

THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO

BBC

DOCTOR WHO



THE **FOURTH**
DOCTOR

THE COMPLETE HISTORY



STORIES 88-91

THE DEADLY ASSASSIN, THE FACE OF EVIL,
THE ROBOTS OF DEATH
AND THE TALONS OF WENG-CHIANG





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THE DEADLY ASSASSIN

THE FACE OF EVIL

THE ROBOTS OF DEATH

THE TALONS OF WENG-CHIANG



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Welcome

Doctor Who is always good, but in 1976/7 it was *particularly* good. During the period that Philip Hinchcliffe was producer, and Robert Holmes was script editor, *Doctor Who* attained a remarkably high standard with each carefully crafted story on a par with the best TV drama of the time.

The four stories from 1977 in this series are the last produced by Hinchcliffe, and all are first-class examples of his era. At the time, *The Deadly Assassin* [see page 6] was hugely controversial with the *Doctor Who* glitterati, giving the common perception of the Time Lords a major shake-up. It turns out that the Doctor's race aren't quite the omnipotent superbeings that we had previously thought. But, quibbles about how you like your Time Lords aside,

Below:

Louise Jameson is convincingly mauled by an unconvincing giant rodent.



The Deadly Assassin is a tightly plotted conspiracy thriller, and the Part Three 'dream' sequence remains a memorable highlight of the series.

After going it alone in *The Deadly Assassin*, the Doctor is joined by new companion Leela in *The Face of Evil* [see page 38]. Chris Boucher's script sets up an intriguing mystery with a strong high-concept science-fiction notion at its heart. We learn that the Doctor doesn't always get things right and his mistakes can have far-reaching consequences.

The Robots of Death [see page 76] is effectively an Agatha Christie-style murder mystery in an other-world setting with the twist that it's the supposedly totally safe robots that are knocking people off. It's a simple, but strong idea that's beautifully executed by a strong guest cast with some gorgeous costume and set design and suspenseful direction.

Ask any senior *Doctor Who* fan what their favourite *Doctor Who* stories are, and the chances are that *The Talons of Weng-Chiang* [see page 106] will feature somewhere in the list. For many, it ticks all the boxes for a good, rollicking *Doctor Who* adventure. It has a Victorian London setting, which feels so right for *Doctor Who* – a strong villain in the form of foe from the future, Magnus Greel; a murderous ventriloquist's dummy; and a particularly vicious giant rat. Alright... the rat may not have been quite as well-realised as it could have been, but this aside, *The Talons of Weng-Chiang* finishes the Hinchcliffe era on a high point, and its poll-topping status is well deserved.

John Ainsworth – Editor



'THE DEADLY ASSASSIN WAS HUGE
LY CONTROVERSIAL WITH THE
DOCTOR WHO GLITTERATI.'



THE DEADLY ASSASSIN

➤ STORY 88

Summoned back to his homeworld of Gallifrey, the Doctor is framed for the assassination of the outgoing Time Lord president. Delaying his execution on a technicality, the Doctor has only a short time to prove his innocence and expose the sinister plans of an old enemy.



Introduction

We first glimpsed the Doctor's home planet in the final episode of the 10-part story *The War Games* [1969 – see Volume 14]. Who can say whether it was an artistic decision or if the budget was running low by the end of that epic run, but the sets were a minimalist affair – lots of black drapes and open spaces. The Time Lords themselves were austere, god-like beings in plain robes. For the first few years following this initial appearance, they would continue to make their presence felt, and put in the odd enigmatic cameo.

Their next major appearance, however, in *The Three Doctors* [1972/3 – see Volume 19] revealed another side to the Time Lords. We find them in a panic – their empire under threat. We witness a little

Below:
The Time Lords as we first encountered them, in *The War Games*.



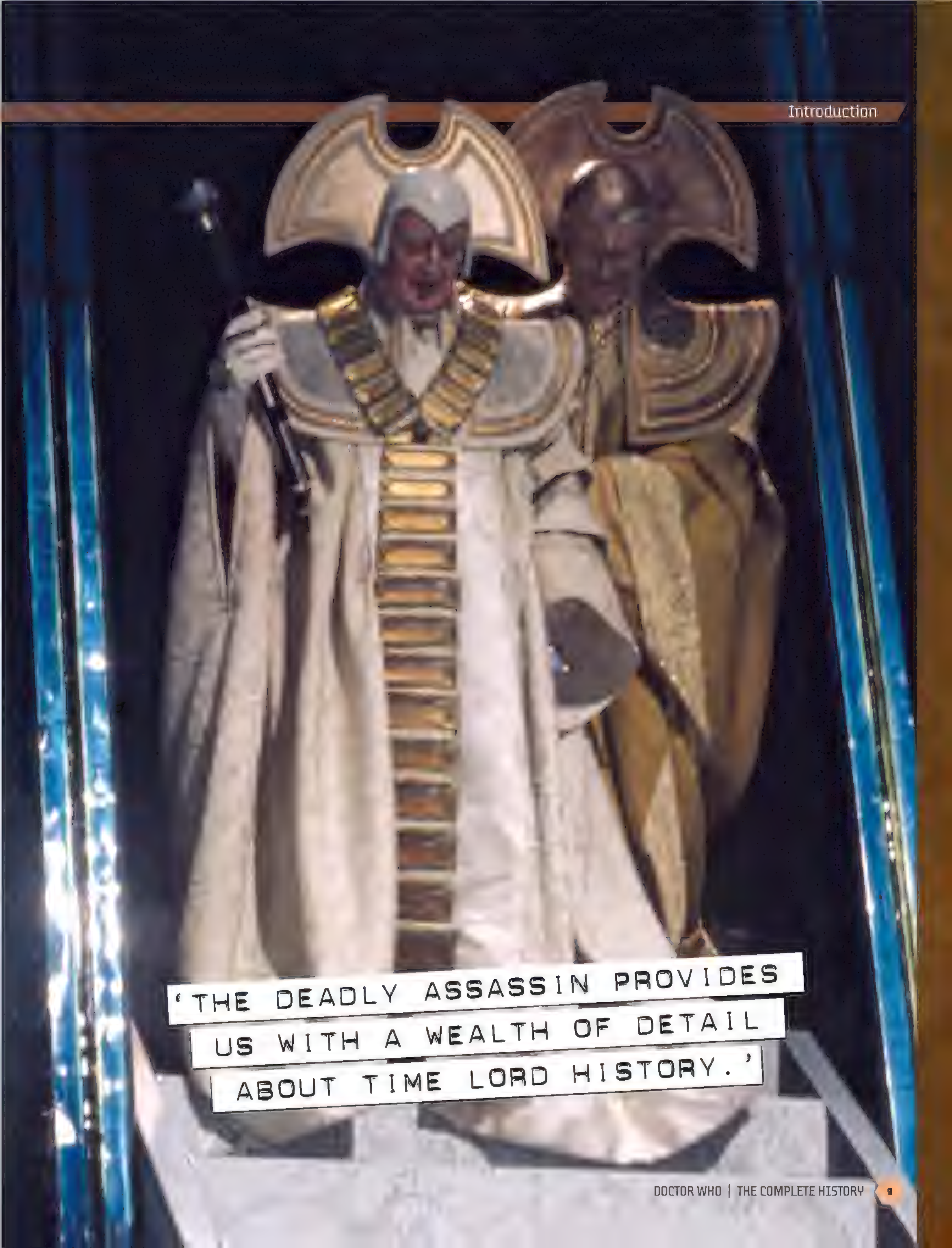
of their internal politics and discover that their great power stems from extraordinary scientific achievement and not some innate mystical power...

The Deadly Assassin embellishes this theme. It certainly provides us with a wealth of detail about Time Lord history. But it also shrouds these details in ceremonial splendour, indicating that the Time Lords have bought into their own myth.

Writer Robert Holmes had named their planet – the Doctor reveals it's called Gallifrey in passing in *The Time Warrior* [1974 – see Volume 20]. For the first time, a story is set exclusively on that world, and Holmes introduces us to its people and customs.

His most significant creation is Rassilon – founding father of Time Lord society – who elbows *The Three Doctor's* Omega out of the way as the pre-eminent Time Lord legend. Rassilon would go on to appear in *The Five Doctors* [1983 – see Volume 37], *The End of Time* [2009-10 – see Volume 62] and *Hell Bent* (2015), and turn out to be less benevolent than suggested here.

Holmes also introduced the Matrix – a huge computer network that stored the knowledge and experience of all Time Lords. In this story the Doctor connects himself to the Matrix, his mind entering a nightmarish reality, where he must engage in a battle orchestrated by his old enemy the Master. In *The Trial of a Time Lord* [1986 – see Volume 42] we discover, that every *Doctor Who* story is stored in the Matrix, as the experiences of all concerned are recorded and transferred to the Matrix via the TARDIS. ■



'THE DEADLY ASSASSIN PROVIDES US WITH A WEALTH OF DETAIL ABOUT TIME LORD HISTORY.'

PART ONE

In the TARDIS, the Doctor has a premonition, seeing himself shooting the Time Lord President. [1]

The TARDIS materialises outside the Capitol on Gallifrey. Castellan Spandrell orders Guard Commander Hilred to arrest its occupants. Hilred unlocks the TARDIS and enters, finding a note from the Doctor. [2] The Doctor slips out while they are distracted.

The Doctor runs into a guard but the guard is shot by a shadowy figure. The Doctor activates the lift for the communications tower and hides.

Hilred gives Spandrell the Doctor's note, warning that the life of the President is in danger. Spandrell takes the note to Chancellor Goth, who asks to see the newly arrived TARDIS.

The Doctor returns to the TARDIS and sees Commentator Runcible interviewing Cardinal Borusa on the news. [3]

Goth and Spandrell examine the TARDIS. Goth suggests they should move it in case the Doctor tries to sneak back to it. The TARDIS is transducted into the Capitol museum [4] where the Doctor helps himself to some regalia.

Spandrell reports to Hilred that the communications tower has been checked and the Doctor can't be found. He thinks the Doctor doubled back to the TARDIS.

In a changing room two elderly Time Lords are putting on their gowns. The Doctor hands one of them the Gold Usher gown, taking the Time Lord's robes for himself. [5]

In the Panopticon, a cameraman in the gallery is killed by a shadowy figure. The Doctor enters and talks to Runcible while avoiding the guards. The Doctor spots a staser rifle in the gallery and pushes through the crowd to get to it.

He reaches the gallery as the President descends into the chamber. The Doctor picks up the staser and fires – and the President collapses, dead! [6]





PART TWO

The Doctor is tried for murder but invokes article 17, offering himself as a candidate for the Presidency which guarantees him liberty. [1]

In a chamber beneath the Capitol, a hideous decaying figure is informed of the Doctor's ploy. [2]

The Doctor examines the staser from the gallery; its sights have been fixed so it will miss its target. The Doctor tells Spandrell that he was trying to shoot the President's assassin.

They go to the Panopticon where they hear a scream from the gallery. They rush up there and find Runcible in a state of shock having discovered the miniaturised corpse of his technician. [3] The Doctor has seen this form of death before – it is a “greeting card” left by the Master.

The Doctor and Spandrell return to the ground level – and Runcible staggers towards them with a knife in his back. [4]

The Doctor and Spandrell return to the records room where Engin explains that they keep a repository of the brain patterns of departed Time Lords and use it to predict future developments. The Doctor deduces that the Master intercepted its forecast and beamed it into his mind. Engin asks how anybody could intercept a thought pattern from the Matrix; the Doctor replies “By going in there and joining it.” He lies down and is connected to the Matrix... [5]

... and finds himself lying in a quarry being mocked by sinister laughter. He evades an alligator but is sent tumbling down a cliff.

Spandrell and Engin observe that the Doctor has experienced a psychic shock but is still alive.

In the Matrix, the Doctor wakes up on an operating table facing a masked surgeon. He runs through a foggy battlefield and one of his boots gets stuck in a set of points – as a train steams towards him! [6]

PART THREE

The Doctor realises that in the Matrix everything is an illusion and the reality is a computation matrix. But two eyes appear before him and a voice hisses; "I am the creator here, Doctor. This is my world!" [1]

Hearing running water, the Doctor brushes away some sand to reveal a leering clown. [2] He is strafed by a biplane and wounded.

In the records room, Spandrell and Engin observe that the Doctor is fighting for his life

The Doctor is being tracked by a big game hunter. [3] The hunter goes to set a trap, leaving his backpack behind. The Doctor retrieves a grenade and some wire from the backpack and sets his own trap.

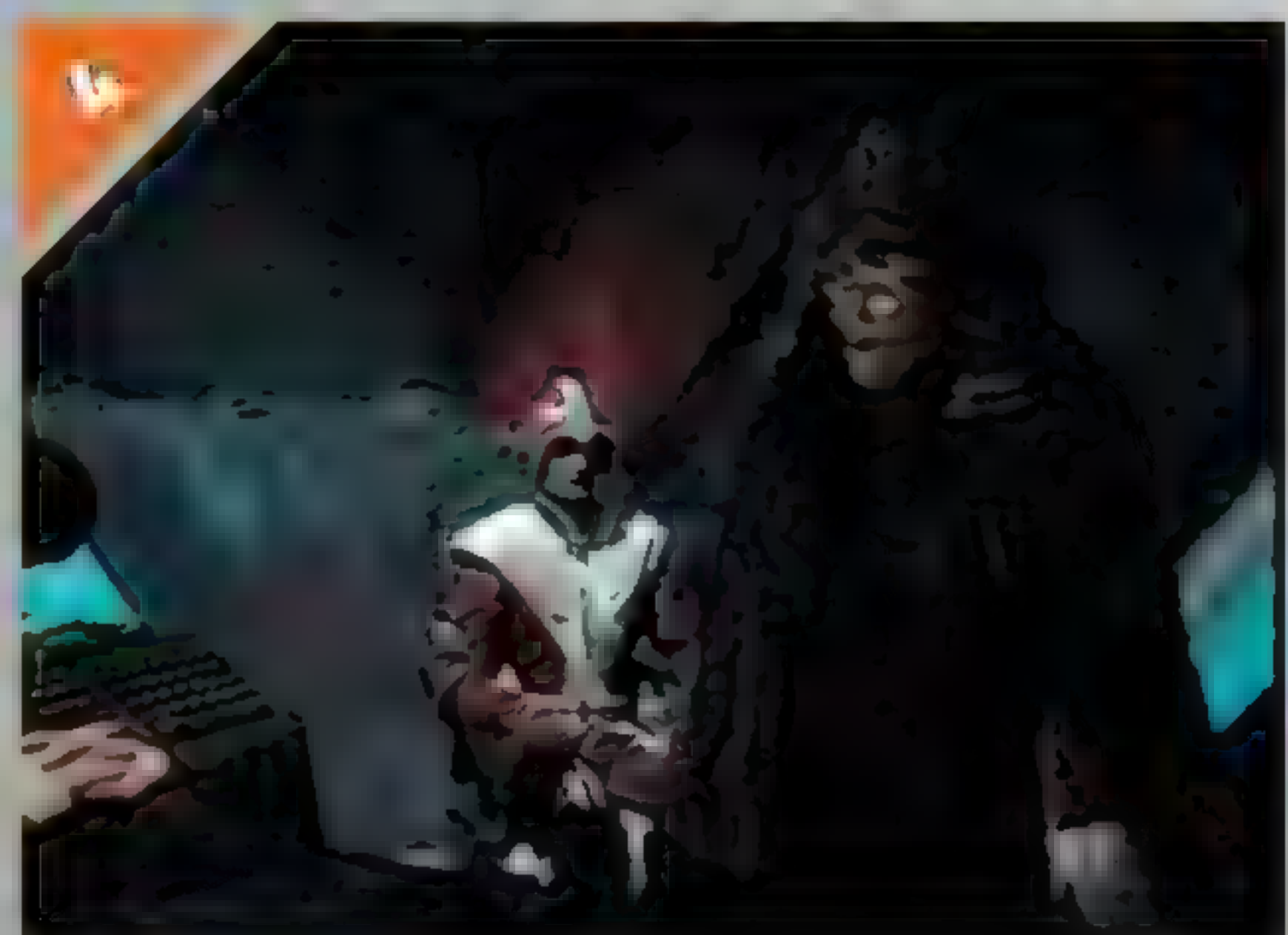
The hunter pours a phial of poison into a pool, then returns to where he left his backpack. He trips the wire and is wounded in the explosion.

