who Omnibus* from Book Club Associates in 1977. A paperback reprint in August 1978 saw some minor variations to the cover. An American paperback edition appeared in June 1979

from Pinnacle Books; this was Book 5 in the series and had a new cover painted by David

Mann. Another American volume, Nelson Doubleday's *The Adventures of Doctor Who*, also included the story in 1979 and Empire released a Polish edition – *Doctor Who: Zemsta Cyborgów* – in 1994. After 1983, British reprints were numbered Book 51 in the Target library and the novel was reissued by Virgin Publishing in 1991 as *Doctor Who – Revenge of the Cybermen*, sporting a new cover by Alister Pearson.

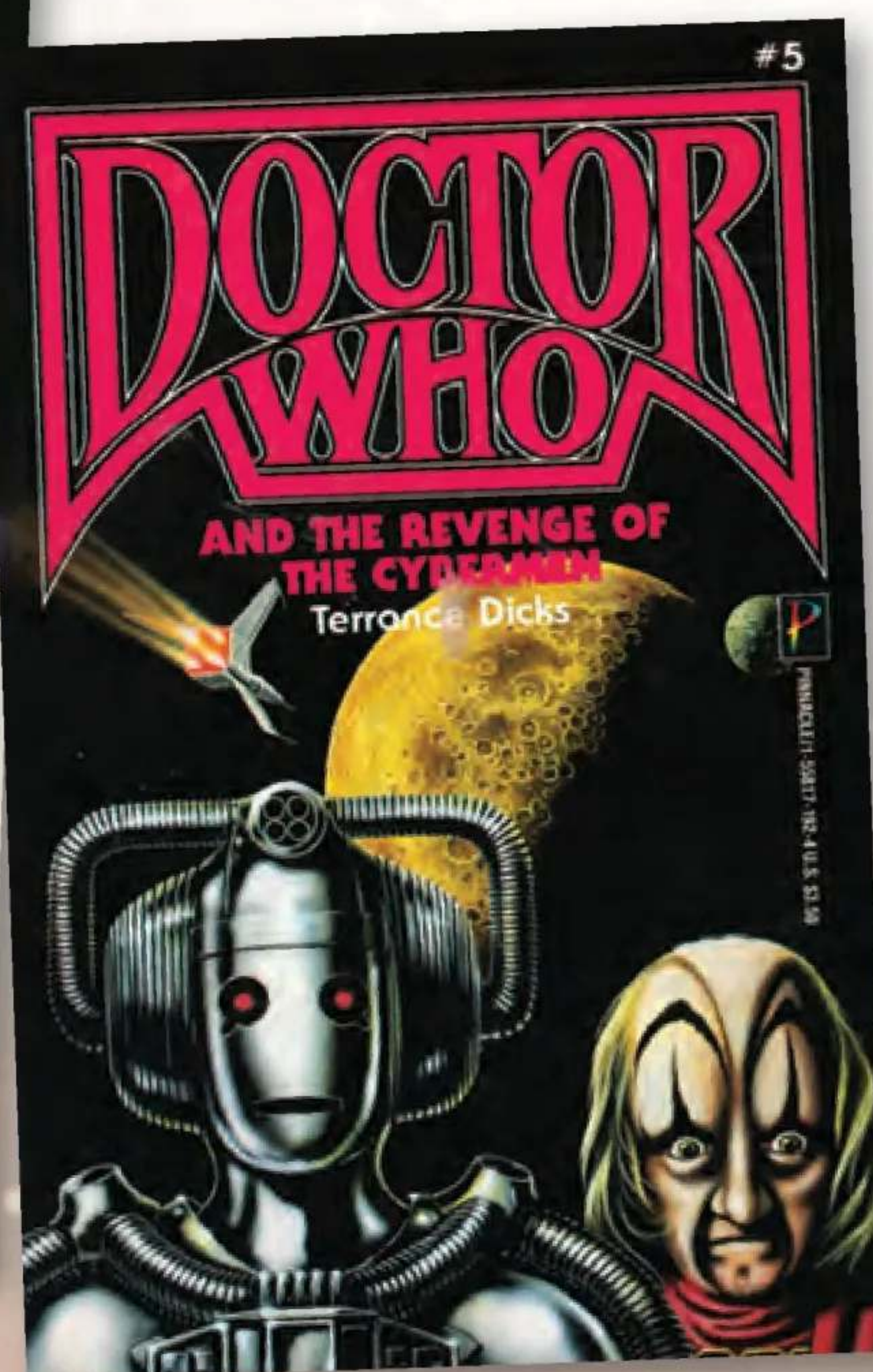
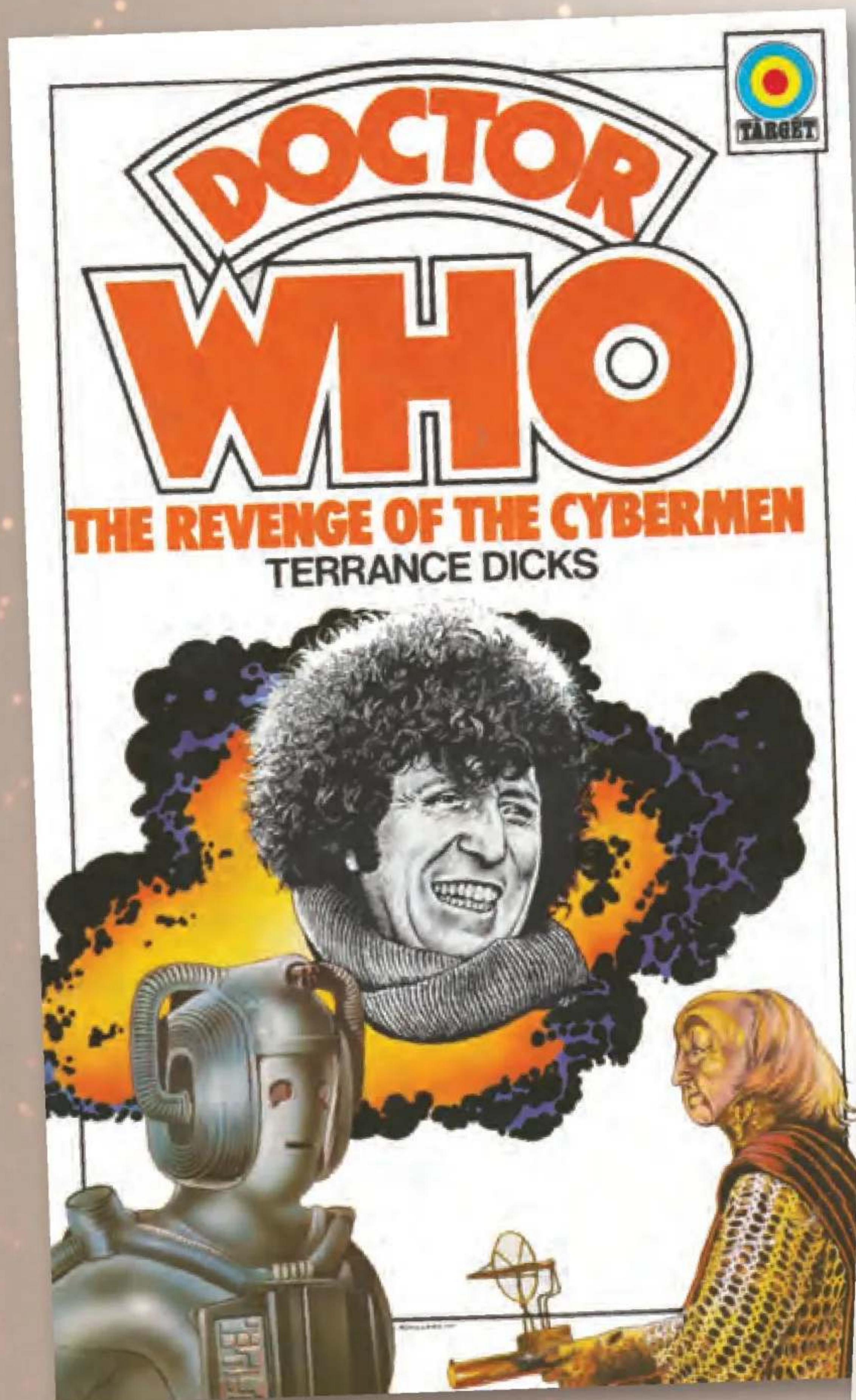
Doctor Who – The Scripts: Tom Baker 1974/5 – a hardback compilation of scripts from the 1974/5 series – was published by BBC Worldwide in October 2001. The book featured heavily annotated versions of scripts which highlighted changes from the rehearsal to transmitted versions of the serials, and included *Revenge of the Cybermen* as well as an overview of Gerry Davis' original scripts and an example of Part One of the serial as edited for

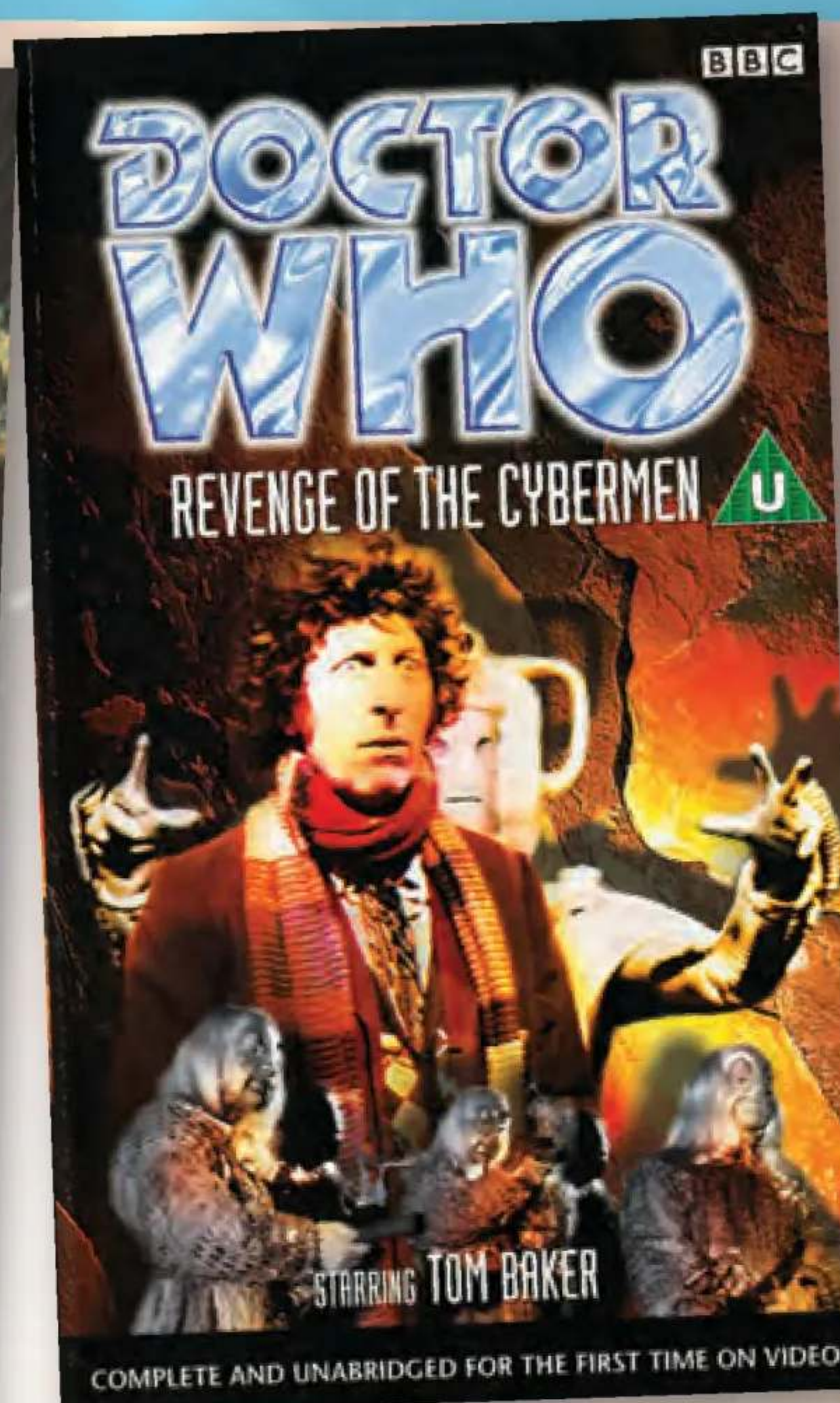
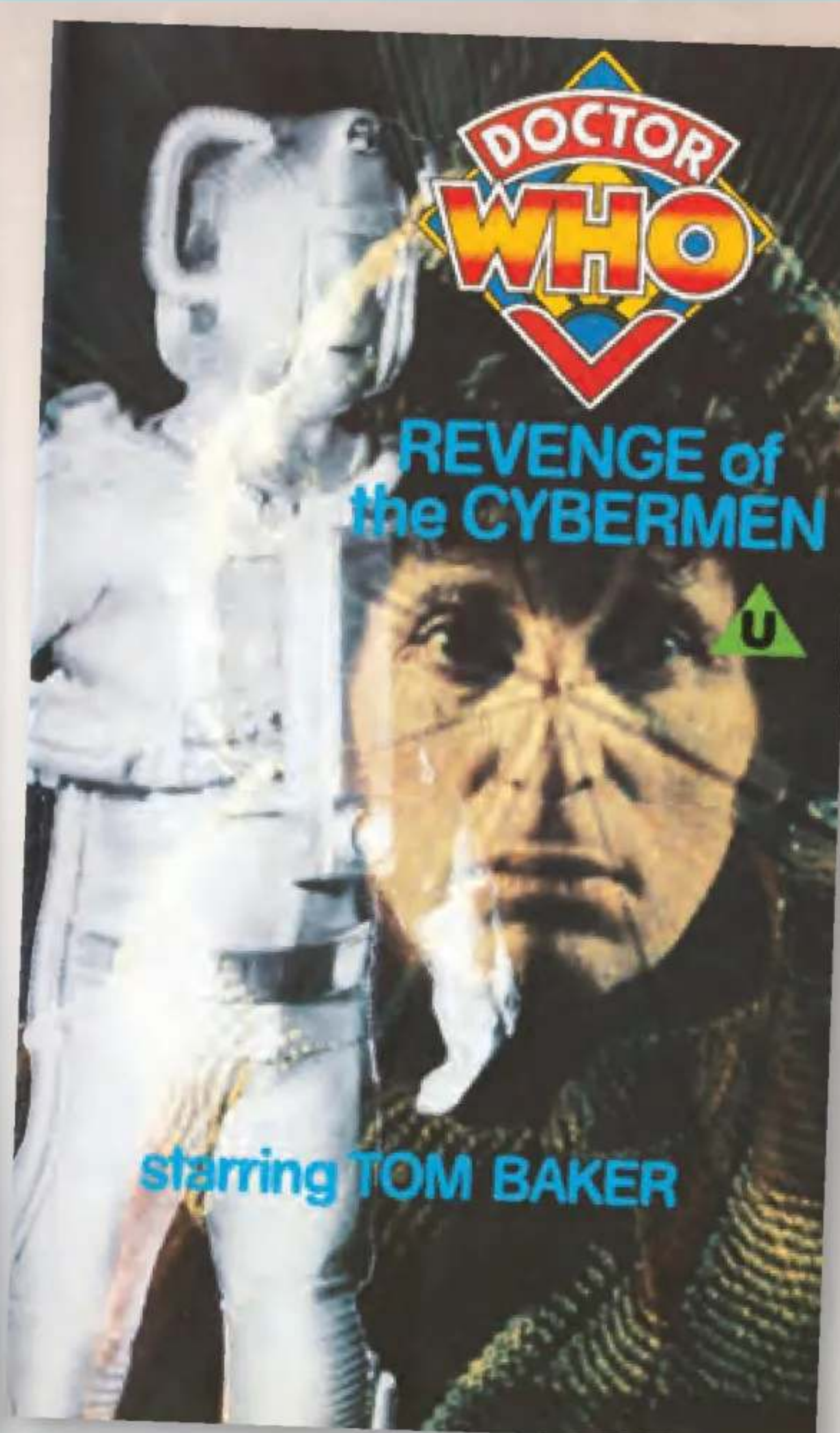
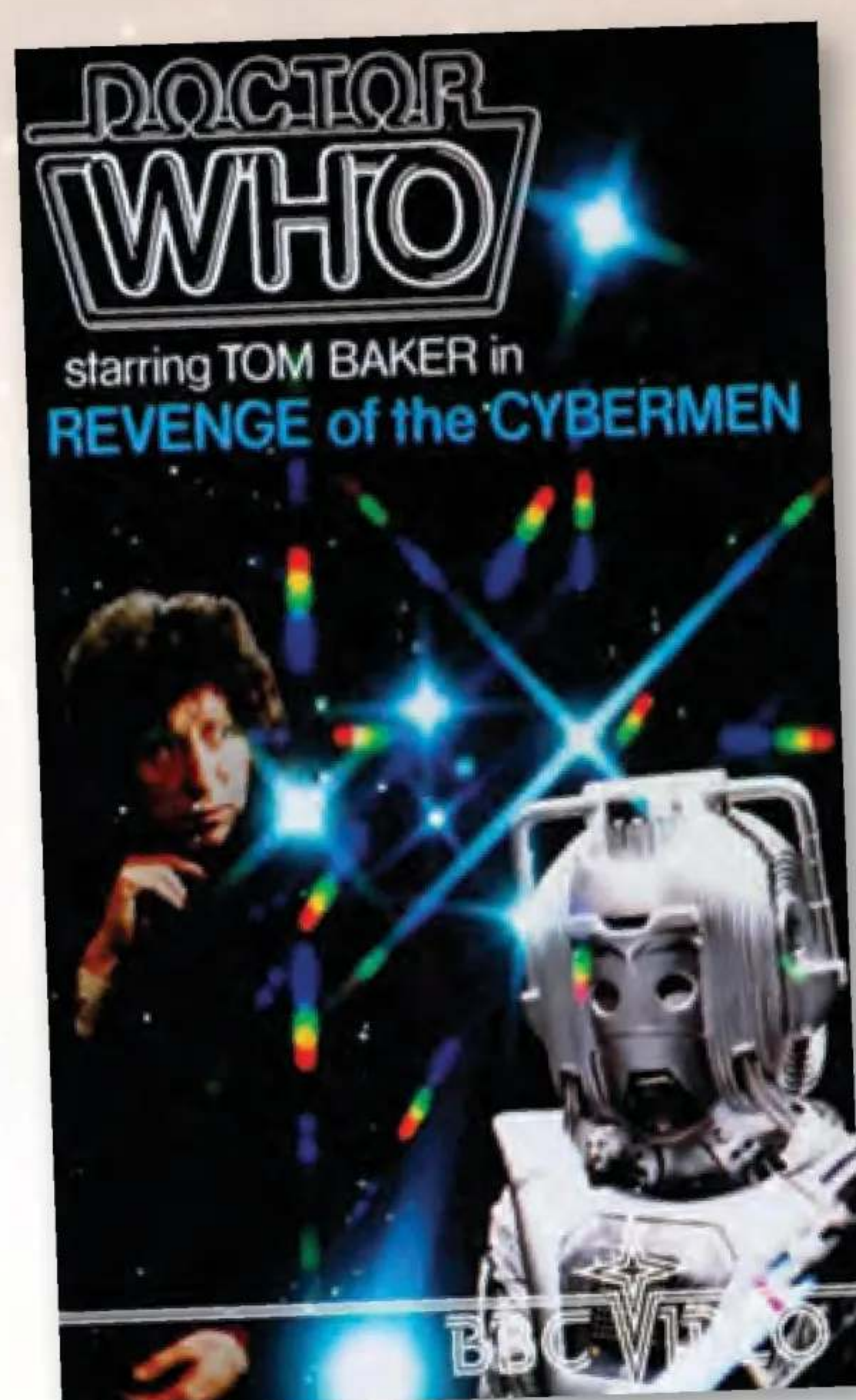
syndication by Time-Life.