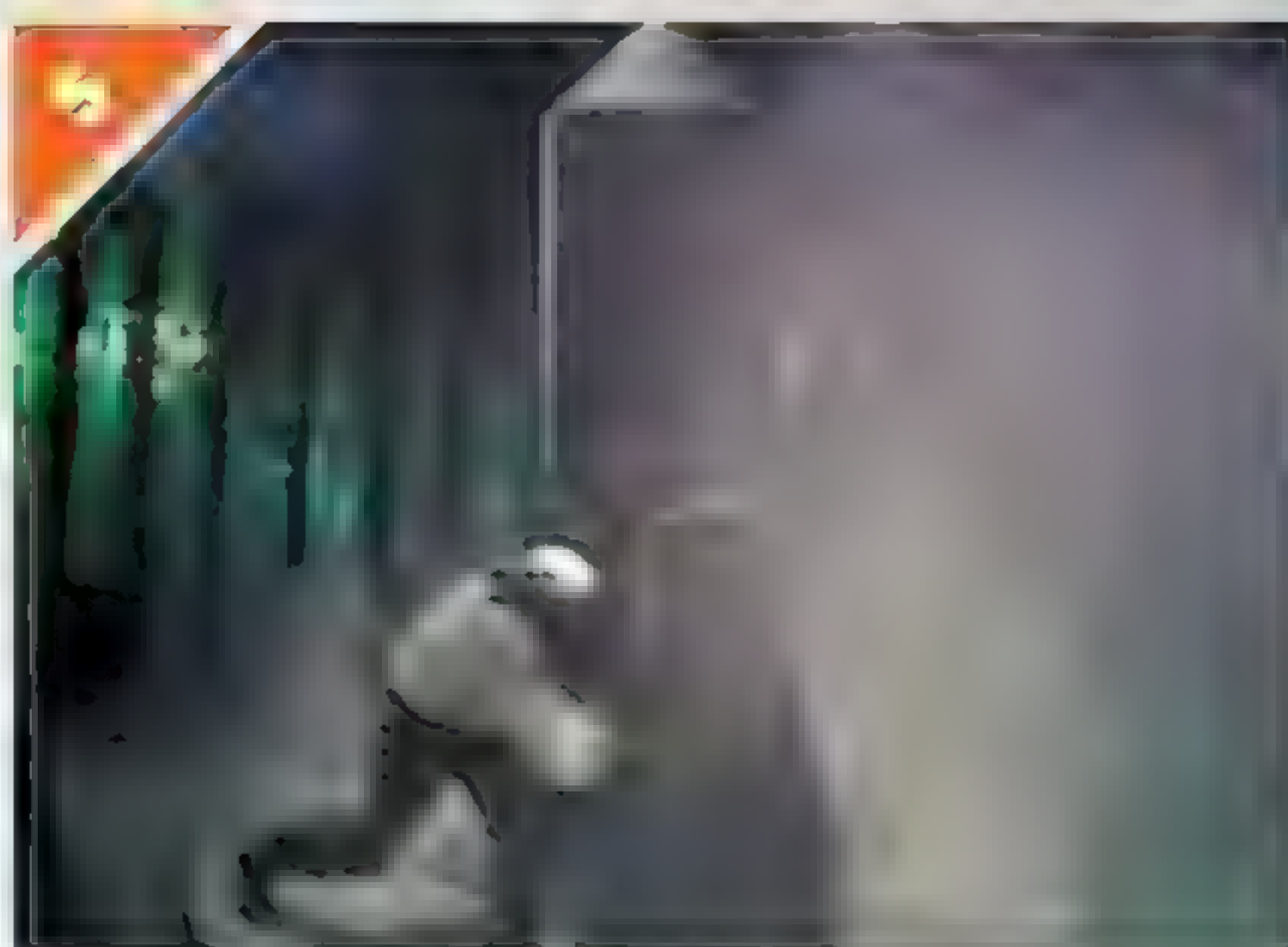
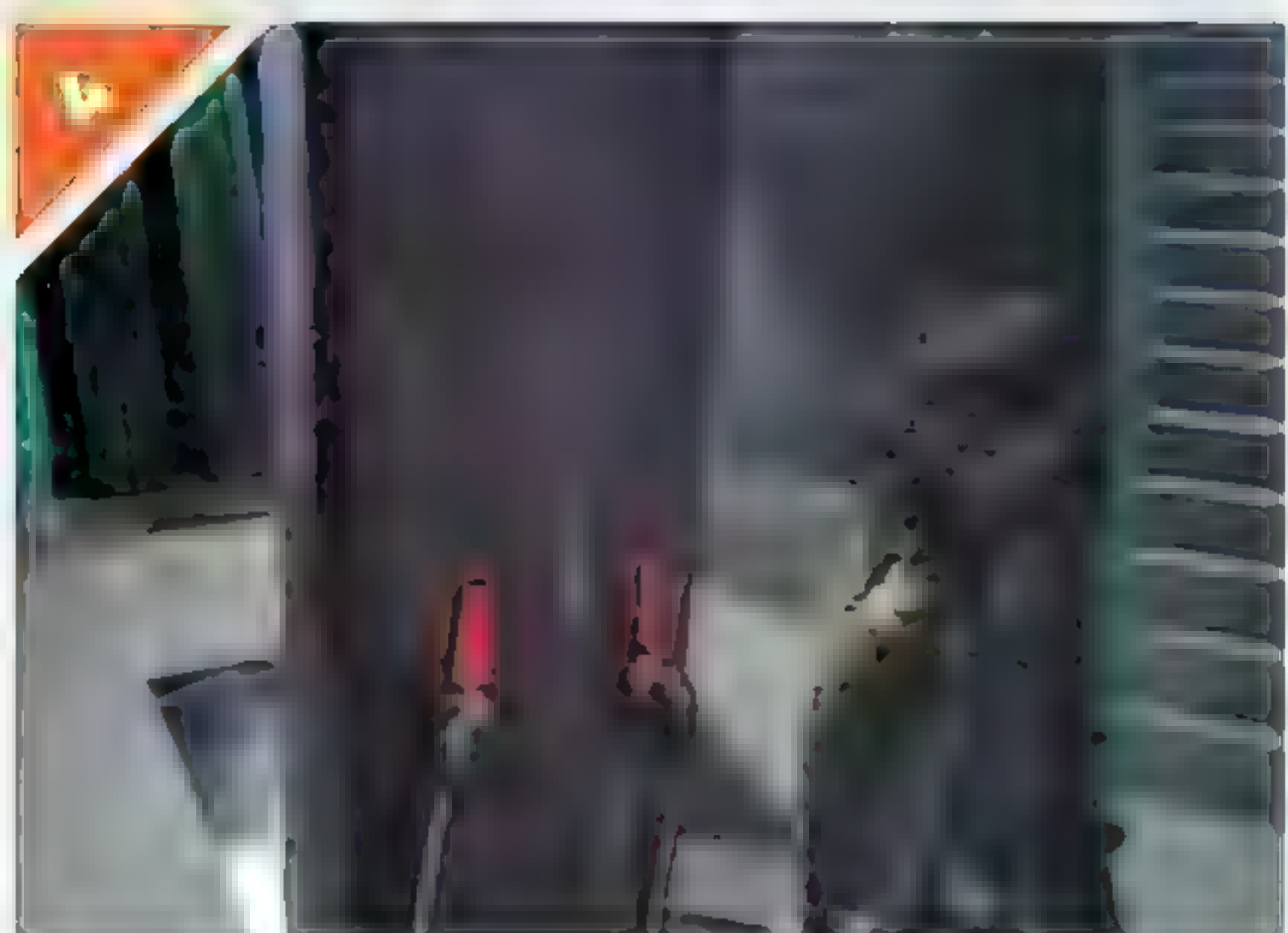
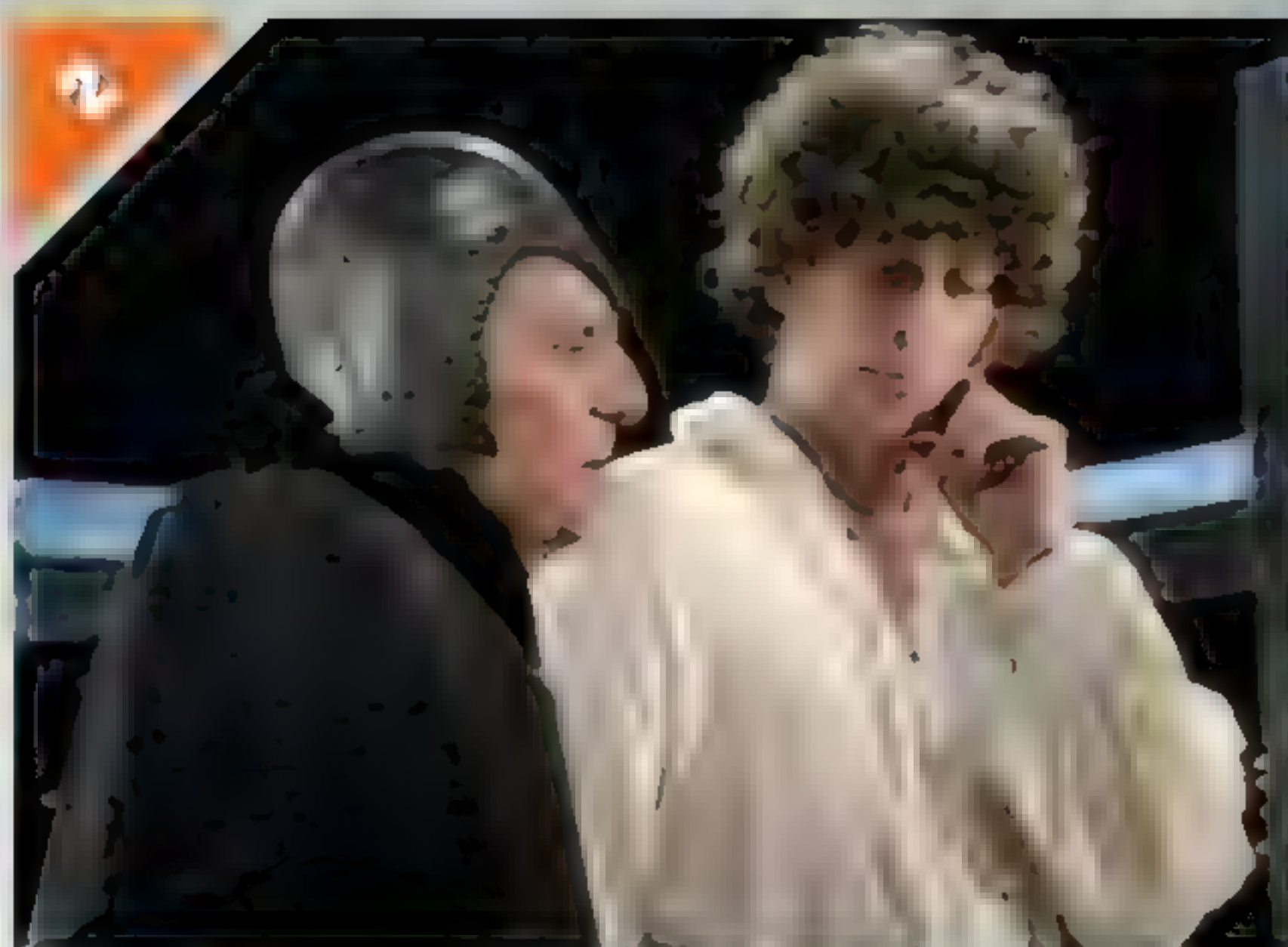
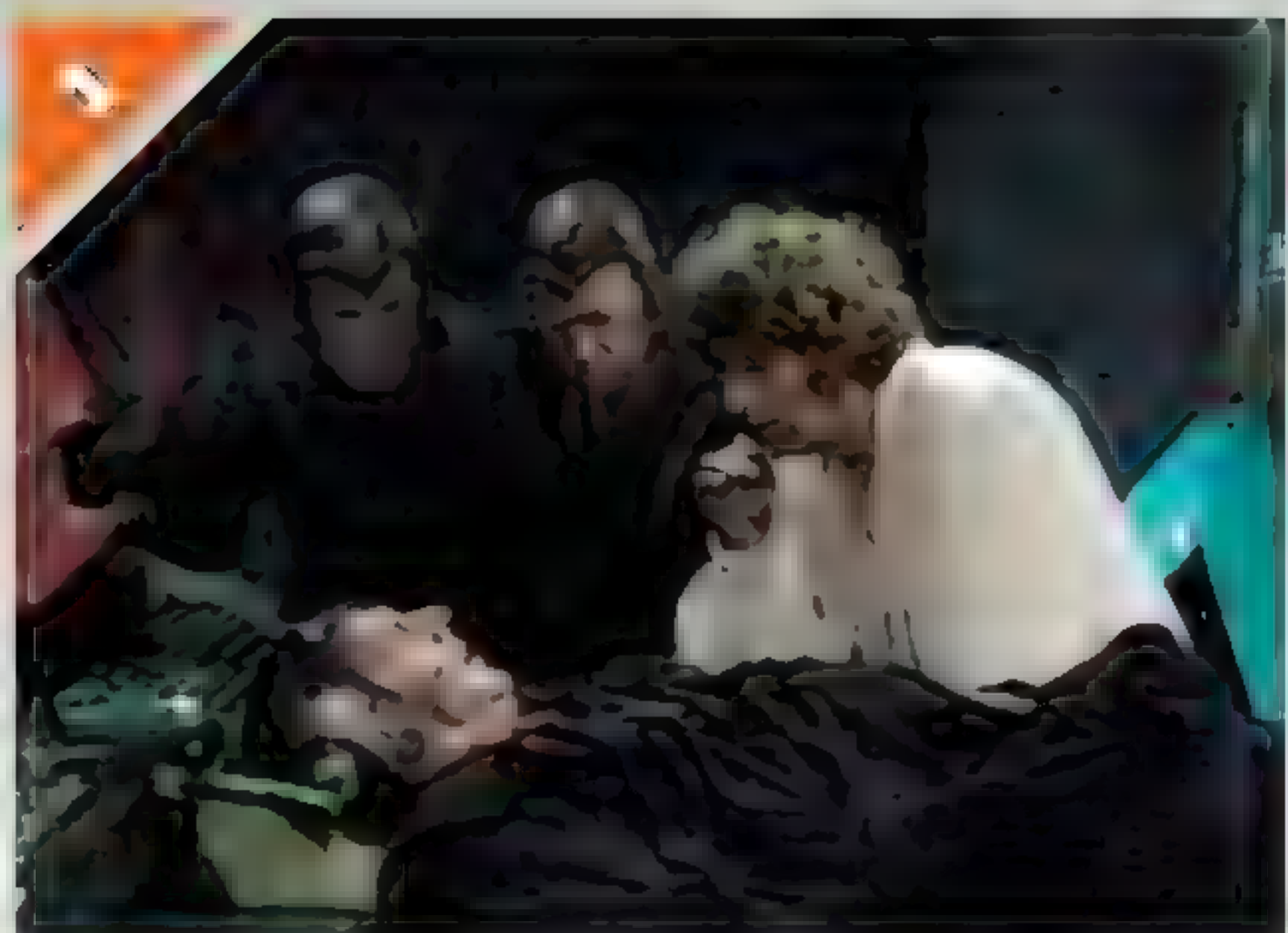
In the chamber beneath the Capitol the Master instructs a hypnotised guard, Solis, to do his bidding. [4]

In the Matrix the Doctor is about to drink from the poisoned pool when he notices some dead fish. He discovers the discarded phial and hollows out a reed to make a blowpipe, then dips a thorn in the almost empty phial and fires it at the hunter. The hunter administers himself with the antidote.