Following a poll held at the BBC's 'Twenty Years

Below:

Novelisation covers by Chris Achilleos, Alister Pearson and David Mann.





Left:
The three
video release
covers.

of a Time Lord' event at Longleat House in April 1983, demand for the release of 1967's *The Tomb of the Cybermen* on home video – a story which, at the time, was missing from all of the BBC film libraries – led to BBC Enterprises selecting *Revenge of the Cybermen* as the first *Doctor Who* story to be issued for sale in the domestic video market.

When issued in October 1983 on VHS, Betamax and Video 2000 formats, the serial was edited together into a single 90-minute compilation. The original cover by Sid Sutton erroneously carried images of Tom Baker from the 1980/1 series and the Cybermen from *Earthshock*; this was rectified with a revised cover when the tape was reissued in May 1984. Pony Video issued the compilation in Japan as *The Cyberman Counter-Attack* in 1983. A videodisc of the serial was produced in 1986 and the compilation achieved budget release in October 1986 on VHS only. An episodic version of the serial was released by the BBC in April 1999.

Revenge of the Cybermen was released on BBC DVD alongside *Silver Nemesis* in

August 2010. The special features for *Revenge of the Cybermen* were:

- ▶ **Commentary** with actors Elisabeth Sladen and David Collings, producer Philip Hinchcliffe and designer Roger Murray-Leach
- ▶ **The Tin Man and the Witch: Making Revenge of the Cybermen** – a look back at the making of the story, with director Michael E Briant, incoming producer Philip Hinchcliffe and outgoing producer Barry Letts
- ▶ **Location Report** – new Doctor Tom Baker is interviewed by *Points West* on location at Wookey Hole during the location shoot for the story
- ▶ **Cheques, Lies and Videotape** – in the days before official VHS and DVD releases, *Doctor Who* fans had no option but to swap and trade episodes with other fans, often for extortionate sums of money. Featuring interviews with fans Jamie Wells, Paul Jones, Dave Hankinson, David Palfreyman, Alison Lawson and Damian Shanahan
- ▶ **Photo gallery**

Below:
DVD cover
by Clayton
Hickman.



Right:

Weetabix's 1977 character cards of the Vogans and the Cybermen.

- ▶ **Radio Times** billings in Adobe PDF format
- ▶ **Production information subtitles**
- ▶ **Easter Egg**

The story also featured on GE Fabbri's *Doctor Who – DVD Files* issue 111 in April 2013.

In July 1999, *Sherlock Holmes Meets Dr Who*

by Carey Blyton was released on CD by Upbeat Classics. This CD contained rescored suites from *Revenge of the Cybermen* entitled *Vogan Suite*, Op 101 for Horn in F & Piano. Six original cues from Blyton's



figures of a Cyberleader, two Cybermen and a Cybermat. Sixteen12 issued 400 statues of Cybermen from *Revenge of the Cybermen* in May 2010. A full-size replica of a Cyberman head was available from This Planet Earth in 2011, costing £325. A figurine of a Cyberleader from *Revenge of the Cybermen*

Below:

Character Options' *Revenge of the Cybermen* collectors' set.



recording featured on *Carey Blyton: The Film Production Music* from Apollo Sound in 2003. A track of incidental music from *Revenge of the Cybermen* was included on Silva Screen's four-CD set *Doctor Who:*

The 50th Anniversary Collection in December 2013 and an extended suite was included on the company's 11-disc *Doctor Who: The TARDIS Edition* in September/November 2014.

Harlequin Miniatures issued metal models of Vorus and Kellman in 1999. A full-size Mk5 Cyberman helmet in kit form or completed was available from Head Up Display in 1999. Also available in 1999 were 1:3 scale models of Cybermats and CyberSuits and replica full-size costumes with masks, costing £899.99 for a Mk5 Cyberman costume. In November 2010, Character Options produced a *Revenge of the Cybermen* collectors' set for Underground Toys containing action

Right:

Eaglemoss' figurine of the Cyberleader.

was included as part of Eaglemoss' *Doctor Who Figurine Collection* issue 63 in January 2016.

Cadbury Typhoo gave away free trading cards in boxes of tea bags as part of the *Amazing World of Doctor Who* promotion which ran from July through to September 1976. This set featured cards of various monsters including a Cyberman from *Revenge of the Cybermen*. A 1977 Weetabix promotion of collectible character cards featured Vogans and Cybermen (along with Styggron from *The Android Invasion* [1975 – see Volume 24] on card set Four. A4 coloured prints of Chris Achilleos' cover art for *Revenge of the Cybermen* were printed in May 2005. A *Revenge of the Cybermen* stamp cover was issued by the Stamp Centre in 2008. ■



Cast and credits

CAST

Tom Baker..... Doctor Who

Elisabeth Sladen..... Sarah Jane Smith

Ian Marter..... Harry Sullivan

with

Jeremy Wilkin..... Kellman [1-3]

Ronald Leigh-Hunt..... Commander Stevenson

William Marlowe..... Lester

Alec Wallis..... Warner [1]

Kevin Stoney..... Tyrum [2-4]

David Collings..... Vorus

Michael Wisher..... Magrik

Brian Grellis..... Sheprah [2-4]

Christopher Robbie..... Cyberleader

Melville Jones..... First Cyberman [2-4]



UNCREDITED

Tony Lord, Pat Gorman..... Bodies

Michael Wisher.....

.....Voices of Colville and Vogon Radio Operator

Cy Town, Leslie Weekes, David Billa, David

Sulkin..... Vogon Hawks/Doves

Terry Walsh, Alan Chuntz..... Stuntmen/Vogon

Dove Radio Operator/Vogon Hawks/Vogon Doves

Tony Lord, Pat Gorman..... Cybermen

Michael E Briant..... Monitor Voice

Harry Fielder, Barry Summerford, Roy

Caeser..... Vogon Hawks/Doves

Terry Walsh..... Stunt Double for Doctor Who

Alan Chuntz..... Stunt Double for Commander

Stevenson/Stunt Double for Harry Sullivan

CREDITS

Written by Gerry Davis

Production Unit Manager: George Gallaccio

Production Assistant: John Bradburn

Title Music by Ron Grainer

& BBC Radiophonic Workshop

Title Sequence: Bernard Lodge

Incidental Music by Carey Blyton

[uncredited additional music by Peter Howell,

BBC Radiophonic Workshop in 2-3]

Special Sound: Dick Mills

Visual Effects Designer: James Ward

Costume Designer: Prue Handley

Make-up: Cecile Hay-Arthur

Studio Lighting: Derek Slee

Studio Sound: Norman Bennett

Film Cameraman: Elmer Cossey

Film Sound: John Gatland

Film Editor: Sheila S Tomlinson

Script Editor: Robert Holmes

Designer: Roger Murray-Leach

Producer: Philip Hinchcliffe

Directed by Michael E Briant

BBC © 1975

Left:

Tom is
all smiles.

Profile

PHILIP HINCHCLIFFE

Producer

Right:

Tom Baker as the Fourth Doctor. Ratings soared during Philip Hinchcliffe's time on the show.

Philip Michael Hinchcliffe was born 1 October 1944, and grew up listening to cliffhanger-filled 1950s radio serials like *Dick Barton* and *Journey into Space* and reading *Dan Dare's* futuristic adventures in *Eagle* comic.

Educated at Slough Grammar, he studied English Literature at Pembroke College, Cambridge University and after graduating had a short spell working at a travel company and six months as a teacher.

Hinchcliffe had writing ambitions, and a script for an Elizabethan children's adventure serial attracted some interest from the BBC. He found a way into television when he joined ITV franchise ATV in 1968 as a script editor at its Elstree studios. Initially a reader of unsolicited material, he also wrote nine episodes of ATV's soap *Crossroads*, aired April-June 1970.

While at ATV Hinchcliffe met Deirdre Hanefey, and the couple were married in Eton in 1970. Hinchcliffe's new brother-in-law was actor Geoffrey Whitehead, who was married to Deirdre's sister.

Hinchcliffe became script editor on two ATV sitcoms; old people's home series *You're Only Young Twice* (1971) (not to be confused with Yorkshire's similar late 70s comedy) and *Alexander the Greatest* (1971/2), about a rebellious Jewish teenager. He was then made associate producer on daytime medical soap *General Hospital* during 1972/3. Joining the children's department, he script edited comedy drama *The Kids from*



47A (1973/4) and science-fiction-tinged espionage serial *The Jensen Code* (1973).

Seeking a producer's role at the BBC, he approached his agent Richard Wakeley in November 1973. As he explained to *Doctor Who Magazine* in 2014: "My agent was a great mate of Bill Slater's [BBC head of drama serials]. Bill couldn't get anybody to produce *Doctor Who*. They all turned it down because they knew what a bastard show it was to produce. And so I went in there, had a chat with Bill and he said, 'Yeah, the job's yours.'" The interview lasted less than 20 minutes.

Hinchcliffe was to have first produced BBC2 Muriel Spark adaptation *The Girls of Slender Means* but industrial action gave him extra time to trail predecessor Barry Letts on *Doctor Who* from March 1974. Hinchcliffe took over fully from June 1974, once Letts had completed the 1974/5 series opener *Robot* [1974/5 - see Volume 22].

Inheriting scripts developed by Letts with script editor Robert Holmes, Hinchcliffe was disappointed these played safe with old monsters. Feeling early drafts of *The Ark in Space* and *Revenge of the Cybermen* outdated, he gave his script editor the green light for extensive rewrites.

Going forward, Hinchcliffe and Holmes mapped out story ideas and assigned writers to them, rather than rely on unsolicited material, giving the era a cohesive, consistent tone. Starting points included horror films (*Frankenstein*, *The Mummy*, *The Hands of Orlac*, *Dr Jekyll and Mr Hyde*), science-fiction movies (*Forbidden Planet*, *The Day of the Triffids*), Sherlock Holmes and Agatha Christie.

Both aimed for greater sophistication, as Hinchcliffe recalled in *The Doctor Who Winter Special* for 1983: “We wanted to lose the cowboys and Indians approach – of men in red hats shooting at men in blue hats in caves... there was a poverty of genuine [literary] science-fiction within the series.”

Crucially, Hinchcliffe looked to widen the show’s appeal: “We maintained that most of the children in Britain likely to watch *Doctor Who* were watching it. To maximise our audience we had to aim upwards; we had to raise our standards and appeal to the adults by adding other sides to the melodrama we were producing.”

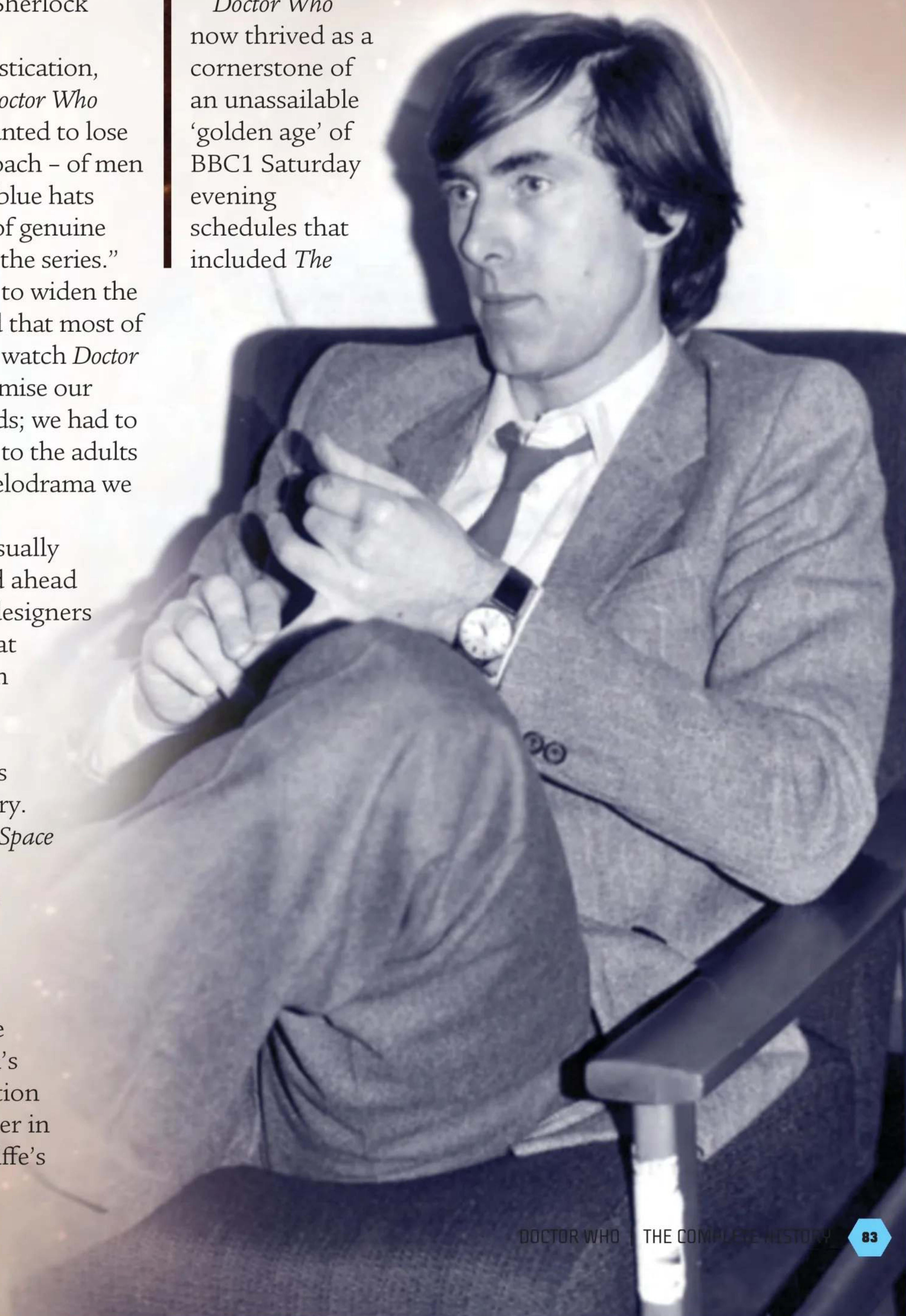
Aiming to make the show visually believable, Hinchcliffe checked ahead with costume, set and effects designers at the writing stages to see what was achievable, to avoid design disappointments later in the process.

His era saw consistent ratings unmatched in *Doctor Who* history. His second episode, *The Ark in Space* Part Two, drew 13.6 million viewers, the highest *Doctor Who* figure to that date, and ratings that series hovered around 10 million.

Fearing *Doctor Who* would be left behind by Gerry Anderson’s forthcoming lavish science-fiction series *Space:1999* launching later in 1975, the BBC pulled Hinchcliffe’s

next series back, to open in autumn 1975. Ultimately only the London and Anglia regions ran *Space:1999* directly opposite *Doctor Who*. *Terror of the Zygons* [see page 94] Part Two, up against *Space:1999*’s launch episode, plummeted to 6.1 million but audiences soon returned, relegating Anderson’s show to Saturday mornings.

Doctor Who now thrived as a cornerstone of an unassailable ‘golden age’ of BBC1 Saturday evening schedules that included *The*





Above: Michael Elphick and Ian Richardson in the Hinchcliffe-produced *Private Schulz*.

Generation Game, *The Two Ronnies*, *Starsky and Hutch*, *Match of the Day* and *Parkinson*. Hinchcliffe's next two series averaged over 11 million viewers, with an omnibus repeat of *Pyramids of Mars* attracting 13.7 million.

However, the atmospheric, adult approach brought with it criticisms of violence and horror. Campaigner Mary Whitehouse led the accusations, with *Genesis of the Daleks* the first to feel her ire, calling it "teatime brutality for tots".

Hinchcliffe took his responsibilities to the younger audience seriously and indeed cut back disturbing possession sequences in *The Ark in Space* and *The Seeds of Doom* [1976 – see Volume 25]. "When you've got good acting within a powerful concept you could find yourself easily becoming very frightening," he explained in 1983. By late 1976 Hinchcliffe considered remaining for a fourth series, but eventually the decision was not his. Only when Graham Williams walked in the door and was introduced as his replacement did Hinchcliffe discover he was being moved on.

This political move is often attributed to Mary Whitehouse's complaint over

the contentious freeze-frame drowning cliffhanger of *The Deadly Assassin* Part Three [1976 – see Volume 26], a complaint the BBC upheld. Williams arrived the first week of November 1976 however, a week *before* the episode was transmitted. Nonetheless, the BBC appeared sensitive to constant criticisms, which would seem the reason for Hinchcliffe's transfer.

He signed off with *The Talons of Weng-Chiang* [1977 – see Volume 26], contributions to the documentary *Whose Doctor Who* (1977), and a guest appearance on *Pebble Mill at One* on 31 March 1977.

Graham Williams had been developing police drama *Hackett*, and he and Hinchcliffe now jobswapped. Hinchcliffe bristled at the thought of a "son of *Softly, Softly*" and, avoiding video-taped police procedural, overcame BBC bureaucracy to produce the action-packed *Target* (1977/8) all on film, in the style of ITV's *The Sweeney*. *Target* was too brutish for some but pulled up to 12 million viewers.