Solis tries to interfere with the machine linking the Doctor to the Matrix and Spandrell is forced to shoot him.

The Doctor enters a swamp thick with marsh gas. The hunter calls out to him and the Doctor offers to show himself - if the hunter shows himself first. The hunter takes off his mask - he is Chancellor Goth! [5] He fires at the Doctor, igniting the gas and setting himself alight. He falls into the water to extinguish the flames, then grabs the Doctor and holds him under the water! "Finished, Doctor! You're finished!" [6]





PART FOUR

The Doctor overpowers Goth and regains consciousness. The Doctor informs Spandrell and Engin that Goth was the assassin.

They discover the Master's lifeless remains. With his dying words Goth tells the Doctor that he assisted the Master because he wanted to be President. [1]

Later, the Doctor tells Engin that the Master must have had a plan involving the Presidency. Engin mentions that the President holds the symbols of office.

Spandrell assigns Hilred with the task of 'restructuring' the Master's corpse.

The Doctor listens to a recording about how Rassilon created the Eye of Harmony, a black hole, protected by the Sash, then brought the Eye to Gallifrey and sealed it with the Great Key. [2]

Hilred enters the Panopticon vault and is surprised when the Master grabs him by the throat. [3]

The Doctor, Spandrell and Engin arrive and discover Hilred's miniaturised corpse. The Master orders Engin to bring him the Sash of Rassilon. Engin complies. After the Master has gone, the Doctor warns Engin that the Master intends to use the Eye of Harmony to regenerate himself - and release a force that will obliterate Gallifrey!

In the Panopticon, the Master uses the Great Key and a huge crystal emerges from the floor. [4]

The ground shakes as the Master begins to destabilise the Eye of Harmony but the Doctor climbs a service shaft and emerges into the Panopticon. He struggles with the Master, warning him that the Sash won't protect him. [5] The floor cracks open and the Master falls through it while the Doctor re-stabilises the Eye.

Spandrell and Engin escort the Doctor to the museum where he leaves in the TARDIS. Seconds later, the Master departs in his own TARDIS, which is disguised as a grandfather clock. [6]

Pre-production

With the departure of actress Elisabeth Sladen from *Doctor Who*, producer Philip Hinchcliffe and script editor Robert Holmes wanted to attempt a serial in which the Doctor was not partnered by a companion. To this end, they restructured the end of the previous story, *The Hand of Fear* [1976 – see Volume 25], giving Sarah Jane Smith a specific reason for leaving the TARDIS; the Doctor's return to his home planet. Holmes felt that it might prove difficult to tell a story with the Doctor alone, but also realised that it could finally prove to Tom Baker that it was essential for the title character to have a sidekick to whom the plot could be explained at a time when the lead actor believed that he could

Below:
Time Lords assembled.



support the narratives on his own. “I was insufferable, I thought it was *mine*,” Baker later admitted on a DVD commentary as he recalled his petulant attitude.

To follow Sarah's departure, Hinchcliffe desired a story set on the Doctor's home world of Gallifrey. The style which he favoured was that of a conspiracy thriller surrounding an assassination – a very different sort of story to what *Doctor Who* normally presented and a risk by diverging from the usual format. Since the companionless serial would be a key entry in the new series and form a new type of story, Hinchcliffe arranged that Robert Holmes himself would be allowed to write the scripts (normally a script editor would not be allowed to write his own scripts unless due to some emergency of production – as had been the case with *The Ark in Space* [1975 – see Volume 22]).

The setting of Gallifrey meant that Holmes had to consider how to represent Time Lord society, previously depicted as massively powerful beings at the end of *The War Games* [1969 – see Volume 14] and during a parallel plot in *The Three Doctors* [1972/3 – see Volume 19]. However, this approach made him unhappy, as he felt that all-powerful god-like aliens were more the preserve of *Star Trek*; instead he wanted to make the Time Lords more human. Realising that there had been numerous rogue Time Lords in previous serials – the Monk in *The Time Meddler* [1965 – see Volume 5], the Doctor's rival the Master whom he had introduced in *Terror of the Autons* [1971 – see Volume 16], Omega in *The Three Doctors* and Morbius in *The Brain of Morbius* [1976 – see Volume

24] – Holmes speculated that the Time Lords only *projected* an image of power and benevolence. Recalling how the Doctor had been sent on missions by the Time Lords, he postulated that the Time Lord High Council had a ‘dirty tricks’ department. This allowed him to develop parallels with CIA cover-ups in the history of the United States, promoting the use of the acronym CIA – here standing for Celestial Intervention Agency, a Time Lord body who had used the Doctor as an agent and had been behind the revoking of his exile. A further transatlantic parallel was the Doctor’s line “Vaporisation without representation is against the Constitution,” derived from the eighteenth-century slogan “No taxation without representation”, a key grievance of the early American colonists leading to the Amercian Revolution.

Brainwashed

The CIA element fitted well with Hinchcliffe’s desire for a conspiracy thriller, evoking a feel of the assassination of President John Kennedy in November 1963 and the Watergate cover-up of 1972/3 during President Richard Nixon’s time in office. Hinchcliffe and Holmes had both admired the 1962 movie *The Manchurian Candidate*, directed by John Frankenheimer, adapted from the 1960 novel by Richard Condon. This dealt with the story of a US war hero who had been brainwashed by the Chinese into assassinating the President of his own country. For *Doctor Who*, Holmes adapted the premise to make the Doctor appear to be responsible for the assassination of the President of the High Council of Time Lords.

Aware that some fans of the show accepted everything said in the programme



Above: Spandrell and Engin explain the Matrix to the Doctor.

as the truth – such as the Doctor’s claims that the TARDIS controls were isomorphic in *Pyramids of Mars* [1975 – see Volume 24] – Holmes decided to take a revisionist approach to the Time Lords, restructuring the society as corrupt and hypocritical, having used the Doctor as a pawn to disguise their involvement in galactic affairs – despite this being the very crime under which they had sentenced the Doctor to exile on Earth. Building his new Gallifrey on scholastic themes, Holmes set out to overturn a lot of the supposed mythology regarding the Time Lords and “correct the picture”.

The ideal villain for Holmes’ reinvented Gallifrey tale was the Master, since this allowed links back to the past of the programme without resorting to the rubber-suited monsters the team disliked so much. A strong character, the Master had been a semi-regular from 1971 to 1973, but his intended final appearance in 1974 had never taken place due to the tragic death in June 1973 of actor Roger

Connections: Just my type

➤ Although Castellan Spandrell refers to the Doctor’s ship as a ‘TARDIS’, he also confirms its official designation as an obsolete ‘Type 40 TT Capsule’, with ‘TT’ presumably standing for ‘Time Travel’.



**Connections:
Twins!**

While under interrogation, the Doctor refers to Tweedledum and Tweedledee. These are the two tubby twins encountered by Alice in Lewis Carroll's 1871 novel,

Through the Looking-Glass and What Alice Found There.



Delgado who had portrayed the character. Recalling the nemesis as a “pantomime villain”, Hinchcliffe was originally reticent but realised that the Master would fit into the story. Obviously, recasting would be necessary, and since both Hinchcliffe and Holmes were ready to move on from *Doctor Who*, they felt it was best to show the Master in a state of physical transition, so

that a new incoming production team could recast the role in the following series. As the serial entered production, Holmes gave an interview indicating that whilst the Cybermen and Daleks would not be returning to the show (because he considered them to be boring to write dialogue for), the Master would possibly make another appearance the following series. The Master’s objective would be to gain energy to regenerate his decaying form, an element for which Holmes was

Right: George Pravda (right) rehearses a scene in the records area with Erik Chitty.



inspired by H Rider Haggard’s adventure *She* first published in 1886/7 and filmed on several occasions. In its earlier stages, Holmes had also considered setting the final showdown between the Doctor and the Master in Victorian London, where the Doctor would meet his new companion, a working class Londoner akin to the character of Eliza Doolittle from George Bernard Shaw’s 1913 play *Pygmalion*.

Holmes discussed his ideas for the story with the director assigned to the project, David Maloney, who had previously directed *The War Games* among other serials. Maloney had joined *Doctor Who* as a director in 1968 on *The Mind Robber* [1968 – see Volume 13], having first worked on the programme as a production assistant on several serials, beginning with *The Rescue* [1965 – see Volume 4]. Having impressed the team most recently with *Planet of Evil* [1975 – see Volume 24], Maloney had been formally engaged on Tuesday 11 November 1975 to work on the serial from Sunday 2 May to Tuesday 28 September 1976. Since his last *Doctor Who* serial, he had been working on *Z Cars* and *Angels*.

With all these ingredients in mind, Holmes had set to work on a narrative apparently entitled *The Dangerous Assassin* by April 1976, although the story was soon retitled *The Deadly Assassin*. Clearance was formally requested for Holmes to write the story on Thursday 27 May; it would be the third story in production and transmission order of the 1976/7 series. However, this *Doctor Who* commission came shortly after a commission for *Aliens in the Blood*, a BBC Radio 4 serial which had been green-lit in late March; this was a development of an idea for a serial called *Schizo* which he had first proposed in 1967 and submitted as a potential *Doctor Who* story in late 1968 entitled *Aliens in the Blood*.

Encouraged by Hinchcliffe, Holmes decided that the experimental script would allow him a chance to give *Doctor Who* a truly nightmarish quality by setting Part Three (a notoriously difficult episode to write for in four-episode serials) in a dreamscape where the Doctor was trapped; this would employ all the danger and cliffhangers that he recalled from the cinema chapter serials of his youth as well as homage to the attack by the crop duster plane in the 1959 spy thriller *North by Northwest*. Consequently, most of the filming allocation for the story was given over to Part Three, accounting for almost 80 per cent of the episode. Drawing upon common nightmarish themes, Holmes crafted a surreal and bizarre script to sustain viewer's interest; although Hinchcliffe had his reservations about this approach, Maloney indicated that it was practical and was keen to take on the challenge. Holmes delivered his scripts on Thursday 17 June.

Laboured breathing

The script laid to rest many other elements of Time Lord folklore. The Gallifreyans could no longer “live forever barring accidents,” but were stated to have only 12 regenerations before death. In the case of the Master, he was now nearing the end of his twelfth regeneration. The ranks of President and Chancellor were retained from *The Three Doctors*, but added to Time Lord history was the figure of Rassilon, the engineer whose work created the power source founding Time Lord technology. There was no reference to Omega from *The Three Doctors*. Although it had been hinted in *The Sea Devils* [1972 – see Volume 18] that the Doctor and the Master had been “at school together”, Borusa showed no indication of



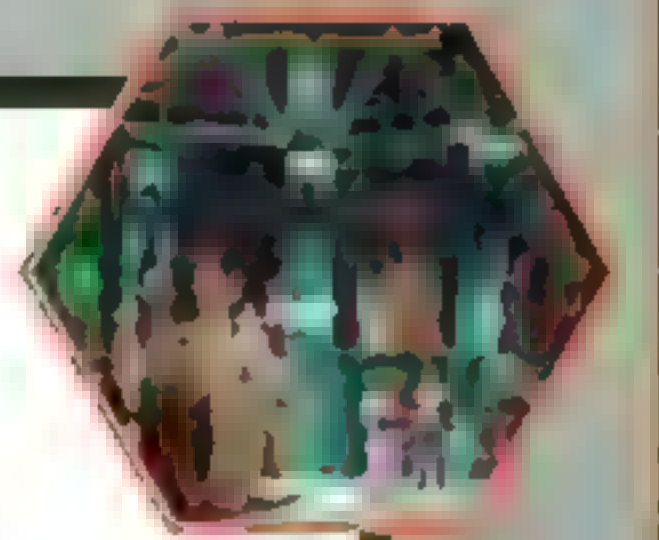
Above: Runcible's assistant shrinks from the Master.

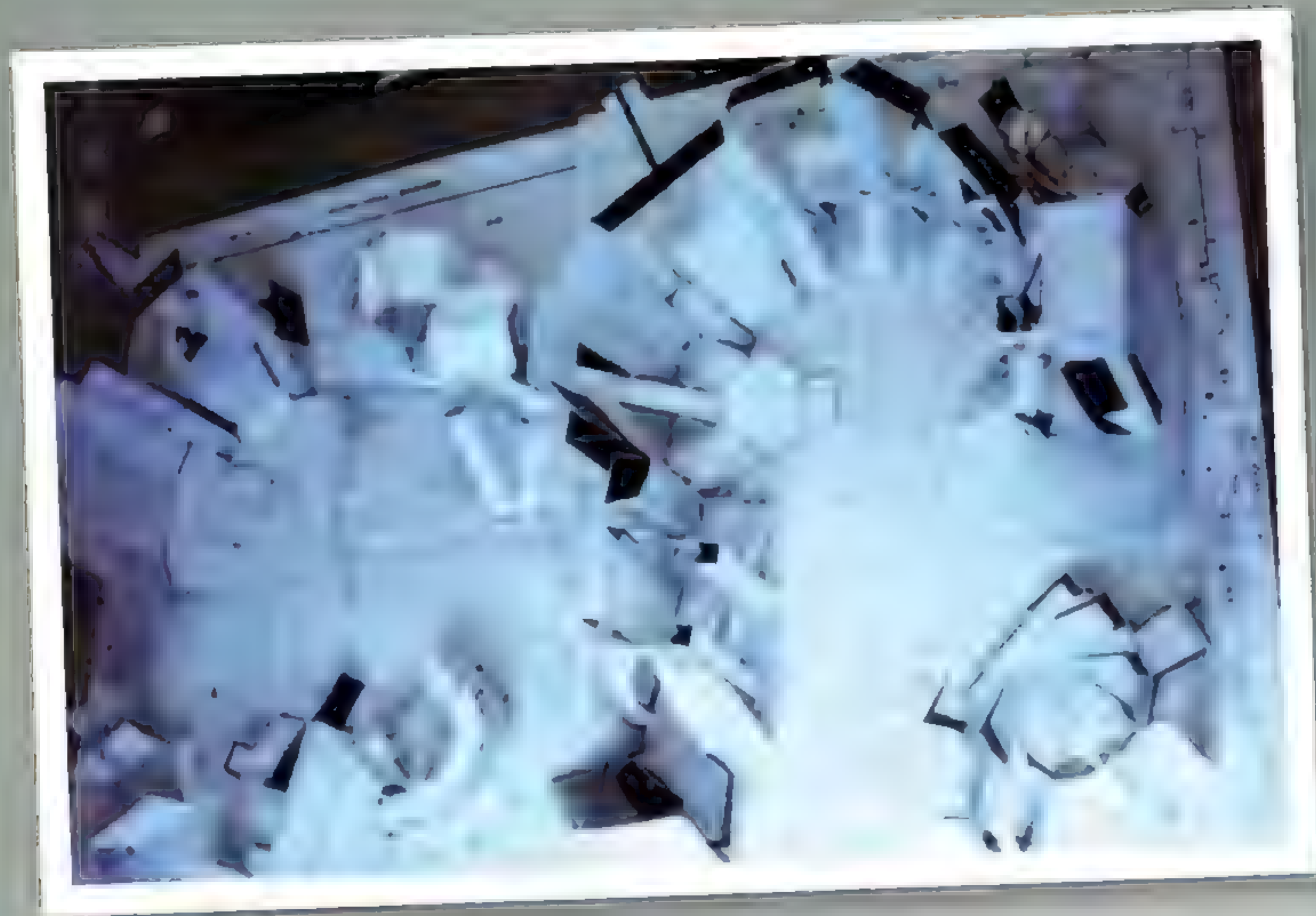
recalling the Master as being a classmate of the Doctor and Runcible. The Doctor's TARDIS, previously referred to as a Mark One, now became a ‘Type 40 TT Capsule’ and there were oblique references to an undefined bodily force called Artron Energy by Engin in Part Three.