Hinchcliffe diversified into more serious drama with *Private Schulz* (May 1981) for BBC2, a picaresque WWII forgery serial starring Michael Elphick, and BBC2 period biopic serial *Nancy Astor* (1982), the story of the UK's first female MP. Hinchcliffe had earlier prepped this in 1979/80 but ran into issues with Equity when seeking an American actress for the title role. The eventual reactivated version starred New Zealand-born Lisa Harrow.

He produced CP Snow's *Strangers and Brothers* (1984), a 13-part historical saga starring Anthony Hopkins, and though he developed an adaptation of *Middlemarch*, it was judged to be too soon since the BBC's last version. He ventured into single plays with *Knockback*, a *Screen Two* entry aired 3 February 1985, written by Shirley Cooklin and starring Pauline Collins, about a woman in love with a prison inmate.

Finding it hard to sell bankruptcy drama *Other People's Money* to new head of drama Jonathan Powell, Hinchcliffe decamped to ITV franchise London Weekend to produce the idea as *Bust* (1987/8), a vehicle for LWT contract player Paul Nicholas. Gaining producer and 'created by' credits, Hinchcliffe also wrote several episodes. While at LWT, he also produced the first series of *The Charmer* (1987) starring Nigel Havers. *Virtuoso* (1989), a biopic of schizophrenic composer John Ogdon that Hinchcliffe had developed at the BBC several years earlier, was belatedly picked up and produced by him for *Screen Two*.

Moving to independent production company Portman Productions, Hinchcliffe's first job was producing Jack Rosenthal's wartime drama *And a Nightingale Sang* (1989) in conjunction with Tyne Tees for ITV. He co-produced *The Gravy Train* (1990), a four-part comedy film drama made by Portman for Channel Four about corruption in Eastern Europe, starring Christoph Waltz, Ian Richardson and Alexei Sayle, and its sequel *The Gravy Train Goes East* (1991).

Portman collaborated with BBC Wales on three-part drama *Friday on My Mind* (1992), starring Christopher Eccleston in his first TV leading role, as an RAF man who falls for a service widow. Hinchcliffe next produced sitcom *Downwardly Mobile* (1994), for Portman/Yorkshire TV.

While at Portman, Hinchcliffe also produced feature films including *An Awfully Big Adventure* (1995), starring Hugh Grant and directed by Mike Newell, and *Total Eclipse* with Leonardo DiCaprio (1995).

Hinchcliffe became an executive producer at Scottish Television in 1998. Initially deputy to controller of drama, Robert Love, when Love retired, Hinchcliffe replaced him. He oversaw ongoing success *Taggart* (1998-2001)

and latter episodes of pathologist drama *McCallum* (1998). He developed star vehicles such as *Seesaw* (1998) with David Suchet, detective show *Rebus*, initially starring John Hannah (2000), and two thrillers starring Robson Green, *The Last Musketeer* (2000) and *Take Me* (2001).

He has maintained connections with *Doctor Who* since leaving the show in 1977, writing three Target novelisations; *The Seeds of Doom* (published February 1977), *The Masque of Mandragora* (December 1977) and *The Keys of Marinus* (August 1980).

He supplied a synopsis for *The Valley of Death* (2011) to Big Finish's *Lost Stories* range, an Amazon jungle story originally submitted to the BBC in 1978. He has since developed new storylines featuring the Fourth Doctor and Leela for Big Finish's *Philip Hinchcliffe Presents* series; *The Ghosts of Gralstead* and *The Devil's Armada* (both 2014) and *The Genesis Chamber* (2016).

Now semi-retired, he lives in Staines, Middlesex. Son Christian was born in 1973 and daughter Celina in 1976. A former BBC sports presenter, Celina now works for Sky News and interviewed her father in *Life After Who* (2012), a featurette on the DVD of *The Android Invasion* [1975 - see Volume 24]. ■

Below:

With Lisa Harrow during location filming for *Nancy Astor*.



1975/6 series

Tom Baker's début series had witnessed something of a crossover in terms of style, personnel and production, and can therefore be best described as a hybrid of the approaches of the two producers: outgoing boss Barry Letts and newcomer Philip Hinchcliffe. The 1975/6 series, however, finds Hinchcliffe in sole charge, and with a sympathetic script editor in Robert Holmes, a veteran whose experience matched Hinchcliffe's ambition.

Both men felt the need to add some gutsiness to the stories, and to move away from traditional alien invasion adventures in favour of science-fiction with gothic overtones. The series becomes rather more adult, with more visceral on-screen violence and disturbing themes.

The series is bookended by two stories – *Terror of the Zygons* [see page 94] and *The Seeds of Doom* [1976 – see Volume 25] with very similar DNA: Robert Banks Stewart is the writer, Douglas Camfield the director and Geoffrey Burgon provides the music. These adventures would be the only credited contributions to the show of Stewart and Burgon while Camfield, after a long period away, comes back to the series for his final two stints at the helm. And so we get a pair of productions that have a uniformity of style – created by a confluence of particular talents – that make them seem like bedfellows. Scary bedfellows, nonetheless, with haunting music, a spooky atmosphere and occasionally very disturbing behaviour.

The series is entering perhaps its most controversial couple of years in terms of

1975/6 series

- ▶ *Terror of the Zygons*
- ▶ *Planet of Evil*
(see Volume 24)
- ▶ *Pyramids of Mars*
(see Volume 24)
- ▶ *The Android Invasion*
(see Volume 24)
- ▶ *The Brain of Morbius*
(see Volume 24)
- ▶ *The Seeds of Doom*
(see Volume 25)



'PLANET OF EVIL IS
A DESIGN TRIUMPH.'

1975/6 SERIES



Above:
The Zygons make their debut in *Terror of the Zygons*.

its depiction of violence. There are plenty of examples in this run of stories. There are uncomfortable scenes in *Terror of the Zygons* in which the alien duplicate of Harry, filmed in intense, sweaty close-up, attacks Sarah Jane with a pitchfork. As he lunges at her we see it from her point of view, so that the vicious spikes of the tool seem to launch themselves towards *us*. It's unsettling stuff, the tension only broken as the Zygon accidentally pitches from the hay loft and mortally injures itself on the floor below, emitting a disquieting alien caterwaul as it expires.

Below:
Green-fingered terror in *The Seeds of Doom*.

The Brain of Morbius [1976 – see Volume 24] opens with a decapitation – the



camera doesn't linger on the act but we hear a petrified scream and the crunch of implement against ligament in case we need reassuring that violent murder really has happened. We later see mad scientist Solon trying to reanimate the severed head just to make sure we haven't started eating our tea again yet. Later there is a gruesome shooting which involves a sympathetic character's stomach exploding in a bloody mess, and there's plenty of action involving oozy fluid and a brain in a jar. The bodies that disappear, consumed by the creature on the *Planet of Evil* [1975 – see Volume 24], are returned as petrified cadavers. In *Pyramids of Mars* [1975 – see Volume 24] walking Mummies crush a hapless poacher to death, and in *The Seeds of Doom* people are fed to a fertilising machine which chops them into tiny pieces. It's a startling contrast to the output of the previous production regime.

Unpredictable Time Lord

As the central character Tom Baker had established himself straight away the previous year: a madcap, unpredictable Time Lord with a broad grin and the occasional fierce outburst. He is also a bit more hands on than his predecessor. Jon Pertwee may have been the 'action Doctor' but his martial arts were not as prosaic as this Doctor's blunt, pragmatic physicality. The Fourth Doctor knocks Salamar out with a punch in *Planet of Evil*, and in *The Seeds of Doom* thumps the chauffeur sent to kill him, later twisting hard man Scorby's neck very unpleasantly, rendering the mercenary unconscious. Scorby returns the favour by grabbing the Doctor by the hair and throwing him against some bins in a scene more reminiscent of *The Sweeney* than, say, *The Monster of Peladon* [1974 – see Volume 21].



On these occasions the force used isn't lethal, but it's fair to say that the Doctor doesn't seem to be too concerned that his use of poisonous gas in *The Brain of Morbius* will kill Solon, or that the android of himself that he has programmed punches Styggron onto his own poison in *The Android Invasion* [1975 – see Volume 24]. He does, at least, try to save Harrison Chase as he is sucked into his composter.

It's not just his hands that are lethal: his tongue can jab too. He storms around Sir Colin Thackeray's office in *The Seeds of Doom*, furious at the civil servant's impotence in the face of marauding vegetables – just one example of his disdain for authority. He is certainly not an easy conversationalist, and often this year's character moments have their own special brand of darkness where other production

teams might not have found them. The Doctor's solution to Professor Sorenson's infection in *Planet of Evil* is to suggest to the hapless scientist that he kill himself. It's a hard-nosed but moral position that he takes – dourly commenting that “we buy our right to experiment at the cost of total responsibility”. In *The Seeds of Doom* he is aloof and refuses to offer any comfort when almost bullying Derek Moberly into amputating his friend and colleague Charles Winlett's arm after the latter starts to transform into a Krynoid.

The Doctor has never perhaps been quite so alien as he is on occasion in this incarnation. *Pyramids of Mars* opens with him staring into the middle distance, detachedly telling a playful Sarah Jane that “I walk in eternity”. Upon the death of the sympathetic Laurence Scarman he is cold

Above:

The alien Time Lord teams up with a playful Sarah Jane.

1975/6 SERIES



Above:
Stalked by
a Mummy
in *Pyramids
of Mars*.

and pragmatic, and when Sarah berates him because he sometimes doesn't behave like a human his blunt response – that he isn't – is quite unsettling. Though witty, unpredictable and funny, as well as guided by moral fervour, there is an alien coldness lurking beneath the surface of the Fourth Doctor's teeth and curls.

Much of his character depends on his constant companion this year, with whom he has an enormous rapport. Sarah often teases him playfully – and despite the fact that he is several hundred years her senior they have a real bond (“my best friend” is how he describes her). She's no pushover – occasionally acting as the Doctor's moral compass – and is capable of looking after herself. She is plucky and determined, someone who doesn't let the fact that she is scared stop her from doing the right thing. She also has some fairly gutsy moments of her own – she proves to be a crack shot in *Pyramids of Mars*, performs her own investigations in *Terror of the Zygons* and when the chips are down, faces off against Scorby and ultimately proves to have more bottle than the bullying tough guy as things go to pot (plant) in *The Seeds of Doom*.

Right:
The Kraals
plot Earth's
downfall in
*The Android
Invasion*.

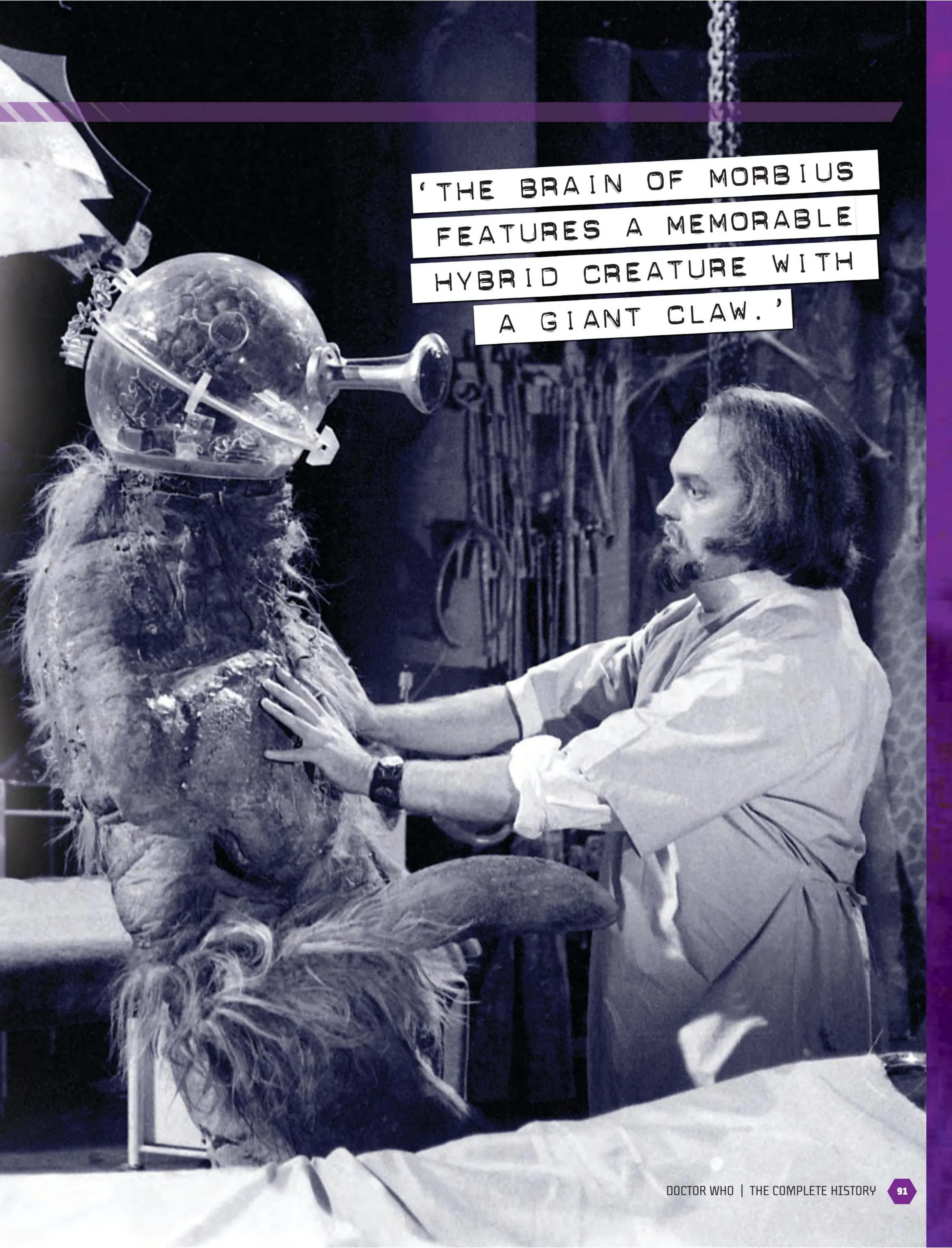
After Harry's departure – and brief return – it is left to the Doctor and Sarah to carry the adventures, which show which direction the production team is intent on moving. Script-wise the kinds of stories that have influenced Hinchcliffe and Holmes become obvious with just a minor bit of delving. Classic horror and science-fiction provide the starting point for most of the tales this year. *Terror of the Zygons* owes a debt to body swap stories like *Invasion of the Body Snatchers*, *Planet of Evil* to *Forbidden Planet*, *Pyramids of Mars* to any number of Mummy movies, *The Brain of Morbius* to *Frankenstein* and *The Seeds of Doom* to *The Thing from Another World*.

Doppelgängers

As for *The Android Invasion*, well – like *Terror of the Zygons* – it features healthy doses of doppelgänger derring-do. It also has an eavesdropping alien, a bugging device in a pub, and a double of the Doctor's companion dispatched by the bad guys to do terrible things. Coming just two stories later it seems that it's not just Broton and Styggron who are in the duplication business, but the production team as well. *The Android Invasion* also features the last



'THE BRAIN OF MORBIUS
FEATURES A MEMORABLE
HYBRID CREATURE WITH
A GIANT CLAW.'





Above: Marcus Scarman has Mummy issues in *Pyramids of Mars*.

hurrah of UNIT for several years, although long-term character Brigadier Lethbridge-Stewart doesn't make it to the party, and so his last appearance as a fairly regular presence in the show is at the end of the Zygon tale. Harry and Benton make a temporary return but their departure is somewhat perfunctory – it's as if they were intended to return again but no-one quite got around to sending the invites.

Attention to detail is a hallmark of this era of the show, so that where there are any weaknesses the production team has done its best to disguise them. There are various visual hooks: the realisation of the Zygons and their spaceship is memorably alien and viscous, a consistent design policy that elevates them from Monsters of the Week to series favourites. The titular *Planet of Evil* is a design triumph, particularly on those scenes filmed at Ealing, with alien shapes and – at one point – water for an actor to splash through. *The Brain of Morbius* features

a memorable hybrid creature with a giant claw, hairy torso, and brain jar, the one human arm giving it an aspect of grotesque parody and body horror. *Pyramids of Mars* features creatures from Egyptian horror stalking the woods of a British country house, and *The Seeds of Doom* has not only a convincing Antarctic setting but also a giant vegetable monster staging its own remake of *The Quatermass Experiment*, substituting a country estate for Westminster Abbey. The special effects are uniformly high and even often-ignored areas of production, such as the studio lighting, seem to go the extra mile.

There are subtle changes in other areas too. While there are some memorable monsters this year, it is clear that Hinchcliffe and Holmes enjoy giving the bulk of the dialogue to a well-acted human protagonist. Even Broton the Zygon spends much of his time as the sarcastic Duke of Forgill in order that the screen time not be dominated by rasping rubber.

Morbius, while being the title character of his story, gets far less to say than his human lackey Solon. As for the Krynoid – it speaks in just one episode; instead letting homicidal horticulturalist Harrison Chase do most of its explaining for it. Chase is possessed by the galactic weed – not for the first time is a character’s humanity subsumed by an alien intelligence. In *Pyramids of Mars* Bernard Archard performs most of the exposition and action as the reanimated corpse of Marcus Scarman. It’s a chilling performance, but the character nonetheless retains vestiges of his humanity. Despite the doom and gloom and violence this year, the show is not cold and inhuman – Laurence Scarman’s futile attempts to save his brother are terribly moving and ultimately tragic, and give Archard different notes to play.

Supporting characters

In fact, time is given to several supporting characters who get far more development than they might reasonably expect. In *The Seeds of Doom* John Challis’ henchman Scorby actually becomes quite sympathetic towards the end, although his true colours show and



Left:
Scorby gets Dunbar.

finally prove to be his undoing as the apparent tough guy loses his nerve and perishes trying to escape the besieged building in which our heroes are trapped. His sidekick, Arnold Keeler (in a beautifully nuanced performance by Mark Jones), elevates himself from snivelling lackey by the pathetic yet brave way he tries to stand up for what is right. That he ultimately succumbs to infection and transforms into the Krynoid is a pretty horrific scenario from a show not afraid to go to great lengths to disturb us. Even the short-lived characters in the Antarctic have us rooting for them, and there are several cameos in other stories that are memorable – notably Angus Lennie’s superstitious landlord in *Terror of the Zygons* and Peter Mayock and Peter Copley as – respectively – a zealous Egyptian and a dogged doctor in *Pyramids of Mars*.

Many of these aspects are window dressing, but they all contribute to the overall picture. The combination of punchy, gutsy stories, high production values with an eye for quality design and a strong central duo, both on-screen (Baker and Sladen) and off (Hinchcliffe and Holmes) lead to a consistent series with a large number of stories that hold their own – even when viewed decades later. ■

Left:
Harrison Chase – a few leaves short of a tree.



TERROR OF THE ZYGONS

➤ STORY 80

The Doctor, Sarah and Harry return to Earth to assist the Brigadier and UNIT investigate the destruction of oil rigs in Scotland. An alien terror lurks beneath the dark waters of Loch Ness – the Zygons want Earth as their own.



Introduction

Let's just say it's one of those extraordinary cosmic coincidences that many alien races look just like human beings. The Doctor's own people are, on the outside at least, much the same as us. And many of the series' monsters, even if they don't resemble people, do a very good impersonation of them by one means or another.

A particular sub-section is made up of those who have an innate ability to transform themselves into duplicates of our friends and family... This unnerving notion was first explored in *The Faceless Ones* [1967 – see Volume 10]. The Chameleons had lost their own identities in some terrible catastrophe... and spent six episodes lurking around Gatwick Airport, trying out those of airport staff and holidaymakers. It is *Terror of the Zygons*, however, that spawned the series' most memorable shape-changing aliens. Thrillingly, the Zygons' impersonations are spine-chilling in themselves – the severe Duke of Forgill and the icy Sister Lamont – but before long we discover that even the Doctor's companions could be Zygons in disguise when Harry Sullivan is abducted by the creatures. It's an idea that was revisited very effectively in 2015's *The Zygon Invasion/The Zygon Inversion*, when the Zygon Bonnie adopts the form of Clara Oswald.

Not long after the Zygons were introduced, Earth was visited by a Rutan in *Horror of Fang Rock* [1977 – see Volume 27] – a big green blob that could adopt human form. The Vespiform in *The Unicorn*

and the Wasp [2008 – see Volume 58] and Prisoner Zero in *The Eleventh Hour* [2010 – see Volume 63] are more recent examples of this trend. But if you're going to do shape-shifters, then why not have the best? For the 50th anniversary, writer Steven Moffat resurrected the Zygons after an absence of 38 years in *The Day of the Doctor* [2013 – see Volume 75].

Of course, there is more to the Zygons than a simple gimmick. They are a sophisticated creation: well versed in the science of organic crystallography and dependent on suckling the lactic fluid of the Loch Ness monster. The monster, it turns out, is a dinosaur-like creature – the Skarasen – brought to Earth as an embryo. It's a more elegant explanation for this bit of Scottish folklore than the idea that the monster is the villainous Borad – half human-like Karfelon, half-monstrous Morlox – from the 1985 story *Timelash* [see Volume 41]. Maybe a lot of aliens enjoy pretending to be Nessie, as much as they like impersonating humans. ■

Right:

The Zygons returned in *Doctor Who's* 50th Anniversary Special, *The Day of the Doctor*.



'THE ZYGONS ARE A
SOPHISTICATED CREATION,
WELL-VERSED IN THE SCIENCE
OF ORGANIC CRYSTALLOGRAPHY.'

PART ONE

Radio operator Munro is calling the mainland from Charlie rig in the North Sea when it comes under attack from a powerful force! [1]

The Doctor, Harry and Sarah are back on Earth, on a Scottish moor. They hitch a lift from the Duke of Forgill, who takes them to the village of Tulloch. They arrive at the Fox Inn where an oil man, Huckle, is berating the Brigadier for doing nothing even though three rigs have vanished.

Harry goes to examine the bodies of some oil rig workers from the crushed rigs, while Sarah asks around the village. Huckle assures the Doctor that the sea was calm and empty before each rig was destroyed. "It may be calm," says the Doctor, "but it's never empty." [2]

Sarah speaks to Angus, the landlord of the Fox Inn. She's impressed by his stag's head, a gift from the Duke, who Angus claims is a changed man. Their

conversation is monitored by an alien through the stag's head. Angus recounts the tale of the Jamieson boys who went missing on Tulloch Moor in 1870. [3]

Harry discovers a survivor from the rigs on the beach. It's Munro, but before he can describe what happened, both he and Harry are shot! [4]

The leader of the aliens, Broton, remotely controls a sea monster from his spaceship.

The Doctor visits Harry in the sick bay, where he is attended by Sister Lamont. The Brigadier arrives with the news that another rig has disappeared and the Doctor leaves with him while Sarah stays with Harry.

The Brigadier shows the Doctor part of the wreckage from Charlie rig. The Doctor discovers a tooth mark made by "a monster of frightening size and power". [5]

Harry regains consciousness. Sarah phones the Doctor to give him the good news - and she is attacked by a Zygon! [6]





PART TWO

The Doctor hears Sarah's scream down the line and rushes to the sick bay. When he gets there he finds that Sarah has been placed inside a decompression chamber. But then the Zygon locks them in and reduces the air pressure. The Doctor places Sarah in a trance. [1]

Harry is taken to the Zygon ship and learns from their leader, Broton that the Zygons intend to take over Earth using their "ultimate weapon", an armoured cyborg sea monster – the Skarasen. [2]

Benton spots the Doctor and Sarah in the decompression chamber. He restores the air and sets them free. They return to the Fox Inn to find that everybody in the village has been rendered unconscious, enabling something to pass through unseen. [3]

They are watched by Broton, who is appalled to see that Huckle has

recovered a "trilanic activator" from the wreckage. Broton tells the Zygons to retrieve it, and Harry is led into a chamber so that the Zygons can obtain his body print. [4]

The Doctor examines the trilanic activator, which he thinks was used to attract the sea monster.

The corpse of a UNIT soldier is found on the moor and the Doctor goes with the Brigadier to examine it.

Sarah is visited at the inn by Harry, who claims the Doctor has sent him to fetch the activator. But he isn't Harry, he's a Zygon duplicate! Sarah chases him into a barn where he attacks her with a pitchfork [5] before falling to his death.

Sarah returns the activator to the Doctor. He suspects they are being watched and that the inn is bugged. The activator starts emitting a signal so the Doctor takes it, intending to draw the creature off. He drives to the moor, but the activator sticks to his hand – as the Skarasen roars towards him! [6]

PART THREE

Harry has sneaked out of the body print chamber and he disrupts the Zygons' control of the Skarasen, allowing the Doctor to dodge its claw – which smashes the activator.

Angus is offended that UNIT soldiers are searching his inn for bugs. [1]

The Brigadier and Sarah find the Doctor and tell him that the Skarasen's control signal seemed to come from Loch Ness. They go to Forgill Castle and inform the Duke that they believe there is something in the loch which has been using a subterranean channel to swim to the North Sea.

Sister Lamont visits the inn where Angus is attempting to detach the stag's head from the wall. To his horror, she transforms into a hideous Zygon! [2] Benton hears Angus' cries and rushes in to find him dead. He orders his men to give chase, pursuing the Zygon into the

woods, where they wound it. Benton calls the Brigadier at Forgill Castle with the news, and the Brigadier and the Doctor rush off, leaving Sarah to search through the Duke's library.

The Zygon escapes from the wood by turning back into Sister Lamont, [3] killing a UNIT soldier and driving away in his jeep.

Sarah discovers a secret passage which leads to the Zygon spaceship, where she finds the real Sister Lamont, Duke and Caber in the body print chamber. [4]

Sarah finds Harry locked in a cell and releases him, then they hide as the Zygon Caber and Lamont walk past. They use the secret passage to return to the castle, where they meet the Doctor and the Brigadier. The Doctor enters the passage and is overpowered by Broton [5] who then seals the passage behind him.

The Brigadier orders depth charges to be fired into Loch Ness – and the Zygon spaceship rises out of the lake and flies off! [6]





PART FOUR

The Zygons transmit a jamming signal to prevent the Brigadier following their course. The Zygon spaceship lands in a disused quarry and the Zygons guide the Skarasen into the Thames estuary. Broton explains to the Doctor that a refugee fleet is on its way. In the meantime he intends to restructure the Earth to recreate their home planet. [1]

The Brigadier, Harry, Sarah and Benton return to UNIT HQ in London where the Brigadier takes a call from the Prime Minister. [2]

Left unattended in his cell, the Doctor rewires the spaceship communication system to transmit a signal [3] which is detected by Benton.

The Doctor is knocked out by the power of organic crystallography and is left for dead. Now in the form of the Duke, Broton leaves with an activator. The Doctor sneaks into the body print

chamber and releases the real Duke, Caber and Sister Lamont.

He then sets off the fire alarm, enabling them to reach the control room. He activates the self-destruct and they run outside, just as the Brigadier, Harry and Sarah arrive. The spaceship explodes. [4] Broton is still at large and intends to attack a high-profile target in London. The Brigadier recalls the Prime Minister mentioning an energy conference.

Broton has already reached the site of the conference, Stanbridge House. The Doctor and Sarah find him lurking in the cellar. The Doctor struggles with Broton, then the Brigadier arrives and shoots the Zygon. The Doctor locates the activator and runs onto a balcony as the Skarasen emerges from the Thames. He throws the activator into the river and the Skarasen swims away, returning to Loch Ness. [5]

Back in Scotland, the Doctor invites the Brigadier and Harry to return to London with him in the TARDIS but they turn him down. He leaves with Sarah. [6]

Pre-production

Right:
Broton, warlord
of the Zygons.

When he took over fully as script editor of *Doctor Who* in spring 1974, Robert Holmes started to cast around for new writers. This was an attempt to create a different feel to the Earthbound stories helmed by his predecessor Terrance Dicks and producer Barry Letts. This feeling was echoed by the incoming producer, Philip Hinchcliffe, who was trailing Barry Letts on *Robot* [1974/5 – see Volume 22]. Holmes called upon old colleagues who he had written with on series for ITV. Among these were Robert Banks Stewart, followed by Lewis Greifer and then Dennis Spooner (who had written for and story edited *Doctor Who* in the 1960s).

Below:
Time Laird.

Holmes knew Stewart from his days as a freelance writer and journalist back



in the 1950s, subsequently working on Stewart's ABC science-fiction series *Undermind* in 1965. Stewart had been writing since the late 1950s on episodes of many TV series and in July 1963 he was invited to submit a storyline to *Doctor Who*, but it seems that this was never taken any further. Stewart continued to write extensively throughout the 1960s and 1970s while moving into production. When Stewart came in to visit Holmes and Hinchcliffe to discuss potential storylines, he made it clear that he did not feel confident in writing a story set in outer space, and so from the outset the writer was given an Earthbound assignment. Stewart's sons were delighted that their dad was now getting a chance to write on *Doctor Who*.

After discussing several ideas with Holmes in early 1974, Stewart was commissioned on Tuesday 12 March for a four- or six-part storyline under the heading *Loch Ness*, with a target delivery date of Tuesday 26 March. Stewart submitted a storyline for a six-part serial, having decided he wanted to set a serial in his native Scotland. The serial was also known in pre-production as *The Loch Ness Monster*, and *Doctor Who and the Zygons* before becoming *Terror of the Zygons* – although some BBC documentation refers to the story incorrectly as *The Terror of the Zygons*. Some pre-publicity material in July 1975, after the serial had been made, confusingly referred to the story as being called the *The Loch Ness Terror*.

This was an idea which Stewart was particularly fond of partly because, since so little was known about the Loch Ness

Monster, he had a great deal of artistic license. In trying to capture the feel of an off-beat and fast-moving series, Stewart's story recalled his work on the ABC film series *The Avengers*, feeling that the investigating characters of the Doctor and Sarah were very similar to John Steed and Mrs Emma Peel and that they would encounter bizarre eccentrics who wanted to rule the world. Holmes advised on how to restructure the story for *Doctor Who*.

Stewart was duly commissioned to write the script on Wednesday 27 March for the six-part serial, with work underway by May. The original storyline was biased very heavily towards the Loch Ness Monster, but Holmes found the principal race of aliens, the Zygons, far more interesting and pulled Stewart's story more in this direction, allowing better dialogue and more interesting characters, such as Broton.

Harry Sullivan

One decision that influenced the end of the serial was that the character of Harry Sullivan would be changed from being a regular on the series to being another of the UNIT semi-regular roles. The part had originally been created when an older Doctor (such as Richard Hearn, Fulton Mackay or Graham Crowden) had been envisaged by the production team, with Harry thus able to handle any action requirements. However, Tom Baker's Doctor had proved himself more than adequate to deal with these aspects, and Harry was increasingly redundant. The original plan was that Harry would leave at the end of the 1974/5 series.

The emphasis of UNIT in the series was being toned down, continuing a process begun in 1972 by Letts and Dicks. Hinchcliffe and Holmes were keen to

remove these links to Earth altogether, a factor which Nicholas Courtney – who played Brigadier Lethbridge-Stewart – became aware of. Around this time, Courtney discussed the future of his character with Hinchcliffe in the BBC bar. Stewart offered to be ‘killed off’ and make a grand exit, realising Hinchcliffe was not at ease with inheriting this post-exile format. Hinchcliffe felt this was not a suitable way to write the much-loved character out.

Stewart’s writing process proved to be a lengthy one. His target delivery date for the six scripts was Monday 6 May 1974, but Part One was not delivered until Wednesday 18 September. Writing from Richmond in Surrey on Wednesday 19 June, Stewart informed Robert Holmes, “I’m not hung up over the first script – I just seem to have so many damned interruptions at the moment... Next week I’m taking off for a Kent farmhouse to keep out of everybody’s way and get the job done.” Parts Two and Three were delivered

on Monday 2 December, with the final instalment (which now counted as the last three episodes, the serial having been shortened from six to four parts) arriving on Monday 30 December.

In the script, Munro was described as ‘a cheerful Scot with tattooed arms’, the Duke of Forgill as ‘a middle-aged figure in shooting tweeds’ and the Caber was ‘an enormous figure of a man in ghillies’ dress’. When referring to the two other speaking Zygons in the script, these were ‘Zygon One’ and ‘Zygon Two’ or referred to by their human alias (eg ‘Caber/



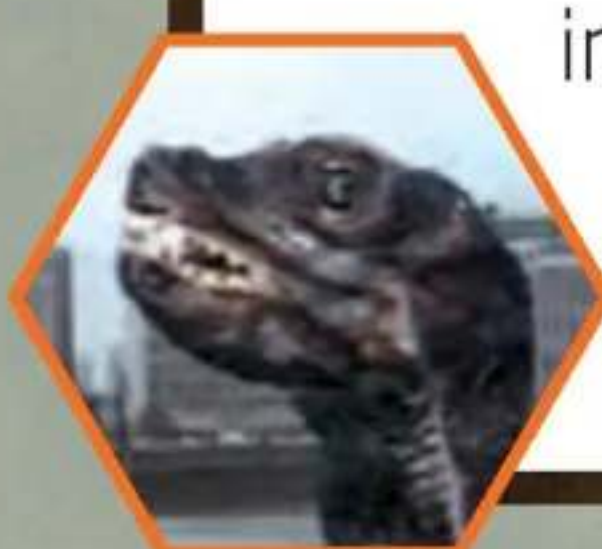
Right:

The Brigadier returns to the Doctor’s aid.

Zygon’). Stanbridge House was originally called Stansgate House. Sister Lamont was named Sister White. In Part One, the TARDIS landed on some moorland where the sheep scattered. In another location sequence the Brigadier and Huckle (a name which Stewart had heard used by an American in a pub) emerged from the inn, and the Brigadier saw the Duke dropping off the Doctor’s party in the village. In the film sequence where Harry was shot by the Caber, this originally had Harry being attacked by a Zygon in the countryside which ‘begins to crush him’. Benton and three UNIT soldiers arrived in a Land Rover, saw the struggle and fired their guns, forcing the Zygon back into the sea so that they could rescue Harry. Originally in Part Two, an ‘oilworker’ character appeared in the Zygon passageway, and there was a film sequence of the Doctor examining a muddy road watched by Sarah and Benton – and also, at a distance, the Caber – as Benton drove the Doctor and Sarah back from the medical unit. At the end of the episode, the Doctor determined to track the source of the radio signals and reached the shoreline of Loch Ness with Sarah, the Brigadier and some UNIT soldiers. To check the signal, the Doctor rowed out into the middle of the Loch, where he was attacked by the monster in the cliffhanger. At the start of Part Three, the UNIT soldiers opened fire. Although

Connections: Nessie!

➤ *Terror of the Zygons* was initially inspired by the folklore tales of the Loch Ness Monster, a mythical (until proven otherwise) creature that is said to inhabit the deep waters of Loch Ness. Known as Nessie, there have been ‘sightings’ of the creature dating back to the seventh century, although modern interest was sparked by sightings in 1933. The world still lives in hopeful expectation...



the monster hit the rowing boat and pitched the Doctor into the loch, he was rescued by the Brigadier and Sarah in a motor boat. The semi-conscious Doctor was brought ashore and transferred into a Land Rover.

Highlands of Scotland

While Stewart toiled on the scripts during 1974, plans were afoot regarding the shifting of *Doctor Who*'s transmission slot for the following year. Since November 1973, Gerry and Sylvia Anderson's Group Three company had been shooting *Space:1999*, a lavish science-fiction series, at Pinewood Studios. *Space:1999* was the most expensive television series to date, using new effects techniques and having a tie-up with the Italian TV company RAI. Trade papers in summer 1974 started to indicate that *Space:1999* was to be quite a phenomenon and a merchandise campaign would begin in spring 1975, giving saturation coverage for six months up to its ITV debut in September 1975. A strongly rumoured slot for *Space:1999* was early Saturday evening. If the series started in September, it would run through its 24 weeks to March, and the debut of the 1976 series of *Doctor Who* in January would be unlikely to gain many viewers. Since the 1970 series, *Doctor Who* had run to around 26 episodes per series, usually making its debut on the last Saturday of December or the first Saturday of January, and running through to June. The 1974/5 series would be broadcast in this manner, but then the proposed 1976 series would be brought forward from January 1976 to start in September 1975, and so give *Space:1999* some competition.

The planned 1975 series of *Doctor Who* was therefore reduced from 26 episodes to 20, and the six-part Scottish-set serial was

to be rewritten as a four-part adventure to launch what would now be the 1975/6 series; Holmes and Hinchcliffe also wanted to move to a new structure of mainly four-part stories, concluding each run with a six-parter. Holmes and Stewart worked together on the changes to the story, with Holmes taking on a lot of editing work. Much of the action deleted was set in the Highlands of Scotland, principally because by now it was known that location filming would not take place in Scotland. Another difference in the earlier scripts was that the oil company was called Claymore Oil as opposed to the Hibernian Oil Co Ltd.

The scheduling of the two series meant that there would be virtually no break in production. Usually *Doctor Who* commenced production in September, but clearly this would not be acceptable for the September 1975 debut. Recording on the 1974/5 series would start on *The Sontaran Experiment* [1975 - see Volume 22] in September 1974 and then follow through

Connections: Nice hat

▶ The Doctor is seen to be wearing a tam o'shanter bonnet, a traditional form of Scottish headwear. It takes its name from the titular hero of Robert Burns' 1791 poem *Tam o'Shanter*.