In Robert Holmes' camera scripts, when seeing the guards on the TARDIS scanner, the Doctor commented “The CCs with their big boots. What a welcome home...” In the records area, Spandrell got information about the TARDIS from ‘a computer-head that projects from a file bank’; the computer has a ‘pleasingly-modulated feminine voice.’ Hilred communicated with Spandrell using ‘his own W-T-V set.’ Runcible was described in his broadcast as ‘a self-important dot.’ In his Adytum, the Master was described as ‘motionless as a lizard’; later the figure had ‘hoarse, laboured breathing... the voice is a whisper, an extension of the breathing... The hand that projects from the cloak could belong to a skeleton’ while he was revealed to have a ‘cadaverous, skull-like face.’ On seeing the Doctor's clothes draped on the museum dummy, ‘Spandrell

Connections: We are gathered here...

- ▶ The assembly hall in the Time Lord capital is named as the ‘Panopticon’. Eighteenth-century philosopher Jeremy Bentham gave this name to his design for a prison in 1785. The Greek origin of the word means ‘all-seeing’.





Above:
The designer's set models for the Panopticon.

stifles a mournful belch' while the weapon left in the service gallery was a 'staser rifle. It is one of the light sporting types used for Zorm-stalking'. When Spandrell questioned the Doctor in the Detention Cell in Part Two, he 'goes to the Doctor and pulls up an eyelid'. Later at the trial, 'Spandrell has been taking a sardonic pleasure in the court's discomfiture'. When the miniaturised camera technician was found, Holmes referred to 'a small

broken figure - a manikin less than a foot high. Note: This effect was last used in *Terror of the Autons* and involved long CSO line-up. On this occasion, as we have never seen the technician alive, a well-modelled wax figure should be equally effective'. On seeing the body, 'Spandrell takes a stomach tablet. Chews sourly'. In Part Three, when the dreamscape broke up, 'the landscape shimmers, splits into horizontal lines and then reassembled into a vista of condensers and geometric solid state circuitry'. Holmes

indicated that from the records area, 'we pan down the side of the [APC] machine, down - as though in a lift - through a cross-section of the floor and a honeycomb of service ducts'. When Spandrell shoots Solis, 'his hand blurs like a Hollywood cowboy's as his staser comes from its holster'. In Part Four after the Master's apparent demise, 'the Doctor lounges by the window [of the Chancellery], gazing broodingly out over the city'. The script described the President's body as 'livid and unrecognisable from the effects of the staser' and 'the Master pins Hilred with a blaze of hypnotic power.' As the Eye of Harmony's power was unleashed for the Master, 'He grows stronger. His voice deepens. His stoop disappears'.

Bernard Horsfall

To design the serial, Maloney requested the services of Roger Murray-Leach whose work on *Planet of Evil* had impressed him; Murray-Leach had also previously designed *The Sontaran Experiment* [1975 - see Volume 22], *The Ark in Space* [1975 - see Volume 22], *Revenge of the Cybermen* [1975 - see Volume 23] and *The Seeds of Doom* [1976 - see Volume 25].

In the principle guest starring role of Chancellor Goth, David Maloney cast an actor he had used several times before in *Doctor Who*, Bernard Horsfall. Prior to *The Deadly Assassin*, Horsfall's other characters in the series had been The Stranger/Gulliver in *The Mind Robber*, the leading Time Lord in the final episode of *The War Games* and Taron in *Planet of the Daleks* [1973 - see Volume 20]. Maloney's choice of Horsfall to play Goth was partly due to his six-foot-two stature and build which made him a suitable opponent for Tom Baker in the physical fights between Goth and the Doctor. ■

Connections: Criminal past

▶ Spandrell consults Time Lord records to discover that the Doctor had previously been put on trial and exiled to Earth. This refers to the events of *The War Games* [1969 - see Volume 14]. It is also revealed that the Celestial Intervention Agency were instrumental in the Doctor's reprieve as seen in *The Three Doctors* [1972/3 - see Volume 19].



Production

Location shooting was conducted during the start of the heatwave that struck the UK in late July 1976. Various locations were used, with David Maloney having carefully storyboarded all these scenes in advance in conjunction with film cameraman Fred Hamilton. Work began at 9.30am on Monday 26 July at Dorking Lime Works in Betchworth, Surrey; the Betchworth Quarry had been used the previous year by Maloney in *Genesis of the Daleks* [1975 – see Volume 23]. The only two principle cast members required for the week were Tom Baker (who was delighted to work with Maloney

again and had holidayed with his family in Italy a few months earlier) and Bernard Horsfall, with stunt arranger Terry Walsh and stuntman Eddie Powell being on hand.

The first day's work included the literal cliffhanger for Part Two, filmed at the 'Quarry Lift Pit', in which a Samurai (played by Bernard Horsfall) sliced through the Doctor's scarf to send him falling down the precipice. Tom Baker's close-up shots were not actually on a cliff face at all, and a dummy was used to show his fall. It is also notable that in this brief scene, the Doctor is seen in the Matrix with his scarf, which then vanishes, and which he was not wearing before. For the bulk of *The Deadly*

**Connections:
You will obey me...**

➤ The Master uses his powers of hypnotism to manipulate Goth and Solis. The Master's "formidable" hypnotic powers had been established on the character's first appearance in *Terror of the Autons* [1971 - see Volume 16] and were regularly employed by the Master to help further his nefarious plans.



Assassin, the Doctor wore a loose white buccanneer's shirt and dark trousers as opposed to his usual costume, which he abandoned on a dummy in the Capitol museum in Part One.

The sequence of a masked surgeon attempting to operate on the Doctor was filmed in the 'White Quarry'.

Also filmed on the first day was the sequence where the Doctor tried to remain motionless behind a bush as the hunter, again played by Horsfall, stalked him. A

spider seen in this early sequence was a prop built by visual effects designer Len Hutton. The World War I soldier was played by David Goody, the BBC armourer supervising the use of firearms in the programme. It was designer Roger Murray-Leach who had suggested the inclusion in this nightmarish montage of a horse and soldier, both wearing gas masks.

Publicity shots of the cast and location were also taken on Monday 26 July.

Below: Helmets off for a rehearsal in the studio.



Tuesday 27 July saw filming begin at 9.30am in the 'Grand Canyon' for sequences of the Doctor evading the biplane and the start of his pursuit by the hunter; this included scenes with the Doctor remaining motionless as a spider crawled on his arm in the 'Cave Area'. In the afternoon, the team filmed around the Lime Works' 'Railway Goods Yard' for the sequences involving the small diesel trains. One shot of the train rushing towards the trapped Doctor was filmed using an undercranked camera so that the vehicle moved rapidly in the completed sequence.

Material at the Lime Works was completed from 9.15am on Wednesday 28 July with the Hunter triggering the grenade booby trap at the Grand Canyon and Cave Area. The team then moved to the Royal Alexandra and Albert School near Merstham. Its extensive gardens formed the backdrop of many of the jungle and forest scenes. Filming from 3pm included the point-of-view shots for Goth and scenes at the Water Hole. The dead fish, poisoned by Goth, were not real fish but props made by Len Hutton.

High-cost elements

Thursday 29 July saw filming at the school's large pond area from 9.15am. The crocodile shot, a prop made by Len Hutton, was filmed along with other pond sequences and the jungle path scenes leading up to the confrontation at the swamp.

The final day of filming on Friday 30 July focused on the fight sequence between the Doctor and Goth in the swamp that would end Part Three with filming from 9.15am. In the struggle itself, Walsh doubled for Horsfall and Powell doubled for Baker. When Goth fired his telescopic rifle to ignite the marsh gas, a ring of gas pipes



were placed in the pond by effects designer Peter Day, and parts of Walsh's costume were also treated to catch fire. The close-up shot of the Doctor's head being held under the water, apparently drowning, was filmed in the school's swimming pool because the pond itself was too murky. Having almost drowned earlier in the year while in Italy, Tom Baker was unhappy about performing this sequence. The remainder of the day from 2.30pm was due to have been spent filming at Redhill Aerodrome using the Tiger Club planes there, but shooting was shifted to Wycombe Air Park in Booker Buckinghamshire (previously seen in *The Ambassadors of Death* [1970 - see Volume 15]), using G-AWXZ, a 1946 Stampe biplane from Personal Plane Services which had been used in the 1976 film *Aces High*. These sequences would be used in Part Three for scenes involving the biplane. In aerial shots, Eddie Powell doubled for Tom Baker, and the pilot and machine-gun were also filmed in close-up whilst on the ground for extra inserts.

The filming was very expensive, and required a higher budget for the serial in

comparison with other stories of the time. High cost elements included the use of the railway and train driver, plus the biplane featured and various pyrotechnic effects.

Text:
Cardinal Borusa makes his entrance.

Final performance

With the filming completed, rehearsals began at the BBC's premises in Acton from Tuesday 4 August through to Saturday 14 August before the first studio recording session. Baker and Horsfall were now joined by the rest of the cast, some of who had previous associations with *Doctor Who*. The Czech character actor George Pravda had appeared as Denes in *The Enemy of the World* [1967/8 - see Volume 11], and as Jaeger in *The Mutants* [1972 - see Volume 18] as well as working with Maloney on the BBC adaptation of *The Last of the Mohicans*. Hugh Walters had briefly featured as Shakespeare in *The Chase* [1965 - see Volume 5] as well as working with Maloney on *Sentimental Education* and *Ivanhoe*. Maurice Quick had been a frequent artiste on the programme (again working with Maloney on *Sentimental Education*), and Michael Bilton had been both Teligny in *The Massacre of St Bartholomew's Eve* [1966 - see Volume 7] and Collins in *Pyramids of Mars* [1975 - see Volume 24]. Also featured in *The Massacre of St Bartholomew's Eve* had been Erik Chitty as Preslin, whose work on *The Deadly Assassin* was one of his final performances before his death in July 1977; he had become well known for his regular role as Mr Smith in the LWT sitcom *Please Sir!*. John Dawson - whom

Connections: Do we need another hero?



➤ Borusa tells Co-ordinator Engin that "If heroes don't exist, it is necessary to invent them". This line paraphrases eighteenth-century French philosopher Voltaire's famous quote: "If God did not exist, it would be necessary to invent Him."



"Are you sitting comfortably? Then I'll begin."

Maloney had directed in *The Witch's Daughter* – replaced the originally cast Herbert Ranskill as the first Time Lord.

To take over the role of the Master, Maloney cast a performer whom he greatly admired: Peter Pratt, a leading actor and principal comedian with the D'Oyly Carte Opera Company and a highly experienced radio artist (from readings and talk programmes on the Third Programme to the Radio 2 soap opera *Waggoners' Walk*). Pratt, who had known Roger Delgado before his death, found the mask constructed for him by Alastair Bowtell very uncomfortable. Tubes were built into the face with the idea that fluids would

be seen flowing around the decaying head, although when it was found they would not show up under the studio lights they were not used. Pratt's dialogue was picked up by a radio mic inside the mask.

One of the problems with the serial was the pressure placed upon the costume designer; James Acheson had always wanted to work on

a production with both David Maloney and Roger Murray-Leach, and was eager to achieve a 'unity of concept' in their approach to the series. To achieve this, Maloney, Murray-Leach and Acheson all worked together in the same office. Roger Murray-Leach intended that the Time Lords' environment should look boundless and god-like, with constructions made of glass and black drapes to convey the impression of no boundaries. During production, Acheson became frustrated that he was producing the same old ideas, and also became concerned when he had insufficient funds for the costumes. Acheson told his departmental head that he was in difficulties, but was told that because of the tight production dates, he had to remain on the serial. Eventually though, Acheson had to withdraw from the serial and was replaced by Joan Ellacott who took over Acheson's initial designs and shared the credit having supervised the studio recordings. However, Acheson did briefly return to cast the fibreglass Time Lord collars.

Roller caption

In the week before recording began, voice artiste Helen Blatch was hired to record several sections of dialogue as a computer transgram voice on Thursday 12 August. This concerned the enquiries about the Doctor and Type 40 TT capsules made by Spandrell in Part One, and also the transgram of *The Book of the Old Time* in Part Four.

The first recording session ran from Sunday 15 August to Tuesday 17 August in TC3, mainly comprising material for Parts One and Two although the serial was recorded totally out of sequence.

Recording on the first day ran from 8pm to 10pm and saw the completion

Connections: Nothing lasts forever

► Although it had previously been established, in *The War Games* [1969 – see Volume 14], that Time Lords could "live forever, barring accidents", in *The*

Deadly Assassin this is revised to a limit of 12 regenerations.





of all the scenes in the TARDIS, the Cloister area where the TARDIS lands and Goth's office at the Chancellery as well as the opening and closing titles for Part One, and the opening roller caption and the film material for Part Two. For the Cloister scenes, Derek Seaton, who played Hilred, recorded the tannoy voice heard as the TARDIS made its unauthorised arrival. The Cloisters with their swirling mists also formed the backdrop to a special roller caption that introduced the serial, narrated by Tom Baker. To increase the apparent size of the area, and the atmosphere, the voices of the actors were echoed artificially around the cloisters. The transduction of the TARDIS to the museum was achieved by a mixture of CSO and picture digitising supervised by video effects designer AJ 'Mitch' Mitchell. The image of the TARDIS was quantised

into larger squares, and then reformed from this indistinct image back to its normal form. This used an effects box built by Ian Chisholm in preparation for the new BBC1 series *Multi-Coloured Swap Shop*.

A notable aspect of Murray-Leach's design for the Gallifreyan Cbapitol was the reuse of a circular motif from *Revenge of the Cybermen* [1975 – see Volume 23] on which he had worked two years previously; this had been inspired by the illuminated ninth-century manuscript, the Book of Kells. The motif featured on bas-reliefs and the Time Lords' collars, as well as forming the Prydonian seal on which the Doctor signs his letter to Spandrell in Part One.

On Monday 16 August, recording took place from 2.30pm to 5.30pm and was devoted to the early scenes in the Panopticon for Part One and into Part Two as far as the aftermath of the assassination.



Left: Recording on the Panopticon set.

**Connections:
First Lord of Time**

► *The Deadly Assassin* introduces the legendary Rassilon as the founder of Time Lord civilisation. Known as an architect and engineer in his own time, Rassilon was instrumental in procuring a black hole as an infinite power source and securing it on Gallifrey within the Eye of Harmony.



Some camera shots in the Panopticon were performed from the Doctor's point of view using a fish-eye lens to present the scene in a distorted sphere. These were then used to represent the Doctor's premonition. Other camera shots depicted the view through the sites of a staser rifle (props designed in Perspex by Murray-Leach to suggest they were made from glass) with a triangular overlay effect placed on the screen as Gallifreyan crosshairs.

The Time Lord costumes all included video communicators in the form of curtain rings on the back of their gloves. Into these were placed either live or recorded images by means of a defocussed CSO mask.

The evening recording from 7.30pm to 10pm then concentrated on the Chancellery scenes in Part Two, the lift scene in Part One and the climactic fight in

Below:
"Just a little bit of lippy, darling, and you'll look smashing!"



the Panopticon in Part Four. A videodisc was used to achieve the freeze-frame ending to Part One as specified in Holmes' script. The reprise of Part Two differs from the end of Part One as a cutaway shot of the real assassin's hand raising a staser pistol is inserted.

Gas jets

Because of the limitation on extras and Time Lord costumes, Maloney doubled the number of extras with a horizontal split screen shot to place the same extras on two levels of the Panopticon set.

On Tuesday 17 August, recording took place from 7.30pm to 10pm covering all the scenes in the service gallery for Parts One and Two and also the scenes in the records area for both instalments, as well as any additional Panopticon material.

In Part Two where Runcible finds the shrunken corpse of his technician, and later in Part Four where the dead Hilred is discovered, commercially available Action Man dolls, made by Palitoy, were used, dressed in appropriate clothing to match that worn by the actors. The suggestion that a wax macquette could be used came from Holmes' script, which would eliminate the need for a lengthy lining up shot using CSO and the actual actor involved (the method previously used in Holmes' *Terror of the Autons* [1971 - see Volume 16]).

For the scenes where the Doctor entered and exited the Matrix in Parts Two and Four, and when he glimpsed APC net circuitry in Part Three, the title sequence graphics devised by Bernard Lodge were used. Over this was superimposed a rotating spiral graphic supplied by General Screen Enterprises, but the original plan of superimposing the spiral

over a shot of the Doctor falling through space was abandoned.

Playing Spandrell, George Pravda had assumed that he would be able to read the letter left by the Doctor and was rather lost when handed the document in alien gibberish created by Roger Murray-Leach at Maloney's request.

Also recorded at the end of the first session were the shots of the Doctor in the shaft trying to reach the Panopticon in Part Four. Here, Tom Baker lay on his back on the floor and pushed himself along by his feet as polystyrene debris was hurled past him. The camera was then rotated accordingly to make him appear to be climbing an incline.

Rehearsals for the second studio recording commenced at Acton Rehearsal Rooms from Wednesday 18 August through to Tuesday 31 August.

It had originally been planned that the second block of studio recordings for *The Deadly Assassin* would take place on Monday 30 and Tuesday 31 August, but this was put back with the session being recorded in TC8 on Wednesday 1 and Thursday 2 of September.

Recording on 1 September took place from 7.30pm to 10pm and covered the two scenes in the Adytum for Parts One and Two, the detention cell scene in Part Two, the Records sequences for Parts Three and Four, and then the Adytum for the rest of the serial which included CSO shots using the film sequences (such as the appearance of Goth's eyes). The cast was now joined by Peter Mayock, who briefly appeared as Solis in Part Three. Mayock had already appeared as Ibrahim Namin in *Pyramids of Mars* during the previous series.

One piece of stock footage was used to augment the material shot by Fred Hamilton's team. This was six feet of 35mm film from *El Condor*, an edition



of the BBC2 documentary series *The World About Us* broadcast on Sunday 3 November 1974 from which Dr Jerry McGahan provided a shot of a condor in flight. There was also one set of camera shots in Part Three to establish the Master's chamber as below the Records Archive with a cross fade between three images - one camera lowering down from the Archive set, another panning down a wall, and the third lowering down into the ancient vaults. Several filmed inserts from location, shot using Goth's point of view, were superimposed over the unit connecting Goth to the Matrix as viewed by the Master. When the Master attempted to trap Goth in the Matrix, burning gas jets were ignited close to the camera to make it appear that the equipment was catching fire.

For the scene in the interrogation room, the split-screen effect was used again to place a long shot of the glass-walled detention cell into a glass painting that made the cell appear to be atop a column, accessible only by a small footbridge. The effect of the device used by Hilred in an attempt to extract the Doctor's confession was achieved by

Above:

Director David Maloney gives notes to Erik Chitty and Tom Baker.

**Connections:
I've been bitten!**

➤ The Doctor refers to the Master's murder of four people as 'flea-bitings'. This is a reference to John Webster's 1612 revenge tragedy *The White Devil* in which the murderer describes the murders he has committed as 'flea-bitings'.





Above: A maskless Peter Pratt rehearses the Master's encounter with the Eye of Harmony.

a sound effect and coloured lights being shone on Tom Baker as he twisted in pain.

Also taking place in the studio on the Wednesday was a photoshoot with pictures being taken of the Doctor, the Master, Egin and Spandrell.

The opening titles for all four episodes (remounting those for Parts One and Two) were recorded along with the closing titles for Parts Three and Four, and the transfer of all the film for Parts Three and Four.

Recording on Thursday 2 September took place from 7.30pm to 10pm, focusing on Part Four with the first two Chancellery scenes, the scenes in the Vault, the Chimney, the Panopticon, and then

the Doctor's departure from the Museum, Borusa's summing-up in the Chancellery and a remount of the TARDIS arriving at the Museum in Part One.

The majority of the time was spent with the climactic scenes involving the destruction of the Panopticon, and the fight sequence in which Walsh and Powell doubled for Baker and Pratt respectively. Polystyrene debris was hurled downwards on both this set, and in the Panopticon vault set and the cameras rocked accordingly to simulate the earthquake. The Panopticon set had a raised circular section and small platform into which the Great Key could be inserted by the Master. A hatch then slid open to reveal dry ice smoke and bright lights, from amidst which rose the hexagonal black obelisk of the Eye of Harmony.

In the final scene, the dematerialisation sound effect of the Master's TARDIS was the standard one used for the Doctor's TARDIS, but speeded up. It was planned to include a spoof acknowledgement credit on the closing titles of Part Four reading 'We thank the High Court of Time Lords and the Keeper of the Records for their help and co-operation,' although this was deleted during production; this was akin to the similar spoof credit which had appeared at the end of episodes of the MGM film thriller series *The Man from UNCLE* in the 1960s. ■

PRODUCTION

Mon 26 Jul 76 Betchworth Quarry, Betchworth, Surrey (Plain/Quarry)

Tue 27 Jul 76 Betchworth Quarry (Plain)

Wed 28 Jul 76 Betchworth Quarry (Jungle); Royal Alexandra & Albert School, Merstham, Surrey (Jungle)

Thu 29 Jul 76 Royal Alexandra & Albert School (Jungle)

Fri 30 Jul 76 Royal Alexandra & Albert School (Jungle); Wycombe Air Park, High Wycombe, Bucks (Aeroplane)

Sun 15 Aug 76 Television Centre: Studio 3 (TARDIS; Cloisters; Museum (Part One))

Mon 16 Aug 76 Television Centre: Studio 3: (Panopticon (Parts One/Two); Chancellery (Part Two); Lift)

Tue 17 Aug 76 Television Centre:

Studio 3: (Service Gallery; Records (Parts One/Two); Panopticon (Part Four))

Wed 1 Sep 76 Television Centre: Studio 8: (Adytum; Detention Cell; Records (Parts Three/Four))

Thu 2 Sep 76 Television Centre: Studio 8: (Chancellery (Parts Four); Vault; Chimney; Museum (Parts Four/One))

Post-production

Electronic visual effects were added to the serial during a gallery session on Tuesday 7 September. Several changes also had to be made to the serial during editing. Part Two was found to be seriously under-running, and so was extended from the original cliffhanger of the Doctor's scarf being severed by the Samurai to the next high point of the filmed nightmare where his foot becomes trapped in the railway line. However, this re-editing of Part Two necessitated the loss of a section of the Doctor's trial at the Chancellery when he questioned the first Time Lord who claimed the Doctor had said he was going to kill the President.

Freeze-frame

An early edit of Part Three did not close on a freeze-frame as Philip Hinchcliffe determined that the viewing children would know that the Doctor could not die. For Part Three, head of BBC drama serials, Bill Slater, ordered that the shots of the prop spider crawling over the Doctor's arm as he hid from Goth should be removed as he deemed them unsuitable for family viewing. These changes and the introduction of the closing freeze-frame of the Doctor's face were made shortly before transmission.

At the Radiophonic Workshop, Dick Mills had worked on the special sounds for the serial since the end of June 1976. Dudley Simpson was engaged to provide the incidental music for *The Deadly Assassin* on Wednesday 21 April 1976 and it was

recorded at Lime Grove on Monday 27 September (Parts One and Two) and Monday 4 October (Parts Three and Four) in afternoon sessions from 2.30pm to 5.30pm. Simpson conducted an orchestra of six musicians and produced almost an hour of background tracks.

Simpson also supervised Leslie Pearson playing the organ at St Gabriel's Church, Cricklewood to be used in the background of the Panopticon scenes in Parts One and Two (the organ having been used previously to signify the Time Lords in *The War Games*) with just over ten minutes of music being recorded on Monday 11 October. Simpson was particularly pleased with his completed score for the serial which he felt was highly atmospheric. However, Hinchcliffe forbade him from using 'The Master Theme', a sequence of notes that Simpson had developed in 1970 for the Master's original appearances in the show.

Dubbing took place on Monday 11, Wednesday 13, Thursday 14 and Monday 18 October. ■

Below:
The Master exerts his control over his servants.



Publicity



The Master decaying.

Publicity material made great play of the fact that the Master was returning to *Doctor Who* and that the Doctor was returning to his home world. Photographs of both the decaying Master and the Doctor in Time Lord robes were widely issued to the press in advance of the transmission. BBC promotional documentation incorrectly stated that this was the first time the world of the Time Lords had been seen 'since the days of Pat Troughton', as it had appeared in both *Colony in Space* [1971 – see Volume 17] and *The Three Doctors*. There was also a great deal of emphasis that the original actor to play the Master had died under

tragic circumstances, and his replacement would only be seen wearing a mask.

Part Three was promoted in the *Daily Mirror* on Saturday 13 November by the article *Who's Got the Cash for Tom?* This recounted how Tom Baker now held the movie rights to *Doctor Who* for two years, but was now having problems raising the £500,000 to enter production. "I am sure we could quite easily sell units at £5 each," he suggested to Tony Pratt as he discussed his prospective *Doctor Who Meets Scratchman* project which he had scripted earlier in the year with Ian Marter.

Broadcast

- » The story was transmitted by BBC1 on four consecutive Saturday evenings at 6.05pm. Baker himself watched Part Three at a house in Preston owned by a television salesman whom he had met on his way back from a trip to Blackpool.
- » This was the final serial to be shown before a break over the Christmas and New Year period. Following *The Deadly Assassin* for the next two weeks were 60-minute compilation repeats of *Pyramids of Mars* and *The Brain of Morbius* [1976 – see Volume 24]. A proposed compilation of *The Seeds of Doom* [1976 – see Volume 25] intended for screening on 11 December was replaced by *Into Infinity* [US: *The Day After Tomorrow*], a semi-educational

science-fiction film produced by Gerry Anderson for NBC in America. The next new serial, *The Face of Evil* [1977 – see page 38], made its début on 1 January, 1977.

- » The ratings for the serial continued the rising trend for the series and saw *Doctor Who* remain firmly in the top 20 programmes for the week with some large audiences. In opposition to the serial, many ITV regions screened old adventure films whilst LWT opted for the popular 1950s nostalgic comedy of *Happy Days*, Southern saw David Jason in the sitcom *Lucky Feller* and Yorkshire screened episodes of ITC's *The Adventurer* to run after *The Magician*.
- » The transmission of Part Three was the subject of another complaint about the series by the NVALA (National Viewers and Listeners Association) and their spokesperson, Mrs Mary Whitehouse. Writing to Philip Hinchcliffe, the chairman of the Royal Commission on Broadcasting, Lord Annan, and BBC director general, Sir Charles Curran on Monday 15 November, Whitehouse questioned if the programme conformed to the BBC's own 'Guidance Notes.' Prime cause for concern were the cliffhangers of the Doctor's foot trapped in the railway line, and the freeze-frame shot where Tom Baker's face could be seen held under the water, and with no sign of air bubbles (due to the actor holding his breath) making it appear

Left:
(Left to right)
George Pravda,
Bernard
Horsfall and
Angus MacKay
rehearse their
deliberations.



that the Doctor was indeed dead; both these images, said Whitehouse, would have lodged, unresolved, in the mind of young viewer until the reassuring continuation in the next instalment. Claiming that this material was unsuitable for 'children's viewing', she also cited an incident reported to her when a boy aged five had told his mother: "Mummy, I know what to do with (his younger brother) when he makes me cross. I shall hold his head under the bath water until he's still like the man did with Dr Who..."

▶ On this occasion, NVALA was triumphant as an apology for the offending material was returned by Charles Curran, who agreed that several seconds of the drowning sequence could have been deleted without affecting the programme, adding "the television service was not totally satisfied with the way this

particular adventure developed. With hindsight the service does accept that one or two other viewers besides your panellist may have imagined that Dr Who's dreams were reality. What actually happened was that the head of the department responsible felt, before the episodes were transmitted, that some of the sequences were a little too realistic for a science fiction series. Accordingly, several of them were edited out before transmission. The result was what you saw on the screen and which I myself think was reasonably acceptable. However, with hindsight the head of the department responsible would have liked to have cut out just a few more frames of the action than he did." "I am very pleased with this acknowledgement that a mistake of judgement has been made," commented Whitehouse on Tuesday 28 December, with the story carried in *The Daily Telegraph* (which was broadly critical of Whitehouse), *The Guardian*, *Daily Mail* and *Daily Express* the next morning. The *Daily Mail* commented that Curran 'makes the point that the NVALA panel had misread the lengthy dream sequence as events taking place in reality... this is mainly face-saving on Curran's part though.'

▶ A correspondent in *The Guardian* on Tuesday 4 January 1977 mocked Whitehouse's attitude, sending up her complaint with a comparison to BBC2's yuletide production of *Hansel and Gretel*. In the letters column of the *Telegraph*, CH Williams had a letter published on Sunday 16 January in which he compared the railway line cliffhanger to early cinema chapter

Right:
"Barman!
I ordered a
double!"



serials. Above this, Whitehouse had repeated her concerns – as in the original letter to Curran – because of the editor’s attitude to her.

» This admission that *Doctor Who* had overstepped the mark signalled an end to the NVALA’s regular complaints against the series, which had previously included *Planet of the Spiders* [1974 – see Volume 21], *Genesis of the Daleks*, *The Brain of Morbius* and *The Seeds of Doom*. In the March 1977 edition of *The Viewer and Listener*, the association triumphantly headlined *Doctor Who’s* shift to a 6.30pm slot under the banner *A Bit at a Time*. There was now also a gradual change in approach adopted by BBC Drama towards *Doctor Who*, which heralded Philip Hinchcliffe’s move from being producer of the show (although he himself had wanted to leave at the end of the previous series).

» Although the cliffhanger to Part Three had been deemed unsuitable, it was selected by BBC researcher and *Doctor Who* fan Anne Page as one of two clips to be shown on *Pebble Mill*, a lunchtime magazine programme from BBC Birmingham, on Thursday 31 March 1977. Although the programme was mainly to promote the screening of the documentary *Whose Doctor Who* in *The Lively Arts* that Sunday night, Philip Hinchcliffe was interviewed and defended the offending sequence, saying that it was made quite clear that the Doctor was not really in the Matrix, and that the audience know that the character is not really going to die. Hinchcliffe himself felt that the



finished version of *The Deadly Assassin* had been imaginative, but not entirely successful. David Maloney however would cite it as one of his best serials.