Below:

The Doctor employed in some amateur dentistry...



Connections: Topical oil

There was a very prescient element to *Terror of the Zygons*, focusing on the North Sea oil industry. Oil had been discovered in the region in the 1960s, and the first oil would be produced from rigs in 1975 - just a few months after work on this serial was completed.



with *The Ark in Space* [1975 - see Volume 22] and *Revenge of the Cybermen* [see page 44] up to Christmas. After a short break, work resumed in the second week of January on *Genesis of the Daleks* [see page 6]. The Dalek serial concluded production in the last week of February, and after a fortnight's break, *Terror of the Zygons* would start filming.

The director whom Hinchcliffe wanted for the story was Douglas Camfield.

He had not worked on *Doctor Who* since 1970, when he had collapsed with a heart flutter during *Inferno* [1970 - see Volume 16]. Although *Doctor Who* was a series he enjoyed working on and was proud to be associated with, Camfield's wife, actress Sheila Dunn, had realised that it was also one of the most taxing and strenuous. For these reasons, Camfield had promised not to work on the show again. Since his last work on *Doctor Who* in 1970, Camfield had been working on Thames' *Public Eye* and *Van Der Valk* (on which Stewart had been story editor), BBC shows like *The Lotus Eaters* and *Sutherland's Law*, and episodes of Euston Films series such as *Special Branch* and *The Sweeney*. The script offered by Hinchcliffe appeared to be too good an opportunity to pass over though, so he broke his vows and returned to the series. It is believed that the director helped with some of the rewrites on Stewart's scripts alongside Holmes.

The set designer assigned was Nigel Curzon - his first *Doctor Who* assignment, although he had been one of Raymond Cusick's assistants in the 1960s. Make-up was handled - as it had been on many stories back to the Patrick Troughton era

- by Sylvia James, while James Acheson (who had designed many bizarre creations for several stories since *The Mutants* in 1972 [see Volume 18]) was in charge of costume supervision. Special sound was created by Dick Mills of the BBC Radiophonic Workshop who had been assigned to the project in April.

Stewart's vision of the Zygons had been basically as scaly creatures, in keeping with their underwater nature. Working from notions offered by Camfield, Acheson hit upon the idea of an embryo-like alien, taken from the references in the script to the Zygons' dependence on the Skarasen's lactic fluids (ie milk) for their survival. After constructing a model of how he envisaged the foetal Zygons, Acheson developed his ideas with effects designer John Friedlander. Friedlander

was responsible for design of the face and cranium of the creature.

Three Zygons costumes were made: Broton and two others. The suits came in two main pieces. The legs were a pair of trousers with a high waist, held up with braces and worn over a large pair of high platform shoes (the generally hidden join between legs and body being most evident when Broton dies in Part Four). The main body and head were then another section, with a fastening down the right side of the large nodules running down the chest. There were holes in the cranium for the actors' eyes and mouth. A pair of gloves covered with similar nodules completed the outfit.

Acheson gave the Zygons a translucent quality, with an option to have lights set inside the large headpiece and extended

rib cage. As it turned out, there was then a problem of having the lights connected to a power supply to make the Zygons' pulse with light and so this facility of the outfits was never used.

By Thursday 30 January 1975, the serial was now referred to as *The Secret of Loch Ness*. Camfield called a meeting to discuss the visual effects requirements on the serial and the cliffhanger bridging Parts Two and Three was shifted from Loch Ness to the moorland, although Bernard Wilkie and John Horton of visual effects felt that this was feasible. The monster was to be 'a tanklike creature (mammal), cybergised but still to look organic'. Another script change made was that the Caber would not be seen turning into a Zygon for location filming. ■

Above:

The Zygons are intent on taking over the Earth...

Production

A good proportion of the budget for the Zygon serial was allocated to filmed model sequences involving collapsing oil rigs, alien spaceships submerged beneath Loch Ness, and the Skarasen. These were handled by John Horton, a visual effects designer who had worked on many *Doctor Who* serials since *Spearhead from Space* [1970 – see Volume 15].

Two models of the Skarasen creature were made. The first, created by an

external effects company, was a jointed and articulated three-foot long figure incorporating the skull of a dog skull which could be used for stop-motion animation. This was an extremely time-consuming and expensive process – carried out by visual effects assistant Steve Bowman – but was to be used for the scenes of the Skarasen crossing Tulloch Moor in Part Two.

Another model of the Skarasen was made to be filmed in real-time, and was effectively a glove puppet of the neck and head section, complete with

working eyelid mechanisms and rolling eyes, as seen in close-ups during Part Two where a UNIT soldier is killed. This was made by Steve Drewett who had recently joined the visual effects department. This Skarasen model was filmed 'underwater' passing by the camera in close-up for Part One, hiding the full creature and concentrating on its scaled hide. A similar shot, but showing the whole creature, appeared in Part Two as Broton talked to Harry about the "ultimate weapon". Unfortunately, the stop-motion work with the Loch Ness Monster made it appear to

move very jerkily and look quite comical. It was decided that the use of these shots would be kept to an absolute minimum, and new material concerning the use of nerve gas on the Brigadier and his men during Part Two was created to cover the lack of material on the moors.

The destruction of the Prince Charlie rig in the Waverley Field at the start of Part One was achieved using a model of the oil drilling platform (again constructed by Drewett), made of polystyrene, styrofoam and balsawood, standing in a tank of water. Shot with a night-time

'THE ZYGON CONTROL DECK USED HARSH LIGHTING IN REDS AND GREENS TO ADD TO THE STRANGE ATMOSPHERE.'

backdrop, the model incorporated a variety of lights and a motorised radar antennae. Close-ups of the legs showed the structure crumbling under attack from the unseen menace, and finally the model was seen to explode. Because the break-up shot had worked first time, a second rig model was left intact, and was used during studio recording of Part One as the model admired by the Brigadier in Huckle's office.

Two models were also made of the Zygons' submerged spacecraft by Bowman, both about three foot in diameter and constructed from polystyrene and plasticard over a basic wooden frame. The main model was used in sequences of the vessel rising up out of Loch Ness and landing at the quarry near Brentford in Parts Three and Four respectively, with photographic blow-up backgrounds of the corresponding locations used on the model sets. The model was also filmed starting its take-off underwater, kicking up the bed of the loch in Part Three. No water was actually used in the submerged shots, and instead the visual effects team employed a smoke-filled tank. One of the models was blown up for the self-destruct sequence in Part Four, while the other was

Below:
Laughter on location for the Doctor and the Brig.



designated to appear on location and later in studio effects sequences.

By Thursday 6 March, the production team had started to book locations. Shooting at the Storrington Quarry of Hall Aggregates was negotiated with a fee of £50 donated to the RNLI. The Cowdrey Estate agreed to shooting on Ambersham Common, the barn was owned by Greenwood Park and the lake was on the Leonardslee Estate. A location recce took place on Tuesday 11 March. It had originally been planned to film at Ealing Film Studios on Thursday 13 and Friday 14 March.

Budgetary cuts

Hinchcliffe wrote to Nicholas Courtney on Thursday 13 to apologise for the rescheduling of the serial's production which meant that Courtney had been forced to come out of a theatre engagement; the producer explained that the dates had changed because of "recent budgetary cuts" which had meant altering the UNIT serial and reshuffling the recordings. Since recording *Robot*, Nicholas Courtney had returned to the theatre and had appeared in *The Dame of Sark* for three weeks at the Oxford Playhouse before a six-month run at Wyndham's Theatre in the West End from Thursday 17 October 1974. Courtney felt that this serial would be his final performance as the Brigadier. John Levene, returning as Benton, shared this feeling.

Filming took place on location during the third week of March 1975. Nicholas Courtney and John Levene rejoined Tom Baker, Elisabeth Sladen and Ian Marter for filming, having last worked on *Doctor Who* the previous June. Several members of the guest cast were needed for location filming. Playing the dual roles of the Duke



of Forgyll and the Zygon warlord Broton was John Woodnutt, an actor who had appeared in *Doctor Who* before as George Hibbert in *Spearhead from Space* and beneath a mask as the Draconian Emperor in *Frontier in Space* [1973 – see Volume 19]; Camfield had directed Woodnutt in *What's to Become of Us?*, an episode of Thames' *Public Eye* recorded in October 1974. Robert Russell, cast as the ghillie nicknamed 'the Caber' had been a guard in the last two episodes of *The Power of the Daleks* [1966 – see Volume 9]; Camfield had also directed Russell in *Public Eye* in September 1974 for *Nobody Wants to Know*. In addition to Lillias Walker (playing Sister Lamont, whom Camfield had directed in both *Paul Temple* and *Out of the Unknown*), Hugh Martin (as Munro, whom Camfield had directed in *The Fall Guy*, a *Public Eye* episode in April 1974) and Peter Symonds (who appeared as a UNIT soldier on film only), five walk-ons were hired to play non-speaking UNIT soldiers and a couple of Zygons, with only one Zygon costume needed for filming.

Although glad to be directing another story involving UNIT – an organisation which he had helped establish in *The Invasion* [1968 – see Volume 13] – Camfield

was disappointed that the original UNIT outfits had been replaced with a 'softer' uniform, more akin to regular army issue. Two vehicles were hired and given the UNIT logo for the serial. The first vehicle was a Land Rover 88" Series III, driven by Harry in Part One, the Doctor in Part Two and the Brigadier in Parts Three and Four. The second was an M38 Jeep, a rare excursion for UNIT who normally used only Land Rovers. The jeep featured in Parts One and Four when driven by Benton, and Part Three when driven by both the Brigadier and Benton.

Location shooting commenced at 10am on Monday 17 March 1975 at Climping Beach in West Sussex, using the coastline and sand dunes just off the Littlehampton Golf Club between Littlehampton and Bognor Regis for the scenes in Part One of Hugh Martin as Munro getting washed up on the sands. For the scene where Munro and Harry are shot, a crosswire mask was fitted to the film camera, showing the Caber's point of view as he took aim. Work then moved to Ambersham Common in South Ambersham for the TARDIS' arrival.

By now the serial had been renamed *Terror of the Zygons*, which was how Tom Baker referred to it when chatting to a reporter from the local BBC News programme *South Today*. The show's star discussed his new-found fame and commented on how Climping was posing as the shoreline of Scotland. The report was screened the following evening on Tuesday 18 March.

The weather on location was an awkward mix of sunny periods and spring showers which caused some

Left:

The Duke's body fit Broton like a glove.

Connections: Unsinkable

➤ In response to Huckle's confidence that his rigs are unsinkable, the Doctor replies, "Yes, so was the Bismarck, and we all know that story." The battleship Bismarck was a German warship during World War II. It sank in the Atlantic Ocean in 1941.



Connections: Deep breath

▶ The Doctor learned his trick of placing Sarah into a hypnotic trance to conserve oxygen from a Tibetan monk. It may be this was on one of his visits to Det-Sen Monastery, one of which was seen in *The Abominable Snowmen* [1967 - see Volume 11].



Right:

The travellers arrive in Scotland, in the eventually unused sequence to open the story.

rescheduling during the location shoot.

For the opening scenes of Part One (and the closing scenes of Part Four), the Doctor wore his heavy dark brown overcoat as seen previously in *The Sontaran Experiment* and *Genesis of the Daleks*. In the first scene of the TARDIS landing, only the TARDIS' materialisation sound effect was to be heard with the Doctor, Sarah and

Harry emerging from nowhere onto the woodland hillside. Because of a faulty fusion plate, the TARDIS was invisible, so the Doctor darted back inside to rectify the problem.

To show the Doctor's party leaving and entering the invisible TARDIS, double exposure of the film was used with a split-screen effect. The right half of the film was masked off, whilst the other filmed the travellers crossing from the right half of the frame to the left half. The film was then rewound in the camera and then shot again with the left half of the picture masked, this time shooting the empty woodlands on the right half of the film (the same technique Camfield had used in 1968 for a scene in *The Invasion* [1968 - see Volume 14]).

The following day on Tuesday 18, work started at 9am at the quarry premises of Hall Aggregates to film scenes set outside the hospital area for Part One and Part Four of the Zygon ship descending and exploding, and the Duke/Broton leaving the ship. For the scenes of the fake Duke and later the Doctor's group leaving the Zygon vessel, the second of the two model craft was taken on location and mounted close to the camera for a false perspective

shot as a foreground miniature (with the cast jumping down from a jeep parked behind it). It was thus possible for John Woodnutt, jumping down from the jeep and then walking away, to appear to be emerging from the escape hatch. A photocall for cast and location publicity was also held at Hall Aggregates, before the cast and crew returned to Ambersham Common for roadside scenes on Tulloch Moor - the Duke picking up the Doctor's party in Part One, and the Part Three sequences of the Doctor and Brigadier



in the Land Rover and then later being picked up by Sarah and the Brigadier following his encounter with the Skarasen. However, shooting at Hall Aggregates and Ambersham Common was blighted by hail and snow, and Camfield announced to his team: "There will be a change of plan."

The woodlands and the village

It was back to Ambersham Common on Wednesday 19, with work starting on the TARDIS' departure at the end of Part Four at 9am. For this closing scene, Ian Marter wore the formal Surgeon-Lieutenant's uniform which he had sported in *Robot* and Nicholas Courtney donned Highland dress including a kilt woven from the tartan of the clan Stewart. One of the extras wore a Zygon outfit on location to be seen briefly moving through the trees. Scenes for Part Two featuring the Doctor's Land Rover breaking down and his moor encounter with the Skarasen were also completed, before another publicity photocall was held.

It was a complete change of location from 9am on Thursday 20 when the *Doctor Who* team arrived in the village of Charlton in West Sussex, which would double as the village of Tulloch, including the exterior of the Fox Inn, which had the appropriate signage erected on its side.

Very little had to be done to redress the hamlet as a Scots village, aside from removing the Sussex road signs. Various scenes in and around the village for Parts One and Two were completed, including Benton driving through the village and the arrival of the Doctor, Sarah and Harry in the Duke's Range Rover. Work then moved to a nearby farm building to cover the Part Two sequences of the Zygon Harry stalking Sarah, before the day finished with the Doctor driving away from the village in



Part Two and Benton running back to the pub in Part Three. The depth charge detonation shots were also filmed on this day at a fish-free reservoir near Chichester.

Work on the final day on Friday 21 started at around 9.15am at Furnace Pond on the Leonardslee Estate near Crabtree, covering scenes for Parts Three and Four – including the Zygon (referred to as Olra) that had killed Angus in Part Three fleeing from the soldier in the woods, Sister Lamont's subsequent attack on the soldier and the spaceship leaving Loch Ness for the cliffhanger bridging Parts Three and Four. Again both UNIT's jeep and Land Rover were in evidence as the Brigadier's men arrived. For the lakeside scenes, visual effects provided a depth charge launcher and triggered a couple of explosions in the lake that stood in for Loch Ness, completing the sequence filmed at Chichester the previous day.

The same day, Tom Baker was offered a contract for 26 more episodes of *Doctor Who* to be made over 12 months from mid-May 1975.

Weather on location was very changeable, with the crew experiencing sunshine, rain, snow and hail. The bad weather meant that three days were spent on location the following week. The material at the hospital area based at Hall

Above:

"I asked for this with extra pepperoni."

Connections: Ticket to ride

▶ Harry declines the Doctor's kind invitation to join him and Sarah aboard the TARDIS again, stoically maintaining "I think I'll stick to InterCity this time, Doctor." InterCity was the brand designation given by British Rail to long-haul journeys between major city hubs from 1966.



Aggregates the previous Tuesday was completed on Monday 24 March, scenes which had originally been planned for Ambersham Common were finished off on Tuesday 25 March, and the minimal London material was apparently shot around Millbank Tower on Wednesday 26 March.

On Tuesday 25 March, Elisabeth Sladen was contracted for a further 22 programmes which would form the balance of the 1975/6 series, booking her through to the end of 1975; unlike Baker, it was not clear if she would be continuing onto the 1976/7 series.

Location filming was covered in the *Bognor Regis Post* on Saturday 22 March and *West Sussex Country Times* on Friday 28 March.

Rehearsals for the first studio sessions were held between Thursday 27 March and Saturday 5 April at the BBC's regular Acton rehearsal facility on Victoria Road in Ealing. As innkeeper Angus, Camfield cast Angus Lennie whom he had known for years through his friend Barry Cryer, with whom Lennie had shared a flat. The actor was then best known

as cook Shughie McFee in ATV's soap *Crossroads*, and had previously appeared in *Doctor Who* as Storr in *The Ice Warriors* [1967 – see Volume 11]. Lennie had attempted to learn the bagpipes when he had been in the Boys Brigade and so could make the fingering of the instrument look convincing along with the pre-recorded music.

Also joining the cast was Canadian actor Tony Sibbald as Huckle, and Bruce Wightman, who appeared briefly as the radio operator on Ben Nevis rig. He had been cast in *Doctor Who* by Camfield twice before, firstly as William de Tornebu in *The Crusade* [1965 – see Volume 5], and then as the cricket commentator Scott in *The Daleks' Master Plan* [1965/6 – see Volume 6]. Keith Ashley, who played a Zygon, had made a credited appearance as a Dalek Operator in *Genesis of the Daleks* a month or so earlier, but had played

Below:

The Doctor had a horrible feeling he'd left the iron on.





walk-on parts in the series for many years. The second Zygon, Ronald Gough, had also appeared in many uncredited roles, with *Terror of the Zygons* being his first on-screen credit. Bernard G High, who played a UNIT corporal in Part Two, had previously been cast by Camfield as a soldier in *The Web of Fear* [1968 – see Volume 11] and was also directed by Camfield in *Paul Temple*.

Longleat

Easter Monday – Monday 31 March – found Tom Baker making a public appearance at the BBC Enterprises *Doctor Who* Exhibition at Longleat in Wiltshire, and being interviewed live on the Radio 2 lunchtime show hosted by Jimmy Young who was also visiting the stately home.

After rehearsals on Wednesday 2 April, John Woodnutt attended a special voice session to plan how the tones of Broton would be created.

Courtney found that Baker's approach had markedly changed since the production of *Robot*, and the friendship between the two was not rekindled on this occasion. It was a feeling echoed by John Levene, with both finding the series'

star not as easy to work with as he had been previously. The actor had now found his feet as the Doctor, and was keen to develop the show to suit his portrayal, abandoning many aspects of his predecessor's era. Indeed, Baker attempted to involve Courtney when he was upset after receiving notes from Hinchcliffe via Camfield after the producer's run, and Sladen had to tactfully defuse the situation. Although he had been instrumental in the development of UNIT during the late 1960s, Camfield now felt that the organisation had outlived its value in *Doctor Who*; he was also concerned about the rank to which the character of Benton had been promoted in *Robot*.