» *The Deadly Assassin* was selected for repeat during the summer of 1977, screened in the absence of *Nationwide* after the local early evening news on four consecutive Thursdays. The viewing figures for the episodes were very low since the programmes were repeats and the summer was at its height. Most ITV regions were running the popular ATV soap *Crossroads* in a 6.30pm slot, whilst Southern was showing *Survival* and Granada opted for *The Sound of Laughter*.

» Due to the outcry from the initial broadcast, the last shot of Part Three showing the Doctor’s head under the

Above: The TARDIS lands in the cloisters on the edge of the Gallifreyan Capitol.



Above: The Doctor dons the orange robes of the Prydonian order.

water was cut from the re-run, and the titles faded up early with the camera shot of Goth. This edit was carried out on the master tape, meaning that the BBC no longer held a complete print of Part Three.

▶ *The Deadly Assassin* was sold for broadcast abroad with purchasers including United Arab Emirates, the United States (where the episodes were re-edited and narration by Howard

Da Silva added by Time Life), Chile, New Zealand, Gibraltar, Nigeria, Hong Kong, Canada, Australia and Honduras. In Australia, the serial was classified with an 'A' rating due to its violent content and was initially dropped from the broadcast schedules. It was eventually shown for the first time in 1987. A TV movie compilation of 88 minutes was also syndicated in North America.

▶ Part Three of *The Deadly Assassin* was included as part of the *Fourth Doctor – Selected Gems* session at the National Film Theatre's *Doctor Who: The Developing Art* on Sunday 30 October 1983; it was also subsequently screened at the local NFT event *Travels in the TARDIS* in Tyneside on Thursday 15 December 1983. SuperChannel screened the serial from December 1987 (and in a two-part form in July 1989), UK Gold aired it in episodic and compilation forms from October 1993, BBC Prime repeated it in June/July 1998 and in June 2014 it made its début on the Horror Channel.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
Part One	Saturday 30 October 1976	6.05pm-6.20pm	BBC1	21'13"	11.8M (15th)	-
Part Two	Saturday 6 November 1976	6.05pm-6.20pm	BBC1	24'44"	12.1M (11th)	59
Part Three	Saturday 13 November 1976	6.05pm-6.20pm	BBC1	24'20"	13.0M (12th)	-
Part Four	Saturday 20 November 1976	6.05pm-6.20pm	BBC1	24'30"	11.8M (12th)	61

REPEAT TRANSMISSION

Part One	Thursday 4 August 1977	6.20pm-6.45pm	BBC1	21'13"	4.4M (72nd)	-
Part Two	Thursday 11 August 1977	6.20pm-6.45pm	BBC1	24'44"	2.6M (139th)	-
Part Three	Thursday 19 August 1977	6.20pm-6.45pm	BBC1	24'14"	3.8M (99th)	-
Part Four	Thursday 25 August 1977	6.20pm-6.45pm*	BBC1	24'30"	3.5M (104th)	-

Merchandise

Robert Holmes' scripts were novelised by Terrance Dicks and published as *Doctor Who and the Deadly Assassin* in October 1977. The hardback and paperback editions were published simultaneously by WH Allen and Target respectively, and the paperback was later retitled Book No 20 in the Target range. The cover artist was Mike Little. In 1979, artist John Geary produced a revised cover for the novelisation, but this was never used except in Target promotional literature. The book was also printed along with *Doctor Who and the Seeds of Doom* as one of the *Doctor Who Classics* series from Star Books in May 1989. A reading of the novelisation by Geoffrey Beevers (who played the Master in *The Keeper of Traken*)



was released on CD by BBC Audio in March 2015.

In May 1978, BBC Records issued *Doctor Who – Sound Effects No 19* which included the sound effect of a Gallifreyan Staser Gun from the serial.

A print of the Fourth Doctor from *The Deadly Assassin*, signed by Tom Baker and Bernard Horsfall, was issued by the Stamp Centre in October 2005.

The Deadly Assassin was first released on videotape by Playhouse Video (CBS/Fox) as an 85-minute compilation

for the American market in early 1989, retailing at around \$22. It was also issued in its original uncut form by BBC Video in October 1991. At the end of Part Three, the final two shots were inserted from a



Video covers.

Mike Little's original book cover, with John Geary's unused version.

The cover for the DVD release.



Right: Eaglemoss's figurine of the Master.

525-line American videotape of the episode, and although of notably different picture quality, this assured that the commercial version was the complete story as originally transmitted. The box illustration was painted by Andrew Skilleter. A video boxed set *The Time Lord Collection*, exclusive to WH Smith stores in the UK and limited to 8000 sets, was produced by BBC Worldwide in October 2002. It featured *The Deadly Assassin* alongside *The War Games* and *The Three Doctors*.

The BBC DVD was released in May 2009. It featured the following special features:

- ▶ **Commentary** - by Tom Baker (The Doctor), Bernard Horsfall (Goth) and Philip Hinchcliffe (Producer)
- ▶ **The Matrix Revisited** - Cast, crew and critics

look back at the making of this story, featuring director David Maloney, designer Roger Murray-Leach and the founder of the National Viewers and Listeners Association, Mary Whitehouse

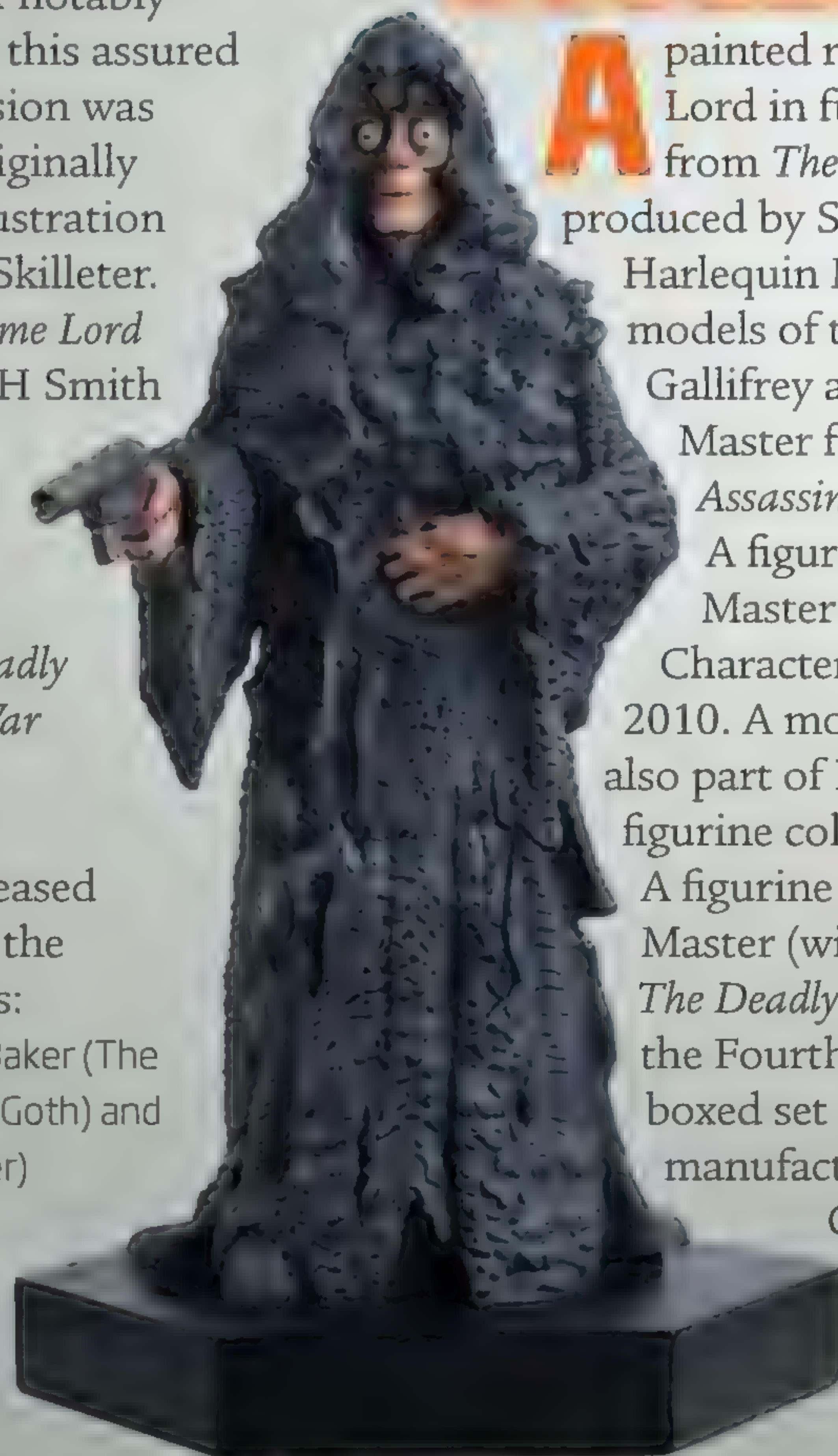
- ▶ **The Gallifreyan Candidate** - A look at Richard Condon's novel *The Manchurian Candidate*, a major influence on the plot of *The Deadly Assassin*
- ▶ **The Frighten Factor** - What exactly is Doctor Who's 'Frighten Factor'? A diverse panel of experts try to answer the question
- ▶ **Radio Times Billings Listings** for this story presented in a PDF file
- ▶ **Photo Gallery**
- ▶ **Production Information Subtitles**
- ▶ **Easter Egg**

The Deadly Assassin was part of the *Doctor Who – DVD Files*, published by GE Fabbri in December 2010.

Staser gun

A painted resin figure of a Time Lord in full ceremonial regalia from *The Deadly Assassin* was produced by Susan Moore in 1983. Harlequin Miniatures produced models of the President of Gallifrey and the Decaying Master from *The Deadly Assassin* in 1998 and 1999.

A figurine of the Decaying Master was manufactured by Character Options in January 2010. A model of the Master was also part of Eaglemoss' *Doctor Who* figurine collection in July 2015. A figurine of the Decaying Master (with staser gun) from *The Deadly Assassin* was part of the Fourth Doctor collector boxed set in July 2015. It was manufactured by Character Options, exclusive to B&M stores. ■



Cast and credits

CAST

Tom Baker..... Doctor Who
with
Bernard Horsfall..... Chancellor Goth
George Pravda..... Castellan Spandrell
Angus Mackay..... Cardinal Borusa [1-2,4]
Peter Pratt..... The Master
Hugh Walters..... Commentator Runcible [1-2]
Erik Chitty..... Co-ordinator Engin
Derek Seaton..... Commander Hilred [1-2,4]
Llewellyn Rees..... The President [1-2]
Maurice Quick..... Gold Usher [1]
John Dawson [1-2], **Michael Bilton** [1].....
..... Time Lords
Peter Mayock..... Solis [3]
Helen Blatch..... Voice [1,4]¹

¹ Credited on Part Four only but billed in *Radio Times* for Part One.

UNCREDITED

Derek Seaton..... Tannoy Voice
Pat Gorman, Harry Fielder, Steve Ismay, Michael Lomax..... Guards
Willie Bowman, Ronald Mayer, Reg Cranfield, Geoff Witherick, George Romanov, Christopher Woods, Terry Sartaine, James Linten, Walter Henry, Jim Delaney, Alf Coster, Michael Earl, Sonnie Willis, Richard King, Garth Watkins, Leslie Bates..... Time Lords
Brian Nolan..... Technician
Bernard Horsfall..... Warrior, Surgeon and Clown
Dave Goody..... Horseman gas mask
David Smith..... Train Driver
Tony Bianchi..... Pilot
Terry Walsh..... Stunt Double for Goth/
Stunt Double for Doctor Who
Eddie Powell..... Stunt Double for Doctor Who/
Stunt Double for the Master



CREDITS

Written by Robert Holmes
Fight Arranger: Terry Walsh [3-4; uncredited on 2]
Incidental music by Dudley Simpson
Title Sequence by Bernard Lodge¹
Title Music by Ron Grainer
and the BBC Radiophonic Workshop
Production Assistant: Nicholas Howard John
Production Unit Manager: Christopher D'Oyly-John
Film Cameraman: Fred Hamilton [3-4;
uncredited on 2]
Film Recordist: Graham Bedwell [3-4;
uncredited on 2]
Film Editor: Ian McKendrick [3-4; uncredited on 2]
Visual Effects Designers: Peter Day, Len Hutton
Special Sound: Dick Mills
Studio Lighting: Brian Clemett
Studio Sound: Clive Gifford
Costume Designers: James Acheson, Joan Ellacott
Make-up Artist: Jean Williams
Designer: Roger Murray-Leach
Producer: Philip Hinchcliffe
Directed by David Maloney
BBC © 1976.

Above:
Spandrell and
Engin fear
for the
Doctor's life.

¹ Not credited on Part Three

Profile

ANGUS MACKAY

Borusa

The term 'character actor' is bandied around often enough to become meaningless, but Angus Mackay was almost certainly a *bona fide* example in British television, rarely taking leads but forming part of the fixtures and fittings. Mackay, with his perfect diction and assured nature, played oh-so-English archetypes for over three decades. Supercilious authority figures – among them clergymen, judges, solicitors, doctors, bureaucrats and haughty shop assistants – were his trade.

Angus Newton Mackay (his middle name was his mother's maiden name) was born 15 July 1926 in Birmingham, the son of a Methodist minister. Raised in Bournemouth, he did National Service in Belfast, before reading English at

Below:
Angus Mackay as the Headmaster in 1983's *Mawdryn Undead*.



Cambridge. There he took up acting in student productions including *The Provok'd Wife*, *Comedy of Errors* and *St Joan* from 1949.

While at Cambridge, Mackay had performed alongside Julian Slade, who would soon become a renowned writer of 1950s light musical theatre including *Salad Days* (1954). Mackay had acted in one of Slade's student shows *Lady May*. Mackay met and married Slade's co-writer, actress Dorothy Reynolds.

Mackay's professional stage debut came with JB Priestley's *Treasure on Pelican* at Bristol Hippodrome in 1951. He spent the latter 1950s in repertory theatre and performed in Birmingham Rep touring productions *Caesar and Cleopatra* (1955/6) and *Julius Caesar* (1956) alongside peers such as Albert Finney, Geoffrey Bayldon and Nicholas Courtney. In 1958 he spent a season at Sheffield Playhouse and in early 1959 he was engaged at Salisbury Playhouse.

Mackay joined Bristol Old Vic for the 1959-60 season for shows including *The Clandestine Marriage*, *Romeo and Juliet*, *The Silent Woman*, and the Slade/Reynolds pantomime musical *Hooray for Daisy!*. Another Slade/Reynolds effort *Wildest Dreams* played at Bristol Hippodrome in 1960-1 before transferring to the West End's Vaudeville Theatre.

Mackay's television debut came in July 1960 in Margery Allingham serial *Death of a Ghost* playing DC Bainbridge. Other small parts followed in *The Sunday Night Play: To Whom it May Concern* (1962), *Probation Officer* (1962) and *24-Hour Call* (1963).

TV plays, series and serials in the years that followed included *Wednesday Play: The Bond* (1965), *The Troubleshooters* (1966), *Quick Before They Catch Us* (1966), *Play For Today: Alma Mater* (1971), *Doomwatch* (1971), *The Doctors* (1971), *Armchair Theatre: The Golden Road* (1973),

Warship (1973), *General Hospital* (1974), Granada play *The Breakdown* (1976), *Tales of the Unexpected* (1979), *Jackanory Playhouse* (1980), *The Jewel in the Crown* (1984), *One By One* (1987) and *Howards' Way* (1989).