The first studio recording session, largely covering scenes for Part One, took place in Studio TC3 at Television Centre on Monday 7 April, with recording starting at 7.30pm, running through to 10pm, after the usual on-set camera rehearsals throughout the morning and afternoon. One of the studio days for the serial was attended by Keith Miller of the *Doctor Who* Fan Club, during which an interview was conducted with Ian Marter. Other visitors to the studio during production came from the school class of which Douglas Camfield's son, Joggs, was a pupil.

Apart from the lines spoken by Broton, all the Zygon dialogue was pre-recorded in advance of the studio recordings by Lillias Walker and Robert Russell. This meant that the Zygons spoke with a voice similar to the human whose form they adopted.

All of Part One was taped on Monday 7, with scenes recorded largely in set order. The sequences in the radio room on the

Connections: Time, please!

▶ The Charlton village pub used to provide the exterior of Tulloch's Fox Inn was actually called The Fox Inn, and was decked with appropriate signage for the serial, but using the misspelt Tullock rather than Tulloch. If you visit Charlton today, you'll still find the village much as it was. Just not in Scotland.



Left:
A pair of suckers.



Above:
The Doctor
gets his
wires crossed.

Prince Charlie rig were done first, with the camera being moved about to indicate its destruction. This was followed by most of the scenes in The Fox Inn, with Tom Baker initially in his tam o'shanter and tartan scarf and Nicholas Courtney wearing his kilt. As some scenes between Sarah and Angus were recorded, both Baker and Courtney changed into their more usual clothes.

Taped bagpipe music was used on Part One. Two minutes eight seconds of Bob Murphy playing a traditional Strathspey reel was used as the Brigadier and Huckle awaited the arrival of the Doctor. This was followed later by 30 seconds of Murphy's rendering of the folk tune *Flowers of the Forest*, again supposedly played out of vision by Angus MacRanald. On this occasion, the Doctor actually referred to the melody by name, telling Sarah it was a lament for the dead as he worked on his anti-jamming circuitry. A key prop in the

Connections: Lament

▶ The lament for the dead played on the bagpipes by Angus is *Flowers of the Forest*, which originally marked the non-return of 10,000 Scots in the army of King James IV from The Battle of Flodden in 1513. In the eighteenth century, lyrics were added to the original music by Jean Elliott (1727-1805).



Fox Inn set was the stag's head, one eye of which could roll around in Part Three and finally be removed to leave a hollow socket.

Recorded next were the scenes at Huckle's office. Another small radio room represented the Ben Nevis rig in a brief scene as contact was lost with Hibernian Control, just prior to its destruction. After this came the scenes in the sick bay ward (which also had to have an exterior 'set' around the window for the Doctor to look out of in Part Two) and then the intercut scenes of Sarah and the Doctor talking on the telephone, leading up to the appearance of Keith Ashley in Zygon costume at the end of the instalment.

Zygon control deck

At the end of the evening came the three sequences on the Zygon control deck. These scenes were scheduled last for two reasons. First of all, with John Woodnutt's scene as the Duke recorded at the start of the evening, he could then be made up as Broton for the last few shots. Secondly, the scenes involved Broton and the other Zygon watching events at the Fox Inn on a scanner screen (courtesy of CSO) and it was easier to have these sequences already taped. Recorded material of Sarah and Angus discussing the moor and the Doctor talking about the Skarasen from earlier in the evening were placed on the irregular blue CSO screen, which was crossed with strange veins. In these scenes, all the shots of the Zygons were in extreme close-up of Broton's eyes, or of the creatures manipulating their control panels, thus allowing the shock revelation of the full creature at the end of Part One. The Zygon control deck used very harsh lighting in reds and greens to add to the strange underwater atmosphere. It featured two entrances, the one to the

left of the set being an upwards sliding translucent door (as throughout the rest of the ship), and also the emergency exit which was a two-layer sliding door to the right of the control area. The main entrance was situated next to a strange object that operated the door by a vacuum mechanism, with one of the nodules later being broken off by the Caber in Part Four.

Part Two was recorded on the evening of Tuesday 8, again in Studio TC 3 from 7.30pm until 10pm. On this evening there were no scheduling problems around Woodnutt's costume changes, since the actor appeared principally as Broton in Part Two. The first scenes were those in the inn and for the scene in which the Brigadier and the Corporal were overcome by nerve gas, dry ice smoke was seen to waft in through the far door. For his appearance as both the fake and real Harry, Ian Marter was given a wound across his left temple, indicating where the Caber's bullet had grazed him. The Zygon's trilanic activator was seen to move by itself across the table at the Fox Inn, achieved by the use of magnets from beneath the table top.

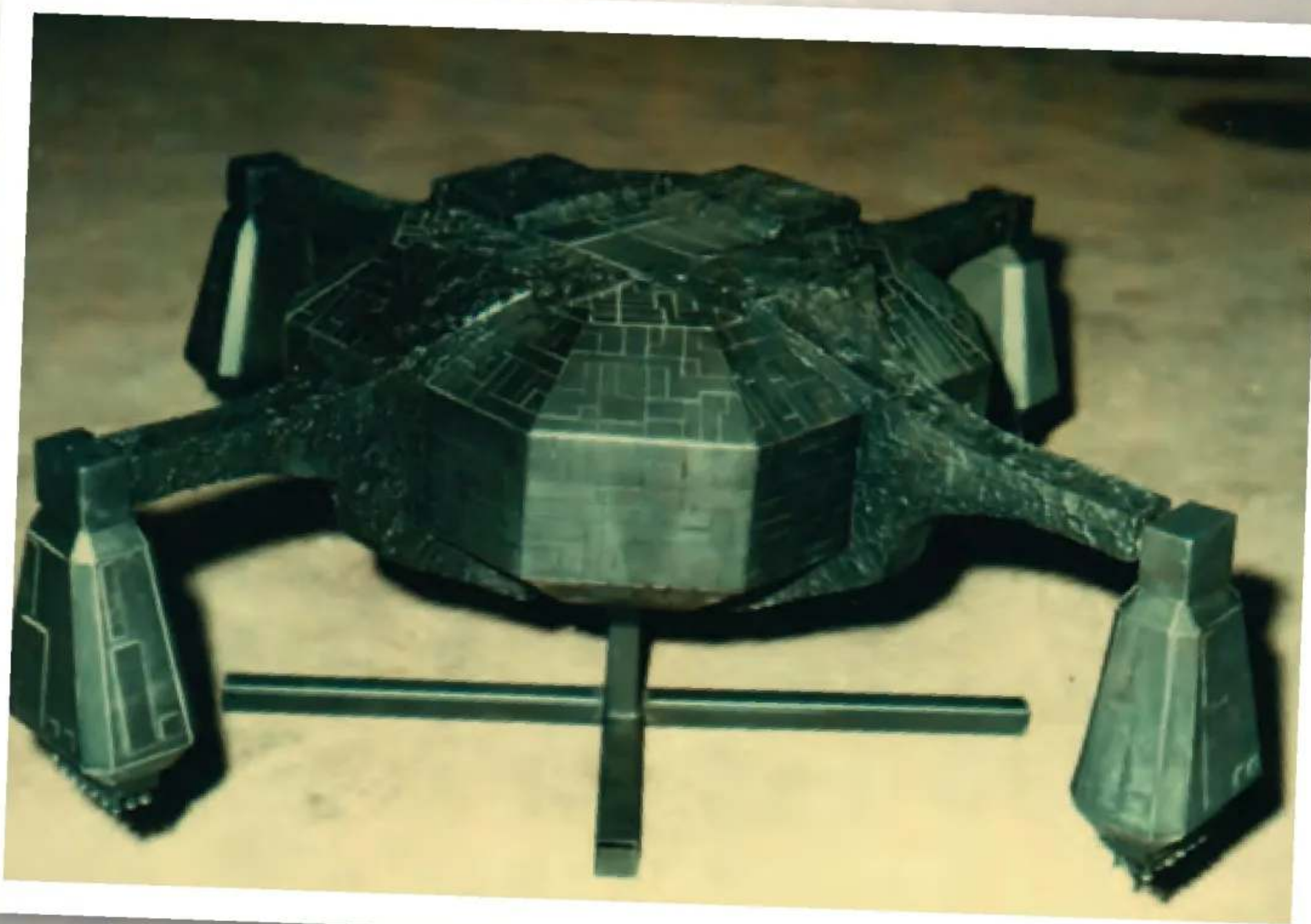
Next came all the sequences in the sick bay and decompression chamber; when the Doctor hypnotised Sarah, a misted lens was used to show the Doctor staring at the journalist from her point of view.

The scenes on the Zygon control deck were recorded next. All three Zygons appeared in Part Two. Again, pre-recorded sequences from other sets appeared on the Zygon's monitor screen courtesy of CSO, such as the Doctor tending to the Corporal while Huckle showed him the trilanic activator, Sarah being left alone at the Fox Inn, and the Brigadier ordering a hunt for bugs. After this, the cameras moved to the spaceship corridor down which Harry was taken, and then the bodyprint area

where Sister Lamont, the Caber and the Duke were standing motionless in alcoves. The Zygon and the Caber were both recorded on a CSO set and placed against a background of the bodyprint area, with the image of the Zygon being defocussed, overlaid with effects from a colour synthesiser to make it turn red and then fading to a slowly focussing shot of Robert Russell. Because these effects needed a lot of time to line up, most CSO material was left until the end of the evening. The final shot scheduled for that evening was an insert of the Skarasen being CSOed into the Zygon scanner screen, which opened in front of Broton and Harry, although since this was remounted in the next studio session, the effect was either unsatisfactory, or recording had overrun its 10pm deadline.

Starting on Thursday 10 April, another fortnight of rehearsal followed, leading up to the second studio block, which was to be held over Tuesday 22 and Wednesday 23 April. Prior to this, on Thursday 17 April, animation experts Bob Bura and John Hardwick (known for their work on the animated children's series *Trumpton*, *Chigley* and *Cambwerwick Green*) were paid a consultancy fee for

Below:
The model of
the Zygon ship.



work; it is not clear what this work was in connection with, but was likely to be related to last-minute advice on use of the Skarasen puppet. Prior to the final studio sessions, Camfield outlined his concerns in a memo to Hinchcliffe headed: 'Possible Overrun on Dr Who - 4F Episode 4.' 'In my professional opinion,' wrote Camfield, 'two and a half hours may well prove inadequate for recording material of such complexity. I hope I am wrong, but I predict an overrun of 30 minutes, or possibly 50 minutes.' Asking to be allowed to use a rehearse/record approach, Camfield concluded, 'Needless to say, the production team and I will do everything possible to bring the show in before 10pm. But we shall have to be very lucky on the night.'

Camfield's cast and crew began recording in Studio TC4 on Tuesday 22, once again working from 7.30pm to 10pm, concentrating on Part Three. The first scenes recorded were on the Zygon control deck with Woodnutt in his Zygon costume, including CSO shots for the scanner screen. After this came the scene in Forgill Castle where Broton confronted the Brigadier, Sarah and Harry, followed by the remount of the scene

Below:

The Doctor wasn't impressed with Broton's choice of tie.



from Part Two in which Harry and Broton watched the Skarasen on the main screen. This scene completed, Woodnutt then went to change to complete the episode as 'the Duke'. The next scene to be recorded was that of Harry and Sarah searching Forgill Castle in Part Four, meaning that this set would not be needed for the final studio day.

Humans and Zygons

The action then switched to the Fox Inn which required the CSO roll-back-and-mix insert of Sister Lamont turning into the Zygon for the scene in which Angus was killed. In Part Three, Lennie played the bagpipes off screen with an unknown Gaelic tune – provided by Douglas Camfield. After this, the surviving model of the Zygon spaceship was placed against the CSO background to be dropped into a film sequence of skyline as it sped away at the end of Part Three.

Following this effects shot, recording continued on scenes in the hall of Forgill Castle, with Woodnutt now in human form as the Duke. A photo of Dunvegan Castle on the Isle of Skye taken by J Allan Cash was used as a caption slide to establish Forgill Castle. The interior scenes showed the sliding bookcase built into the right hand side of the hall set that led immediately into a small passageway down to the Zygon ship. The last scenes of the evening were those in the corridors, cell area and bodyprint area of the Zygon spaceship involving Sarah and Harry, plus a CSO shot where Sladen was placed into a downward sloping rock corridor that led down to the spaceship.

Recording on the the final studio day on Wednesday 23 (again running from



7.30pm-10pm) recommenced with the scenes of Broton on the Zygon spaceship control deck, then in the conference centre cellar where the Brigadier shoots Broton, and finally for the sequences where Broton confronts the Doctor in the spaceship cell. With the start of the scene in which Broton turned into the Duke recorded, Woodnutt was then able to go and change. Meanwhile, the scenes at the UNIT laboratory in London were recorded, followed by the CSO shots of the Doctor, Sarah and Harry on the balcony of Stanbridge House overlooking the Thames. The camera script for Part Four had the Brigadier saying, "Yes sir," when talking to the Prime Minister. The

response of "Madam" was an ad-lib by Courtney. He had in mind the notion that this could be Shirley Williams, the Secretary of State for Prices and Consumer Protection in the newly formed Labour government. For a couple of shots, the Skarasen puppet was brought into the studio and manipulated against a CSO backdrop, and then placed into shot so it emerged from some filmed material of the Thames. With Woodnutt back in his Duke's outfit, taping picked up from the cell room scenes, starting with Broton's transformation into a human form. For the scene where the Doctor channelled the diastelic power through himself, a series of blue lights and sparks were superimposed over a shot of Baker. After this came the escape sequences from the Zygon spacecraft, for which the real Duke now wore his overcoat and formal clothes as opposed to his plus fours and waistcoat seen in the earlier episodes. In this sequence, the self-destruct mechanism was seen to pulsate with an inner light when activated, and coloured liquid was forced up three clear tubes from the main unit. Next came the scenes of the fake Duke in the conference centre and the UNIT team arriving in the corridors at the conference. The conference itself was never seen on screen, and was indicated by appropriate sound effects. ■

Left:

"Very good, very good. Almost impressive."

PRODUCTION

Mon 17 Mar 75 Climping Beach, Climping, W Sussex (Beach); Ambersham Common, South Ambersham, W Sussex (TARDIS arrival)

Tue 18 Mar 75 Hall Aggregates Quarry, Storrington, W Sussex (Hospital Area/Quarry); Ambersham Common (Road/Moorland)

Wed 19 Mar 75 Ambersham Common

(TARDIS departs/Woods/Moorland)

Thu 20 Mar 75 The Fox Inn Public House, Charlton, W Sussex (Village); Farm Building, Charlton, W Sussex (Farm Building)

Fri 21 Mar 75 Furnace Pond, Crabtree, W Sussex (Lake)

Mon 24 Mar 75 Hall Aggregates Quarry (Hospital Area)

Tue 25 Mar 75 Ambersham Common (Road/Moorland)

Wed 26 Mar 75 Millbank Tower, London (unconfirmed)

Mon 7 Apr 75 Television Centre Studio 3: Part One

Tue 8 Apr 75 Television Centre Studio 3: Part Two

Tue 22 Apr 75 Television Centre Studio 4: Part Three/Castle Hall for Part Four

Wed 23 Apr 75 Television Centre Studio 4: Part Four

Post-production

Above:
The TARDIS trio catch up with the Brig down the pub.

E editing was planned to take place on Tuesday 29 April (Part One), Sunday 4 and Monday 5 May (Part Two), Thursday 8 May (Part Three) and Friday 9 May (Part Four). In the end it began on Sunday 4 May and then covered Monday 5, Thursday 8, Sunday 11, Wednesday 21, Sunday 25 and Tuesday 27 - meaning that Camfield had to cancel his holidays to complete the assignment. First edits were broadcast of all the episodes apart from Part One which was a second edit.

The scene with the TARDIS arriving in Part One had been transferred from film to videotape on Monday 7 April. It was found during editing that the changes in lighting from the temperamental spring weather had rendered this sequence unusable, and was deleted from Part One. The TARDIS appeared invisibly in the forest and the Doctor emerged from nowhere. Sarah and Harry emerged and remarked on the TARDIS having vanished. The Doctor said that his ship must have gone on the

blink again and vanished back inside. As Harry waited with Sarah in the woods, he remarked, "I've got a nasty feeling that there's a herd of Jabberwocks and slithy toves just waiting to leap out on us," and Sarah felt they could be in 'eastern Europe, western Europe, Scandinavia...' The TARDIS appeared and the Doctor stepped out in a tam o'shanter and tartan muffler; it was native dress for Scotland and the Doctor had checked the co-ordinates. He then produced a futuristic compass to trace the Brigadier and the syonic beam. "There was a mess-up on the filming quite honestly. It was technically below standard. We couldn't shoot it again, so in the end we had to abandon it," Douglas Camfield recalled in the *DWAS Yearbook 1978-79*. "There was only about 20 minutes between the two shots, if that, but the light had changed so much that you could clearly see the dividing line between the two halves."

A short scene of Harry making for the Zygon control deck after the death of Madra was deleted for timing reasons in

Part Two, along with a short scene of the Zygon at the medical centre speaking into a transmitter: “The trap has sprung. The Doctor and the female will soon die!” and a line from the Doctor just before Sarah saw the trilanic activator move (“It must be a carbon structure or vareldemyte in organic suspension don’t you think Brigadier? I’m sure of it”). A shot of the telephone swinging on its cord out in the corridor to establish the situation at the sick bay was also cut.

Costumes and music

Part Four had a short scene in the radio corner dropped; this had Benton confirming another sighting of the monster heading up the river. The start of Part Four lost a short scene in the Zygon control deck where the Doctor told Broton that he would never get “this old banger out of Earth’s gravity... Your dynacon drive’s out of phase.” Broton told the Doctor, “Unnecessary speech is forbidden on the control deck”. “Why? Your conversation can’t be that dull!” said the Doctor, provoking Broton to lunge at him and sting him violently until he slumped to the floor.

On Wednesday 14 May, Hinchcliffe wrote a memo to the costume department commenting, ‘I would like you to



know that Jim Acheson’s work... was outstandingly good. His work on *Doctor Who* is always imaginative and inventive and there is no doubt that he has played a major part in the success of this story.’