The crime genre used him as both obstructive police chiefs or upper crust villains in *Intrigue* (1966), *Detective* (1968), *Dixon of Dock Green* (1968 and 1972), *Softly, Softly* (1968), *Who-Dun-It* (1969), *Paul Temple* (1970), *Budgie* (1971), *Justice* (1971), *Public Eye* (1973), *Special Branch* (1973) and *Z Cars* (1974).

Mackay often played court judges and was called to the bar in *Crown Court* between 1976 and 1979, in *Play For Today: Jumping Bean Bag* (1976) and *Rough Justice* (1977) among many others.

When TV crime toughened up in the mid 70s, Mackay was still on call in *The Sweeney* (1975), *The Professionals* (1977), *The Gentle Touch* (1980), *Minder* (1980), *Dempsey & Makepeace* (1985) and *CATS Eyes* (1986).

In the early 70s TV comedy producers caught onto Mackay's ability as a comic straight man, playing condescending authority figures. He was a regular face in *The Dick Emery Show* between 1972 and 1979 and his camp turn as a simultaneously snooty and fawning bed salesman in a 1974 *Steptoe and Son* is among his best-known.

He regularly appeared as Mr Wingent in sitcom *Chance in a Million* (1984-6) with friend Simon Callow (they wrote well-received election play *Nicolson Fights Croydon* in 1986). Other sitcoms included *Roll Over Beethoven* (1985), *Me and My Girl* (1985), *Only Fools and Horses* (1987), *Don't Wait Up* (1988), *Alexei Sayle's Stuff* (1988), *One Foot in the Grave* (1990) and *If You See God, Tell Him* (1993).

He made film appearances in *Morgan* (1966), *Revenge!* (1971), *Percy* (1971),



Clockwise (1986), *Prick Up Your Ears* (1987) and *Bullseye!* (1990).

Mackay had often worked with his beloved wife Dorothy and when she died in 1977 from motor neurone disease, he opened up his Clapham house to student lodgers from RADA; Kenneth Branagh was among those who resided there.

The Deadly Assassin was not Mackay's only *Doctor Who* part; he also played the Headmaster of Brendon School in *Mawdryn Undead* [1983 – see Volume 36].

Mackay retired from the business in 1993, with television – and British society in general – having moved on from the era of the archetypes he skilfully portrayed. He died on 8 June 2013, aged 86. ■

Above: MacKay as the superior Borusa in *The Deadly Assassin*.



THE FACE OF EVIL

▶ STORY 89

When the Doctor lands on an alien world, he is surprised to find that the local inhabitants both recognise and fear him. As he investigates, assisted by his new friend Leela, he discovers that a mistake in the past has had grave consequences.



Introduction

In the following pages you will discover that this story had a variety of different names as the scripts developed over a period of months. In the end, the production team settled on a title that sat well with the theme of others in the 1976/7 series – *The Face of Evil*, like *The Hand of Fear* before it and *The Talons of Weng-Chiang* after, homing in on the terrifying body-part of the episode.

The title they eventually settled on, however, isn't quite as superficial as it may seem. In fact, it's an excellent choice for the serial because, as we discover at the end of Part One, the face of evil is the Doctor's. Typically, the story title refers to its central threat – and this time the Doctor is the monster...

Below:
The Game Station from *Bad Wolf* presents...
The Weakest Link with Anne Droid.



Surely not! Of course, it isn't really the Doctor who is oppressing the tribe of the Sevateem. It's a faulty computer called Xoanon. On a previous visit to the planet, the Doctor had tried to repair the machine, but left his 'personality print' in its memory resulting in an unstable split personality.

Subsequent stories would also play with the idea of the Doctor making a mistake that would have dire consequences at some point further down the line. In *The Long Game* [2005 – see Volume 49], the Doctor changes the course of history so that when he revisits the same location in *Bad Wolf* [2005 – see Volume 50] he finds the Fourth Great and Bountiful Human Empire has been supplanted by the tyranny of the Game Station. In *The Christmas Invasion* [2005 – Volume 51] he brings down Prime Minister Harriet Jones, who was to have presided over a Golden Age of British Politics. Instead, in *The Sound of Drums* [2007 – see Volume 56], we discover that the public has been duped into voting the Master into power.

The model established by *The Face of Evil* can also be seen in the 1988 story *Silver Nemesis* [see Volume 45], where it's revealed that a mistake made by the Doctor has had disastrous consequences for Earth through the centuries. Kevin Clarke, the writer of that story, was intrigued by the mystery of the Doctor and wanted to suggest that he was God. *The Face of Evil's* writer, Chris Boucher, thought that the Doctor imbued Xoanon with god-like qualities as seen in his working title *The Day God Went Mad*. This is perhaps the point at which the series first contemplated the extremes of the Doctor's power... ■

'TYPICALLY, THE STORY TITLE REFERS TO ITS CENTRAL THREAT - AND THIS TIME THE DOCTOR IS THE MONSTER.'

PART ONE

The council of the Sevateem is meeting to decide the fate of Leela.

[1] The tribe's shaman, Neeva, says that the god Xoanon demands that she be cast out and Leela retorts that "There is no Xoanon!" Her father, Sole, offers to take the test of the Horda on her behalf and is killed. The tribe's leader, Andor, informs Leela she must be outside the boundary by sunrise.

The TARDIS lands in an alien jungle and the Doctor decides to have a little look round. [2]

Leela is stalked by two tribesmen. She despatches one with her crossbow and the other is killed by Tomas, a tribesman who has come to take her back. Leela tells him she can take care of herself.

Running from an eerie growling, Leela falls at the Doctor's feet. [3] She calls him "the Evil One" and explains that the creatures are "phantoms" which gives

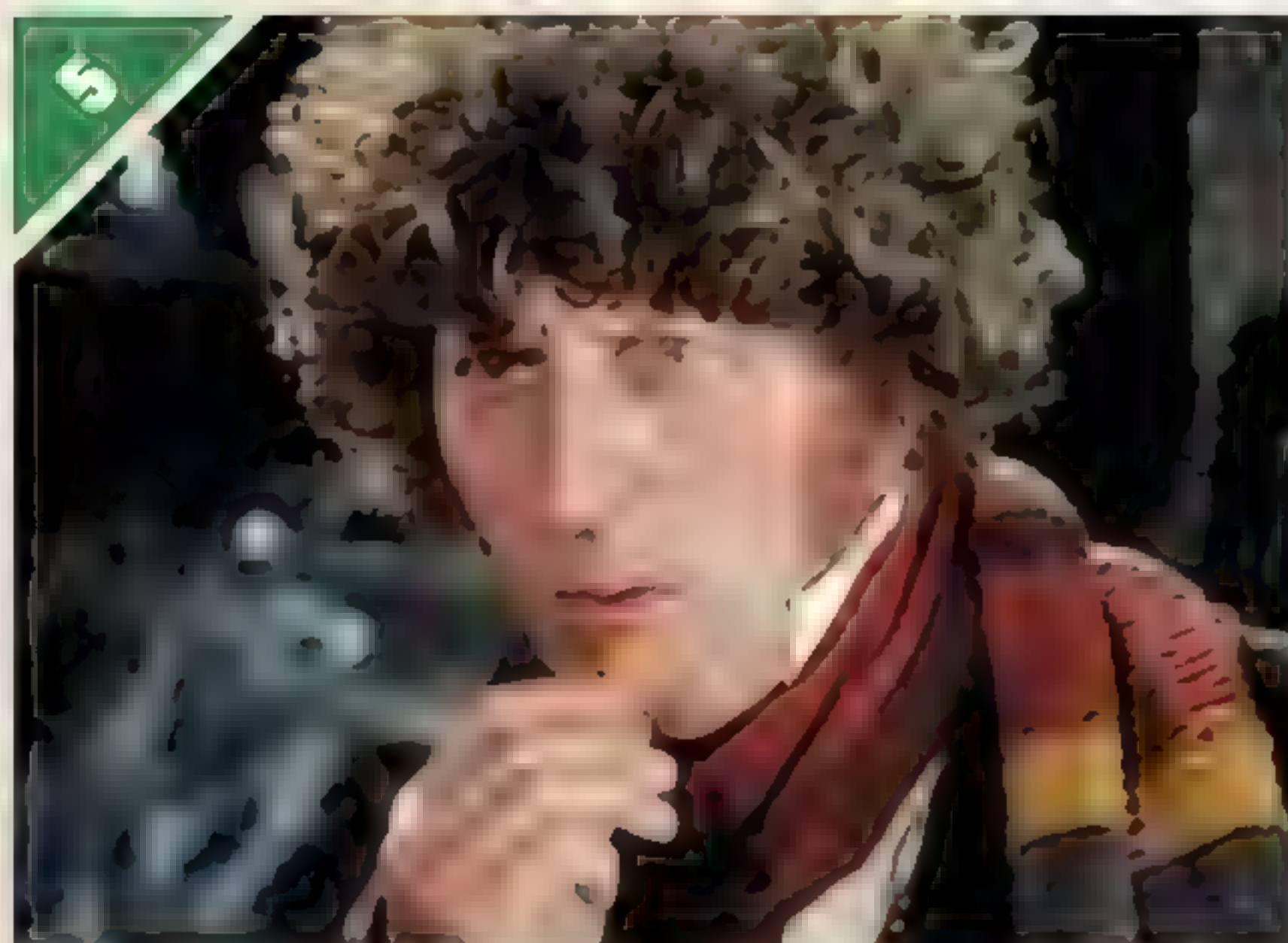
him an idea. The creatures home in on vibrations so he uses a clockwork egg timer to create a diversion enabling them to escape.

In a shrine in the back of the meeting hut, Neeva is contacted by Xoanon - who has the same voice as the Doctor. [4]

Leela tells the Doctor that the creatures never cross the village boundary, which the Doctor discovers is marked by a series of sonic disrupters which are responsible for repelling the phantoms.

Leela disappears into the jungle - as three tribesmen approach. They perform a gesture to ward off evil which the Doctor recognises as the sequence for checking the seals on a spacesuit. He threatens them with a "deadly jelly baby" [5] and asks to be taken to their leader. Once he has been taken prisoner, Leela uses a janis thorn to paralyse the Doctor's guard and they escape.

Leela takes the Doctor to see the Evil One - a cliff carved with an impression of the Doctor's face! [6]





PART TWO

The tribe prepares for an attack on “the wall”. Neeva tells Andor that Xoanon has promised them victory.

The Doctor and Leela creep into the shrine which is full of old technology. [1] They hear Xoanon calling for Neeva. The Doctor replies and Xoanon is delighted that “At last we are here”.

Leela shows the Doctor the wall – a time barrier. Returning to the village, they meet one of the tribesmen, Calib. The attack failed because the wall closed up and more than half the men were killed. Leela tells Calib that the Doctor can help them – but Calib stabs her with a janis thorn. She is paralysed but the Doctor uses a medikit to make an antitoxin. [2] The antitoxin works and Leela recovers.

The Doctor, Leela and Tomas are captured and brought before Andor and Neeva in the meeting hall. Calib does not

believe the Doctor is the Evil One but suggests they put it to the test.

The test requires the Doctor to stand on a stone platform over a pit teeming with ravenous silver-fish-like Horda; [3] he must fire a crossbow to break a weighted rope before it causes the platform to open, dropping him in to the pit below. He succeeds. [4]

The Doctor returns to the shrine where Xoanon announces that it intends to destroy him. It will turn off the boundary to let in its “pets”. The Doctor constructs a gun-like weapon for Tomas and sets up a device to keep Xoanon’s creatures out of the village. He realizes that Xoanon’s voice is being transmitted via a bridge across the time barrier and heads to the bridge with Leela – the mouth of the carving of the Doctor. [5]

Andor is killed by one of the invisible creatures in the jungle. When Tomas fires at the creature, it becomes visible, revealing itself to be a projection of the Doctor’s face! [6]

PART THREE

Calib finds Tomas and they head back to the village.

Climbing through the mouth, the Doctor and Leela see a figure in a spacesuit. [1] It disappears through a wall. The Doctor spots a spaceship in the distance [2] - and remembers the time he helped the Mordee expedition. He and Leela step through the wall and into an anti-grav transporter which takes them to the spaceship.

In Xoanon's sacred chamber, voices announce that "We are here", "We are returned" and "Now we shall be one".