Motivated by a personal falling out with *Doctor Who*’s regular incidental music composer Dudley Simpson, Camfield refrained from hiring him and instead opted for a score composed by Geoffrey Burgon. Burgon, who had done little television work, had been commissioned on Friday 14 February as a result of Camfield seeing *The Treasure of Abbot Thomas*, a BBC Christmas ghost story broadcast on Monday 23 December 1974; on the recordings, the composer conducted and played the organ. Hinchcliffe was initially unconvinced because he liked the consistency of Simpson’s approach to the incidental cues. Burgon prepared about 38 minutes of music which was performed by five musicians. The score was essentially conventional (using percussion, harp, doubling alto flute, doubling bass clarinet and cello) with a couple of electronic enhancements added later by the Radiophonic Workshop.

Music recording took place at the Television Music Studio in Lime Grove on Wednesday 28 May (Parts One and Two) and Wednesday 4 June (Parts Three and Four). Burgon also worked at the Radiophonic Workshop on Thursday 29 and Friday 30 May, as well as Thursday 5 June where ring modulation was employed on the bass clarinet. On Tuesday 17 June, Hinchcliffe wrote to Burgon thanking him for the music and saying that he would be keen to have him do some more *Doctor Who*, and was recommending him to another director for a programme which was due in October. Burgon replied on Friday 20 June to say that he would like to do more work on the series. ■

Left:
The terror
of a Zygon.

Publicity

Right:

Tom Baker and friend host *Disney Time*.

▶ As late as April 1975, the BBC programme synopses issued in advance by the Royal National Institute for the Deaf listed *The Secret of Loch Ness* as due to start transmission on Saturday 17 May.

▶ The BBC's new autumn season was heavily previewed, including *Doctor Who*. After a compilation repeat of *The Ark in Space* on Wednesday 20 August at 7.45pm, announcer Ray Moore narrated a trailer for the BBC's new medical drama *Angels*, the police drama *Softly, Softly: Task Force*, the US cop show *Kojak* and *Doctor Who's* *Terror of the Zygons*. Extracts from Part One were shown with the eyes of the Zygons watching the Doctor in the Fox Inn talking about "a monster of frightening size and power", intercut

Below:

Frank Bellamy's black-and-white art to publicise the story in *Radio Times*.



with shots of the model Prince Charlie rig being destroyed.

▶ A few days later over the August Bank Holiday on Monday 25 August, Tom Baker was the host of BBC1's *Disney Time* where he appeared in costume as the Doctor, landing the TARDIS outside the Odeon Cinema, St. Martin's Lane in London to review the latest batch of Disney releases and re-releases; this had been filmed on Sunday 3 August. The edition finished with the Doctor being handed a message from the Brigadier and rushing from the cinema. Before vanishing in the TARDIS, the Doctor promised the audience: "I'll be seeing you again very soon. Next Saturday in fact."



Left: Frank Bellamy's colour *Radio Times* artwork for *Terror of the Zygons*.

▶ *Radio Times* commissioned Frank Bellamy to produce a piece of *Doctor Who* artwork for the début of *Terror of the Zygons* for the edition covering 30 August-5 September 1975. This colour piece of the Doctor and the Skarasen was printed along with a two-page item called *Still Waters* by Anthony Haden-Guest. The article did not cover *Doctor Who* itself, but looked at the legend of the Loch Ness Monster. The programme listing for Part One was graced with another Bellamy drawing showing the Doctor in tam o'shanter, a collapsing oil rig and the giant eye of the Skarasen.

▶ *Doctor Who* was also a target in the September 1975 edition of *MAD* (No 161) as the cover depicted Alfred E Neuman emerging from the TARDIS to the astonishment of Tom Baker's Doctor; Steve Parkhouse and Geoff Rowley drew and wrote the strip *Doctor Ooh* which spoofed *The Ark in Space* as the Doctor and his companions – Hairy and Squarer – arrived in a space ark where genii were held in suspended animation... and encountered not only the Doctor's earlier incarnations, but also Peter Cushing, who claimed to be the *real* Doctor because of his big-screen success...

Broadcast

- ▶ The serial was shown over four consecutive Saturdays at 5.45pm on BBC1, apart from Part Four which was screened at 5.20pm because of BBC coverage of *The Last Night of the Proms*.
- ▶ The ratings for the serial were a drop on what had been attained during the previous series, but the audience appreciation figures were an improvement. Part One had been transmitted as the début evening of the BBC's autumn season, a week prior to ITV's new line-up of shows. This Saturday night scheduling of *Doctor Who*, *The Generation Game*, *Saturday Night at the Movies*, *The Dick Emery Show*, *Match of the Day* and *Parkinson* proved to be a winning formula which was to stand the BBC in good stead for some years.
- ▶ Competition for *Doctor Who* on Saturday 30 August came from

Below:

Sarah and Harry shine a light on a new terror.



lightweight variety such as *Summer Show* in most regions with ATV airing a rerun of *The Protectors* and Yorkshire broadcasting Hanna-Barbera's *Wait Till Your Father Gets Home*. The viewing figures dropped sharply for Part Two to barely over six million. The main reason for this was that in the London region, *Doctor Who* now only had a five-minute lead on *Space:1999*, with the first episode *Breakaway* offering science-fiction on a budget far above what the BBC could offer. Apart from Anglia, other regions had not followed LWT's lead, and instead ran the new series in various slots, mainly Thursday nights which was the slot used by ATV. While ATV screened the western *Bearcats!*, most other ITV regions opted to screen familiar and often rather old Western movies such as *Distant Drums* or *Blood on the Arrow*. The audience did not warm to *Space:1999* in London (nor the cowboy heroes elsewhere), and by Part Three, the two million viewers had been regained.

- ▶ Soon after the broadcast of Part One, on Monday 1 September Hinchcliffe wrote to the head of serials regarding the visual effects on the serial, saying that while the oil rig and spaceship were excellent, "we were badly let down on the crucial question of the Loch Ness Monster itself." The producer felt that the Skarasen model had not been designed with stop-motion animation in mind. The



same day, Sean Day-Lewis of *The Daily Telegraph* commented on Baker's portrayal of the Doctor, noting that his Scots attire seemed to be appealing to Bay City Rollers fans.

- ▶ Sold overseas, the first territory to show *Terror of the Zygons* was the Netherlands, broadcasting it in December 1975, followed by the United Arab Emirates sometime in 1977. Australia purchased the story in May 1976 and screened it uncut with a 'G' rating in 1978. Also in 1978, *Terror of the Zygons* was part of a package of 98 Tom Baker episodes sold in the US by Time Life. Each episode was edited slightly to allow for commercials in a 30-minute slot and had additional narration by Howard Da Silva. Between 1979 and 1981, *Terror of the Zygons* was screened in countries including Hong Kong,

Canada, Gibraltar, Chile, Nigeria, Mexico, Costa Rica, Swaziland, Nicaragua and Brazil. In the 1980s, Lionheart distributed uncut prints in North America, and the serial was also syndicated in the form of a one-hour 32-minute TV movie. It continued to be shown abroad throughout the 1990s – France broadcast the serial in 1989, with a showing in Poland in 2002.

- ▶ The serial shown on SuperChannel from April 1987 to March 1989 and was transmitted on UK Gold from September 1993. BBC Prime transmitted the serial in October/November 1997. BBC Choice Scotland screened a three-part edit of the serial from Monday 23 to Wednesday 25 November 1998 as part of *The Take: 35 Years of Doctor Who* which was repeated in March 1999.

Above:
"I did it my
waaaaay!"

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
Part One	Saturday 30 August 1975	5.45pm-6.10pm	BBC1	21'41"	8.4M (29th)	59
Part Two	Saturday 6 September 1975	5.45pm-6.10pm	BBC1	25'08"	6.1M (61st)	-
Part Three	Saturday 13 September 1975	5.45pm-6.10pm	BBC1	24'09"	8.2M (32nd)	54
Part Four	Saturday 20 September 1975	5.20pm-5.45pm	BBC1	25'22"	7.2M (45th)	-

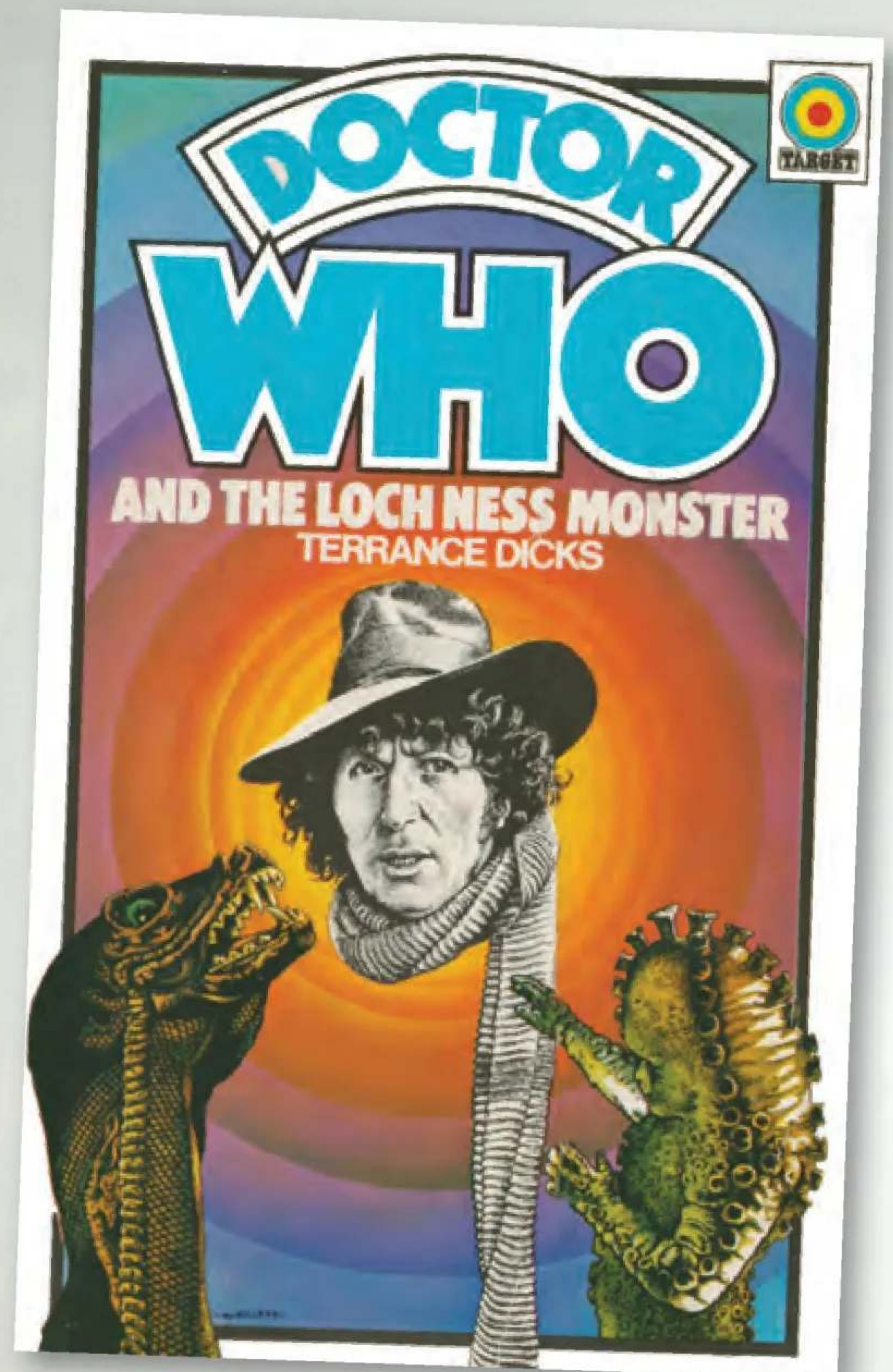
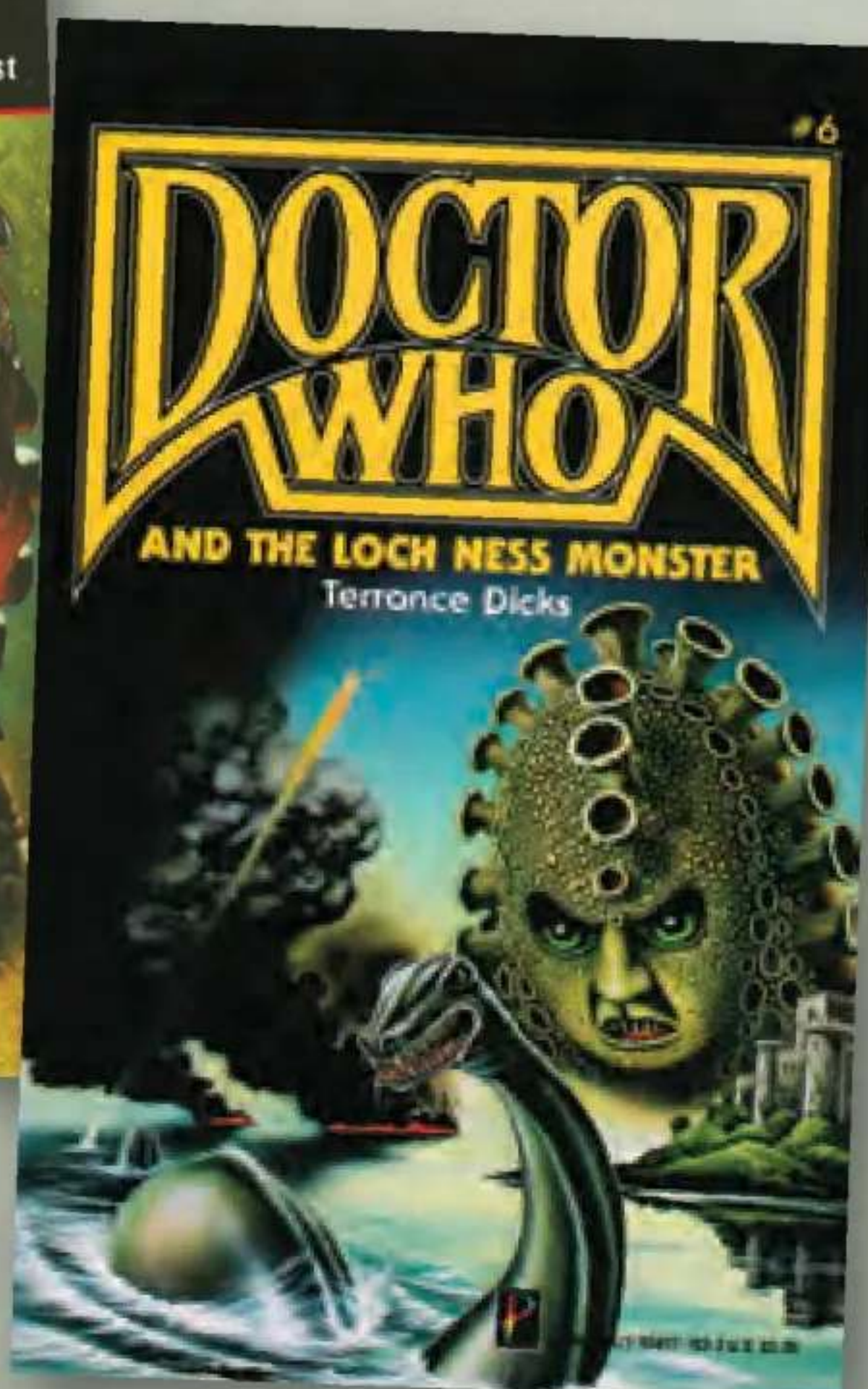
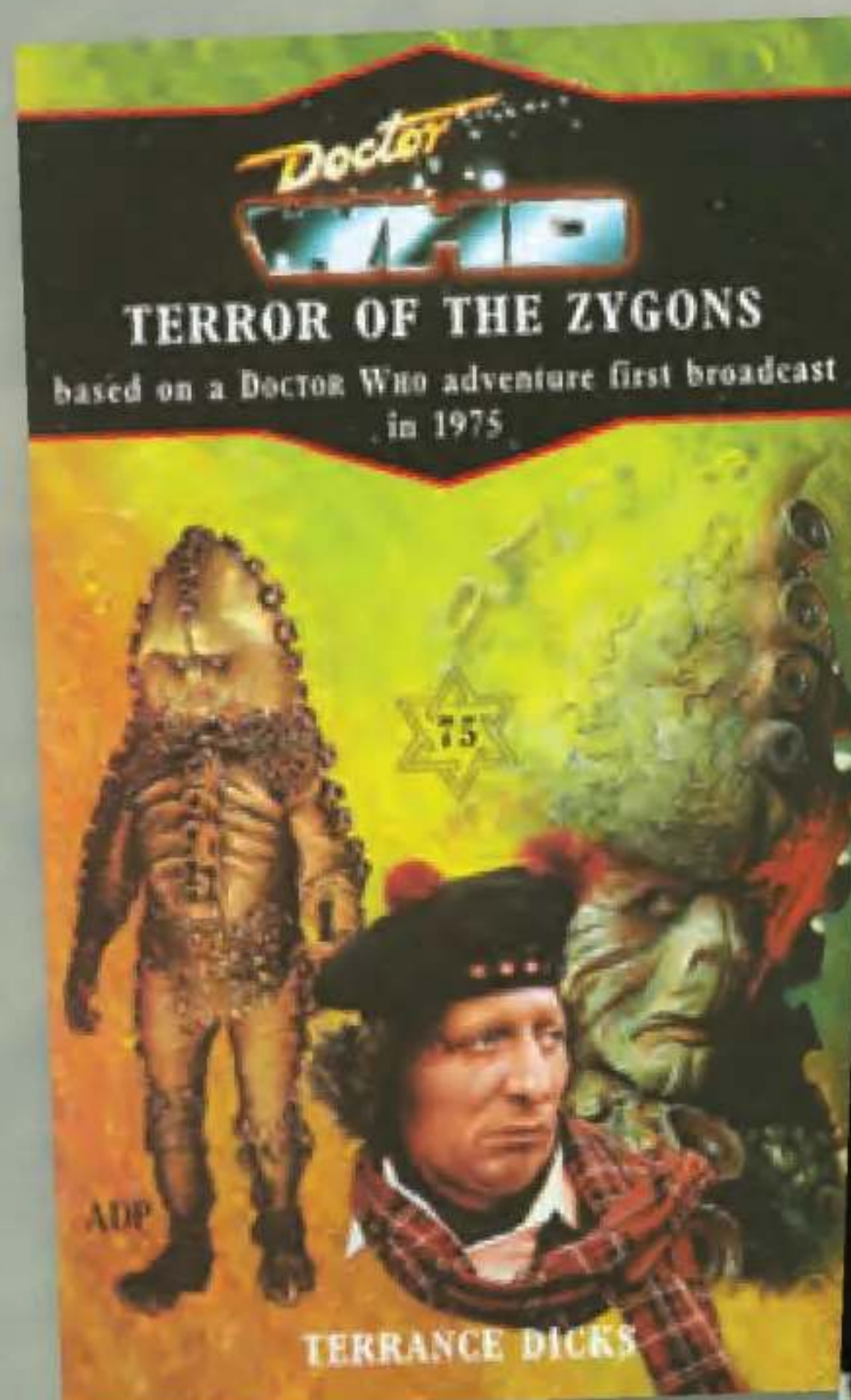
Merchandise

This page:
Novelisation covers by Chris Achilleos, Alister Pearson and David Mann.

The novelisation of the story was announced in late 1975 as *Doctor Who Meets the Loch Ness Monster*, but was finally published in January 1976 as *Doctor Who and the Loch Ness Monster*. The adaptation, written by Terrance Dicks, was faithful to the original scripts and so included the invisible TARDIS scene, plus the brief scene with the Zygon reporting to Broton from the sick bay. Published simultaneously in hardback by Allan Wingate and in paperback by Target, the book sported a colourful cover of the Doctor, the Skarasen and a Zygon from Chris Achilleos.

In 1978, the novel was reprinted with a green logo instead of a blue one, and was numbered Book 40 in the Target Library from 1983. *Doctor Who and the Loch Ness Monster* was one of three books which appeared in a Book Club Associates publication entitled *The Doctor Who Omnibus* in 1977. The book was also published in the USA by Pinnacle Books in June 1979.

As Book Number 6 in the American set, it had a new cover drawn



by David Mann which showed a Zygon, the Skarasen, Forgill Castle and a spaceship leaving the loch. Around 1978, the story was also read as a three-hour talking book for the blind by Gabriel Woolf. Retitled *Doctor Who – Terror of the Zygons*, the paperback was reissued by Target in March 1993 with a cover painting from Alister Pearson. The novel was reissued – with a new introduction by fantasy author Michael Moorcock – as *Doctor Who and the Loch Ness Monster* by BBC Books in 2012, with a variation of the original cover as part of a set of six classic Target books.

Terror of the Zygons was released on VHS in Australia in 1987 ahead of BBC



Video's planned UK release, which was in November 1988, as a compilation. An uncut episodic version of the serial was issued on VHS by BBC Worldwide in June 1999; this also included the end of Tom Baker's appearance on *Disney Time* from Monday 25 August 1975 and the opening continuity announcements for Part One. The serial was then released on DVD from 2|entertain in September 2013. It contained the following extras:

- ▶ **Commentary** by producer Philip Hinchcliffe, writer Robert Banks Stewart, production unit manager George Gallaccio, make-up artist Sylvia James and sound effect producer Dick Mills, moderated by Mark Ayres
- ▶ **Scotch Mist in Sussex (remembering *Terror of the Zygons*)** - cast and crew look back at the making of this story. With actors John Levene and John Woodnutt, Philip Hinchcliffe, Robert Banks Stewart, designer Nigel Curzon, costume designer James Acheson, visual effects assistant Steve Bowman, writer and historian Simon Farquar and the director's son, Joggs Camfield
- ▶ **Remembering Douglas Camfield** - the life and work of respected director Douglas Camfield is remembered in this documentary. With actors Celia Imrie, Peter Purves, Jonathan Newth and John Levene, Philip Hinchcliffe, Robert Banks Stewart, director Graeme Harper and Joggs Camfield. Narrated by Glen Allen
- ▶ **The UNIT Family Part Three** - the

concluding part of the series looking at the stories featuring the United Nations Intelligence Taskforce. With actors Tom Baker, Nicholas Courtney, Katy Manning, John Levene and Richard Franklin, producer Barry Letts and script editor Terrance Dicks

- ▶ **Doctor Who Stories: Tom Baker** - Tom Baker talks about his work on the series in this interview originally recorded for 2003's *The Story of Doctor Who*
- ▶ **Doctor Who Stories: Elisabeth Sladen** - Elisabeth Sladen remembers her time as Sarah Jane Smith in this interview recorded for *The Story of Doctor Who*
- ▶ **Merry-Go-Round: The Fuel Fishers** - Elisabeth Sladen flies out to visit North Sea oil rigs and learn about the process of oil exploration in this schools programme from 9 May 1977
- ▶ **South Today** - Tom Baker interviewed on location in Sussex during the *Terror of the Zygons* filming by the BBC's regional news programme *South Today*
- ▶ **Isolated score**
- ▶ **Photo gallery**
- ▶ **Radio Times billings** in Adobe PDF format
- ▶ **Coming Soon trailer**
- ▶ **Production subtitles**
- ▶ **Easter Eggs** (two)

The DVD also included the TARDIS landing scene deleted from Part One, seen for the very first time in full colour after restoration by Stuart Humphryes.

Terror of the Zygons was also included (without extras) as part of *The Fourth Doctor Time Capsule* DVD box set released by 2|entertain in July 2013 ahead of the full DVD release of the serial.

The serial also featured on Eagle's *Doctor Who - DVD Files* issue 151 in October 2014.

Left:
Video covers for the VHS releases.

Below:
Cover for the DVD release by Lee Binding.



TERROR OF THE ZYGONS

STORY 80

Right: 1977's collectible Weetabix card.

Below: Whitman's 1978 jigsaw featuring the Zygons.



Far right: Character Options' Zygon figure

Below: Big Finish's sequel audios.



BBC Records' cassette *Doctor Who Sound Effects*, released in May 1978, included the track *Zygon Spaceship Control Centre*. The incidental score from the serial was released on the BBC Music CD *Terror of the Zygons* by Geoffrey Burgon in January 2000; three tracks featured on Silva Screen's four-CD set *Doctor Who: The 50th Anniversary Collection* in December 2013, and four tracks were also included on Silva Screen's 11-CD box set *Doctor Who: The TARDIS Edition*, released in September/November 2014.

The Zygons featured in a set of collectible character cards inside promotional boxes of the breakfast cereal Weetabix in 1977. Toy company Whitman featured the Zygons on one of its *Enemies of Doctor Who* jigsaw releases, issued in 1978.

It showed 'The Zygons emerging from their crippled spaceship beneath Loch Ness'.

A limited edition of 300 Frank Bellamy art prints were issued by Who Dares Publishing in July 1987. These print sets came with a certificate signed by David Bellamy (Frank Bellamy's son), full-colour

A2 reproductions of the *Radio Times* cover art for



Day of the Daleks [1972 – see Volume 17], an internal *Radio Times* illustration for *Terror of the Zygons*, and a black-and-white illustration of Jon Pertwee and the Daleks originally used as part of *Radio Times*' *Doctor Who* competition promotion. The Stamp Centre issued a cover for *Terror of the Zygons* in 2008. There were a limited number of 1,000 copies, signed by Tom Baker and Nicholas Courtney.

Models of Zygons were issued by Fine Art Castings in 1984/5, Harlequin Miniatures in December 1997/8, Product Enterprise in March 2002, and Alector in December 2012. Character Options issued 5" Zygon action figure in August 2008. The figures came with a Skarasen recall unit and the head component for the K1 Robot model.

There have been several sequels to *Terror of the Zygons* in officially licensed fiction, including the books *The Bodysnatchers* (BBC Books, 1997) and *Sting of the Zygons* (BBC Books, 2007) and the Big Finish audios *The Zygon Who Fell to Earth* (2008) and *Zygon Hunt* (2014). A lone Zygon memorably featured in the back-up comic strip *Skywatch-7* in *Doctor Who Magazine* issue 58, with Part Two following in *Doctor Who Magazine Winter Special 1981*. ■



Cast and credits

CAST

Tom Baker..... Doctor Who
Elisabeth Sladen..... Sarah Jane Smith
Ian Marter..... Harry Sullivan

with

Nicholas Courtney.. Brigadier Lethbridge Stewart
John Woodnutt..... Duke of Forgill¹
John Levene..... RSM Benton
Lillias Walker..... Sister Lamont
Robert Russell..... The Caber
Angus Lennie..... Angus [1-3]
Tony Sibbald..... Huckle [1-2]
Hugh Martin..... Munro [1]
Bruce Wightman..... Radio Operator [1]
Bernard G. High..... Corporal [2]
Peter Symonds..... Soldier [3]
Keith Ashley..... Zygon
Ronald Gough..... Zygon [2-4]

¹ John Woodnutt is credited as playing the Duke of Forgill on all episodes but also appears as Broton throughout. *Radio Times* credits him as the Duke of Forgill on Part One, Broton on Parts Two and Three and both roles on Part Four.



UNCREDITED

James Muir, Barry Summerford..... UNIT Soldiers [inc Private Jackson]
Rowland Geall, Patrick Ginter, David Selby..... UNIT Corporal/UNIT Soldier/Zygon
Robert Russell, Lillias Walker..... Zygon Voices
Alan Clements, Barry Summerford..... UNIT Soldiers [Conference]
Douglas Camfield..... Angus - Singing Voice

CREDITS

Written by Robert Banks Stewart
 Production Unit Manager: George Gallaccio
 Production Assistant: Edwina Craze
 Title Music by Ron Grainer
 & BBC Radiophonic Workshop
 Title Sequence: Bernard Lodge
 Incidental Music by Geoffrey Burgon
 Special Sound: Dick Mills
 Costume Designer: James Acheson
 Make-up: Sylvia James
 Visual Effects Designer: John Horton
 Studio Lighting: John Dixon
 Studio Sound: Michael McCarthy
 Film Cameraman: Peter Hall
 Film Sound: John Tellick
 Film Editor: Ian McKendrick
 Script Editor: Robert Holmes
 Designer: Nigel Curzon
 Producer: Philip Hinchcliffe
 Directed by Douglas Camfield
 BBC © 1975

Left:
The sting... of the Zygons!

Profile

ROBERT BANKS STEWART

Writer

Robert Stewart was born 16 July 1931 in Edinburgh. His mother was a tearoom waitress, his father a master printer, before running a grocer's shop in wartime. Leaving school at 15, he became an office boy at the *Edinburgh Evening Dispatch* newspaper. During National Service he was assigned to the secretariat of Field Marshal Montgomery. Returning to civvy street, he became junior sub-editor at *The Scotsman*, then a reporter on the *Evening News*, also commentating on Scottish football for the BBC Home Service.

Stewart married young, had a daughter, and was divorced by 24. Relocating to London, Stewart travelled worldwide with magazine *Illustrated*. In London, he married second wife Helen, an Australian, and had three sons, Alex, Andy and Angus.

Below: Trevor Eve as the Stewart-created *Shoestring*.



At film-makers Rank, he became story editor on their television series *Interpol Calling* (1959/60).

Stewart wrote for Patrick McGoochan spy series *Danger Man* (1960/1) which led to him almost writing the first James Bond movie, starring McGoochan, but this fell through when his director died suddenly.

Early TV work included *Knight Errant* (1960), *Ghost Squad* (1961) and *Top Secret* (1961) and a US/UK AJ Cronin adaptation *The Ordeal of Dr Shannon* (1962). He also wrote on Merton Park Studios' *Edgar Wallace Mystery Theatre* series of cinema second features from 1960.

Early BBC work included *Dr Finlay's Casebook* (1962-5) and a March 1964 episode saw the first use of the name Robert Banks Stewart, suggested by new agent Beryl Vertue.

A profitable association with ITV company ABC saw him develop *The Human Jungle* (1963-5), write two episodes of *The Avengers* (1965-6), and create 'aliens among us' series *Undermind* (1965). He was story editor on several *Armchair Theatre* plays (1966/7), while his first producer's credit came on industrial espionage series *Intrigue* (1966). Further writing credits for ABC and their successor Thames included *Public Eye* (1968), *Callan* (1967-9), *Fraud Squad* (1969) and *Special Branch* (1969).

Briefly associate producer/story editor on Australian adventure series *Riptide* (1969), he left after nine episodes over Australian union concerns.

Returning home, he assumed story editor duties on Thames' soap *Harriet's Back in Town* (1973) and detective series *Van der Valk* (1973). Freelance writing included *Jason King* (1972), *New Scotland Yard* (1973), *The Protectors* (1974) and *The Sweeney* (1975) and sharing a Writer's Guild Award for *Arthur of the Britons* (1973). BBC writing credits included Scottish drama *Sutherland's*

Law (1975/6), *The Legend of Robin Hood* (1975) and two celebrated *Doctor Who* adventures *Terror of the Zygons* and *The Seeds of Doom* [1976 – see Volume 25].

He submitted outlines for five episodes of six of a third script, *The Foe from the Future*, before quitting for Thames TV, leaving Holmes to write replacement *The Talons of Weng-Chiang* [1977 – see Volume 26].

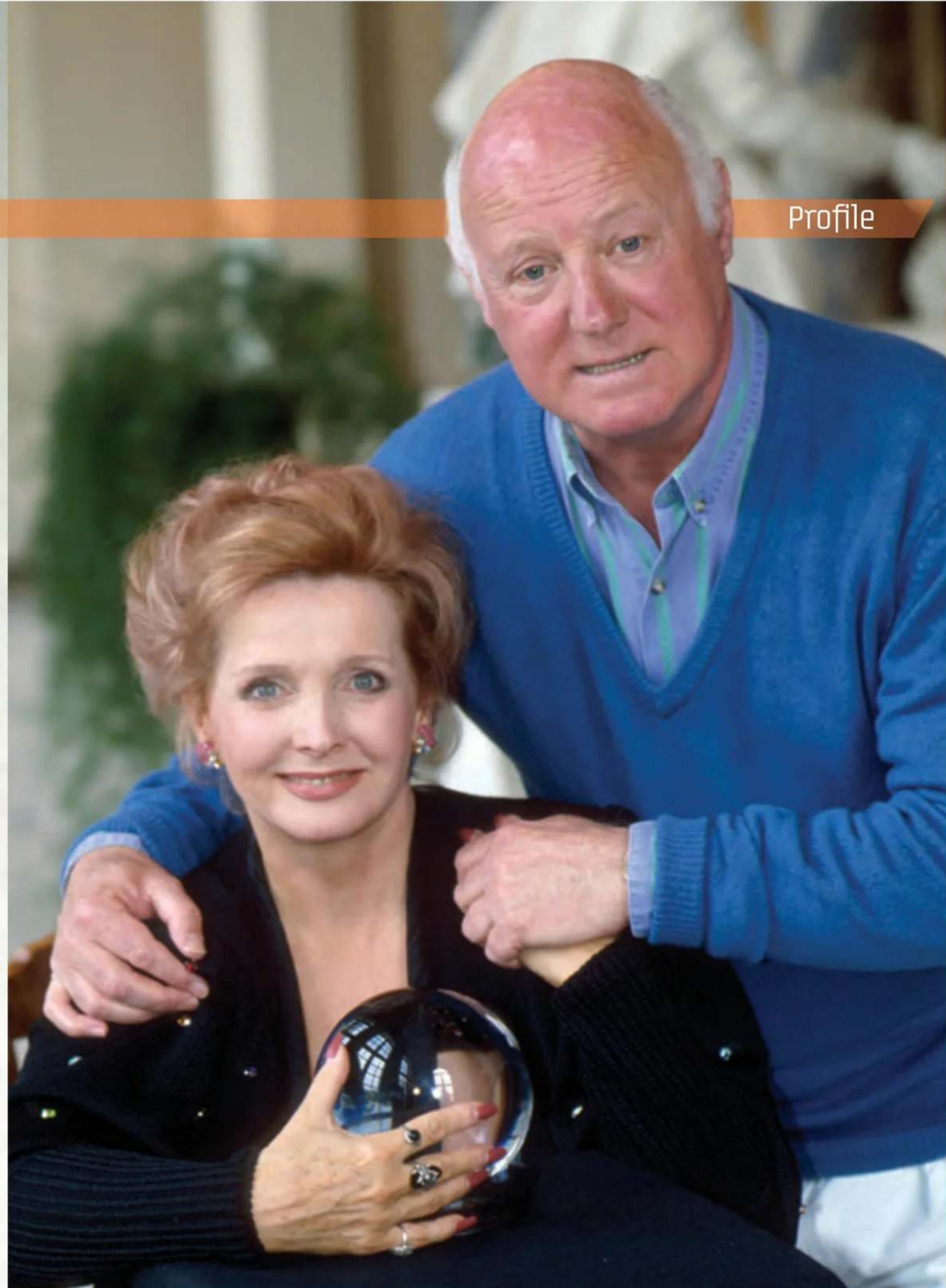
At Thames he story-edited daytime soap *Rooms* (1977) and the 1978 run of *Armchair Thriller*. A broadcast sitcom pilot, *Owner Occupied* (1977), about the Nazi occupation of Jersey, was well received but bosses rejected a full run on taste grounds. Concept *Jukes of Piccadilly* was picked up in 1980 as a children's show.

Stewart returned to Scotland to script edit *Budgie* spin-off *Charles Endell Esquire* (1979) for STV. Blacked out by ITV's strike of autumn 1979, it patchily aired through 1980. While at STV, Stewart also wrote single play *Home Front* (1980) and broadcast pilot *Between the Covers* (1980). In his personal life, he now lived with *Rooms* actress Mela White.

In 1978 Philip Hinchcliffe departed as producer of BBC cop show *Target*, and recommended Stewart to replace him. *Target* was axed before he began work, so he created private detective Eddie Shoestring. *Shoestring* (1979/80) drew 20 million viewers. Replacement *Bergerac* followed in 1981, starring John Nettles. *Bergerac* hit number one, drawing over 17 million viewers in its first series.

Stewart relinquished his producer's role after two series to become LWT's executive producer of drama, only to discover earlier overspending meant little new production and "a creative cul-de-sac".

Returning to the BBC, he co-produced the first series of *Lovejoy* (1986), before creating and producing shortlived BBC/Australian cop show *Call Me Mister* (1986).



He produced the first series of Thames' period adventure series *Hannay* (1988), whose rights had been acquired by Richard Bates, son of novelist HE Bates. Bates Jr later offered Stewart his father's own novels *The Darling Buds of May* to produce for Yorkshire TV. The first series pulled 18 million viewers in 1991, before Stewart again vacated the producer's chair.

After the critically mauled cross-Channel clairvoyancy crime series *Moon and Son* (1992) he joined production company Portman, invited by Philip Hinchcliffe. Hinchcliffe moved to Scottish TV, where Stewart rebooted pathologist drama *McCallum* (1998). Adaptations of HE Bates' country rogue stories *My Uncle Silas* (2001-3) marked the sunset on his career.

Autobiography *To Put You in the Picture* was published in October 2015, three months before his death from cancer on 14 January 2016. ■

Above:
With Millicent
Martin, filming
Moon and Son.

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