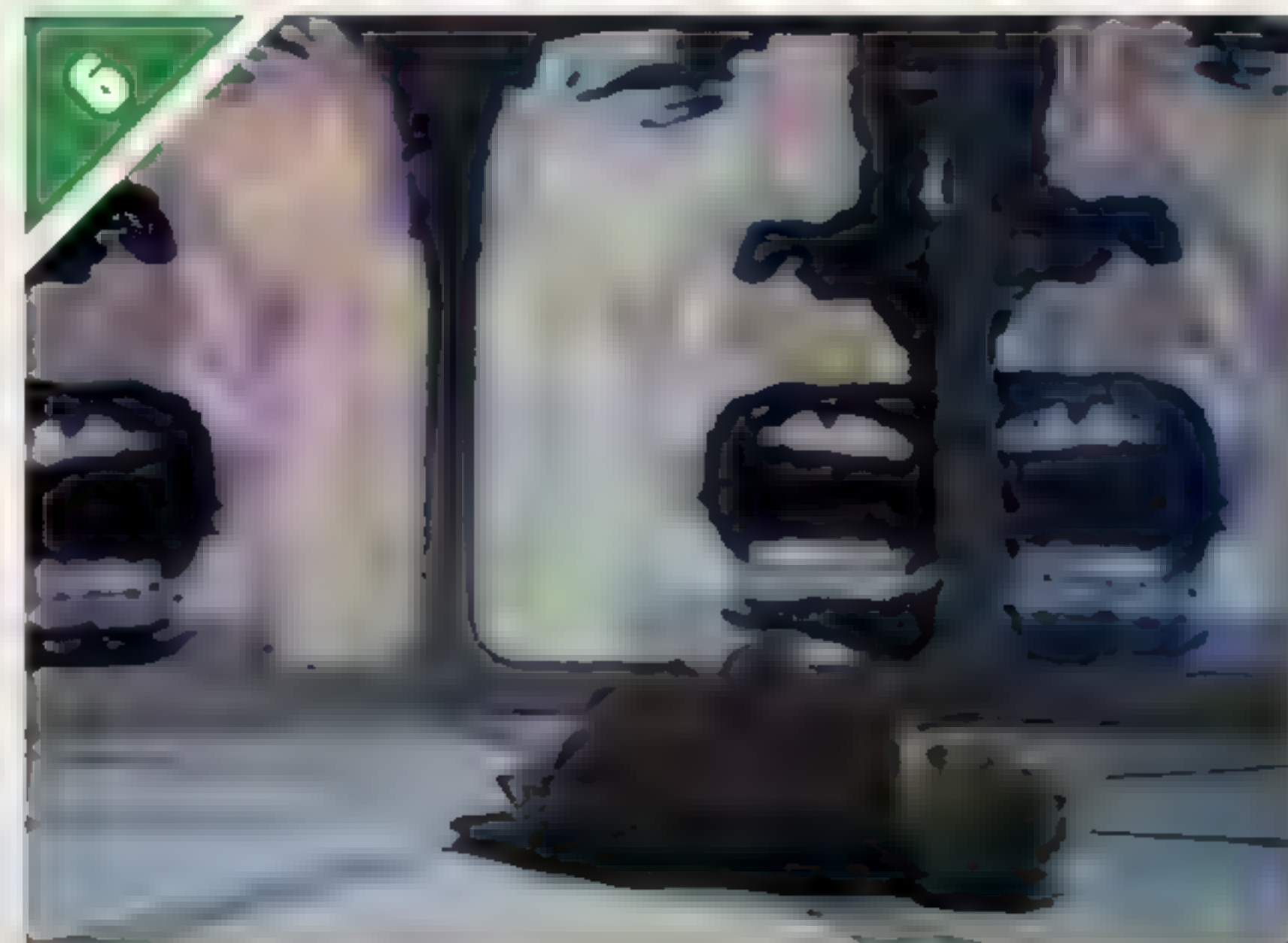
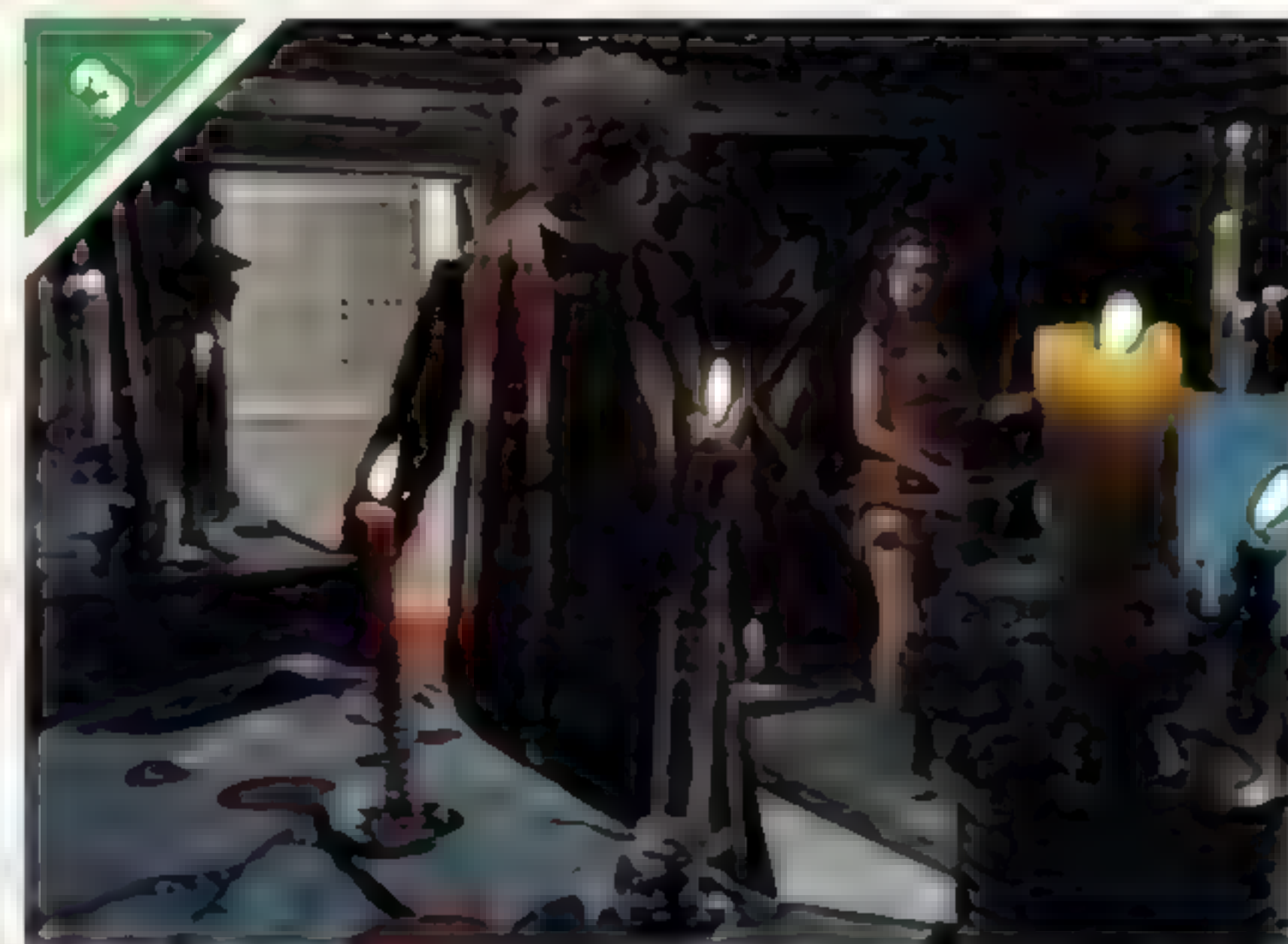
The Doctor and Leela enter a candlelit control room. [3] The Doctor explains that the Sevateem are descended from the ship's survey team and the Tesh from the technicians. They are interrupted by the arrival of three Tesh. Leela is rendered unconscious and taken away and clamped to the table of a particle analyser.

The Doctor asks Jabel, the leader of the Tesh, if there is somewhere no-one's allowed to go, and Jabel says there is: the Sacred Chamber on level 3-7. The Doctor sees Leela on a monitor and Jabel explains they are about to reduce her to her constituent atoms. The Doctor leaves to save her but Jabel knocks him out. [4]

The Doctor is clamped to a table in the same room as Leela. [5] The particle analyser counts down, but the Doctor uses a small mirror to reflect the laser back at the machine and they escape.

They enter an auxiliary communications room and the Doctor uses a transceiver to contact Neeva. He tells him to tell Calib to lead the tribe through the mouth of the idol.

Leela distracts and overpowers the guard outside the sacred chamber. The Doctor enters and tells Xoanon that the ship's computer took his personality and then began to develop its own, separate self and went mad. Xoanon refuses to acknowledge this, crying "Who am I?" [6]





PART FOUR

Leela enters the sacred chamber, shoots at the screens and drags the stunned Doctor outside. He recovers as Xoanon sends some possessed Tesh to kill them.

Tomas, Calib and Neeva see the spaceship. Calib tells Tomas to summon the tribe. Neeva believes that Xoanon has betrayed them. [1]

Gentek the Tesh reports to Jabel that the “savages” are attacking the tower. Jabel tells him he will have heavy duty disrupters set up on level 12.

The Doctor and Leela reach the control room and discover that Xoanon has set the atomic generators to overload. [2]

Jabel and Gentek fall under Xoanon’s hypnotic control and abandon the disrupters. Calib and Tomas also fall under Xoanon’s influence but Neeva retains his free will and takes one of the disrupters.

Dominated by Xoanon, Leela attempts to stab the Doctor, but he dodges and she is knocked out. But then the Doctor is surrounded by the possessed members of the Sevateem and the Tesh. [3]

Neeva reaches the sacred chamber and fires at Xoanon but is vaporised. [4] However, the distraction causes Xoanon’s subjects to freeze, allowing the Doctor to link himself to the computer and remove half of its dual personality. [5]

The Doctor wakes up two days later. He goes to the Sacred Chamber with Leela where they are welcomed by a calm, rational Xoanon. It explains that it created a world in its own image to act out its madness. It asks, “Where do you think I started to go wrong?” [6]

The Doctor tells the Sevateem and the Tesh that Xoanon is sorry and offers to put all its power and knowledge at their disposal. He slips away while they are arguing, and returns to the TARDIS.

There Leela catches up with him and joins him on his adventures.

Pre-production

After leaving school and spending a year in Australia, Chris Boucher joined Calor Gas as a management trainee. Needing extra income when his wife was expecting their first child, he began writing gags for programmes such as *Braden's Week* and submitting short stories to women's magazines. *Braden's Week* proved lucrative, later landing Boucher a contract for a season. He went on to write for comedian Dave Allen and worked on scripts for sitcoms such as *Romany Jones* and his own abortive pilot, *Slater's Day*.

Learning from his agent John Hayes that *Doctor Who* used many script ideas, Boucher, a keen science-fiction enthusiast

from years of reading pulp magazines, targeted the show and submitted an unsolicited synopsis entitled *The Silent Scream* in early 1975. Although it comprised only 15 minutes' worth of material not suitable for *Doctor Who*, script editor Robert Holmes brought Boucher in to discuss ideas with himself and producer Philip Hinchcliffe. The producer and script editor wanted a story in which people and machines were controlled by a giant computer that malfunctioned, causing the breakdown of a civilisation due to its megalomania. Holmes and Hinchcliffe also wanted a story which would show the consequences of the Doctor's intervention. Boucher initially set his story on a colony spaceship for his storyline *The Dreamers of*

Right:
The Doctor and Leela listen to a familiar voice.



Phaidos (inspired by Harry Harrison's 1969 novel *Captive Universe* which featured two segregated Aztec communities unaware that they are not living on a planet). However, Hinchcliffe suggested that the setting be altered to an alien planet, and it was Hinchcliffe's idea that a key element of the story should be the Doctor's face carved into a mountainside similar to the faces of the US Presidents at Mount Rushmore in South Dakota – an indication that the Doctor had visited the world before. Boucher was commissioned to write the story on Tuesday 19 August, under the title *Prime Directive*, with a delivery date of Thursday 30 October.

Travelling alone

Boucher's revised outline, now titled *The Mentor Conspiracy*, which featured the characters of Andor and Leela, was turned down by Holmes on Thursday 30 October, 1975. Leela was a cavewoman character of whom Boucher was rather fond, envisaging her as a cross between a glamorous Palestinian terrorist called Leila Khaled, and Emma Peel from the 1960s TV series *The Avengers*.

Boucher developed the two tribes of the Sevateem and the Tesh and their god Xoanon (a Greek name referring to the wooden image of a deity that had fallen from heaven which Boucher came across in Bob Shaw's 1966 short story *Pilot Plant* when reading the 1973 collection *Tomorrow Lies in Ambush*). At this point, the synopsis still involved the Doctor and Sarah Jane Smith. This storyline, *The Tower of Imelo*, was more successful, and from this Boucher was asked to develop a series of scripts. It was still intended that the storyline include Leela, although she was not referred to by name. In this version, Boucher had returned to one of his original ideas – the



Left:
The Doctor
concocts an
antidote
for Leela.

discussion of the evolution of societies and religions from his viewpoint as an atheist, and was influenced by works such as Aldous Huxley's *Brave New World*. He was also influenced by the Harry Harrison novel *Captive Universe*, which inspired the inclusion of a mad computer and in which a race discovers that their world is actually a spaceship.

In late 1975 it became clear that Elisabeth Sladen, who played companion Sarah Jane Smith, would be leaving *Doctor Who* during the following series. Boucher was informed that Sarah would be written out and that there were no immediate plans to replace the character with a new companion. There was no rush to replace Sarah, and it was likely that the 1976/7 series would conclude with the Doctor travelling alone, allowing the new character to be cast during the production break in spring 1977.

Prior to scripting, Holmes requested a very detailed storyline by January 1976, and the scripts, now under the working title *The Day God Went Mad*, were officially commissioned on Tuesday 27 January with delivery dates of Friday 27 February (Part One), Friday 12 March (Part Two), Friday 26 March (Part Three) and Friday 9 April (Part Four). Boucher delivered the scripts on Thursday 26 February (Part One), Friday 12 March (Part Two), Wednesday 24 March (Part Three), and Sunday 9 May (Part Four).

During the late spring, Holmes wrote the first story for the companionless Doctor in the form of *The Deadly Assassin* [1976 – see page 6], commissioned on Thursday 27 May. He found this a very difficult experience as there was nobody to whom the Doctor could explain the plot, and no sub-plot concerning a companion could be created. Holmes contacted Boucher and advised him to create a character local to the serial who could join the Doctor to fulfil the role of companion, and then leave at the end. Boucher duly decided that the Sevateem character of Loke was to play a more significant role in the narrative. During discussions with Holmes concerning Loke, Boucher suggested that maybe a female Sevateem warrior would be more suitable. To this end, Boucher recreated Leela and turned Loke into the character of Tomas.

Hinchcliffe was pleased with the first script of the serial, and commented after the second that he liked the character of Leela and would consider her as a regular companion, feeling she was a reaction

against the usual screaming stereotype; the family living next door to him had a little girl who identified with the Doctor's heroics, but the producer wanted a strong female role model for her as well. Holmes agreed, wanting to base the character on the Raquel Welch cavewoman in the 1966 movie *One Million Years BC*. Boucher drafted two versions of the end of the final episode, one in which Leela joins the Doctor and one in which she says goodbye.

With the first rehearsal script complete, Boucher was informed that Leela was also to appear in at least the next four-part serial, and was asked if he would like to submit an idea for this. Boucher's idea was *The Storm-Mine Murders*, a storyline which was rapidly developed into *The Robots of Death* [1977 – see page 76].

The director chosen by Hinchcliffe for the serial was Pennant Roberts. Born in Weston-super-Mare, Roberts had read physics at Bristol University and joined the ITV region West and Wales North as an Assistant Floor Manager. Roberts then moved to BBC Cymru, and in 1969

Below:
The Tesh remove the unconscious Leela from the control room.



relocated to London to become a drama production assistant. His directing break in network drama came with *Doomwatch* in 1972, followed by episodes of *Softly, Softly: Task Force* and *The Regiment* before he went freelance in 1974. After this he worked on *Sutherland's Law*, *Oil Strike North* and *Angels*. It was his work on the post-apocalyptic drama *Survivors* that brought him to Hinchcliffe's attention who contacted him out of the blue with an invitation to work on *Doctor Who*; Roberts recalled watching the series in the William Hartnell era. Roberts was formally engaged to direct the production on Thursday 26 February with his contract running from Monday 2 August to Friday 26 November.

Complex casting

Roberts' team was joined by set designer Austin Ruddy, costume designer John Bloomfield (replacing Barbara Kidd), make-up artist Ann Ailes and visual effects designer Mat Irvine. This was the only *Doctor Who* serial for Ruddy, who had worked with Roberts on *Survivors*. Bloomfield and Ailes were also new to the programme, while the serial saw Irvine's first credit as visual effects designer. After joining the BBC on attachment in 1971, Irvine had first worked as an assistant to Ian Scoones on *The Curse of Peladon* [1972 – see Volume 18], and had gone on to work on serials including *Planet of the Spiders* [1974 – see Volume 21] and *Pyramids of Mars* [1975 – see Volume 24].

The budget for *The Face of Evil* had to be kept down to offset both *The Deadly Assassin* (which had gone over budget) and the six-part serial due to close the 1976/7 series. Even though Hinchcliffe had successfully applied for additional funding, both *The Face of Evil* and *The Robots of Death* would have to be made in studio on



Above:

Tom Baker and Louise Jameson pose for the camera on set.

videotape with only small allocations for filming at Ealing. This was suitable as most of the effects required in Boucher's scripts were electronic in nature.

Boucher was told by Roberts about the complex casting procedures for Leela, but did not appreciate at this stage that the character would remain for more than eight episodes. Holmes then asked if Leela could be given supernatural powers, possibly inherited from her witch-priestess grandmother. Boucher rejected this, suggesting instead that Leela should have a sixth sense for danger. The situation regarding Leela was to become confused over the coming year. Boucher claimed that he had created Leela, and was therefore due a payment from all serials that featured her. However, the production office had forgotten the use of Leela in the 1975 ideas for *The Mentor Conspiracy*, and regarded the character as its own. Matters were to come to a head between Boucher's agents and the BBC in July 1978, after which a payment

Connections: Whistle while you work



► The Doctor whistles the Colonel Bogey March. This was a popular march written in 1914 by Lieutenant FJ Ricketts that became well known during World War II when it was used as the tune for a rather rude anti-Nazi song.



Above: Leela is paralysed by the poison of a janis thorn.

was made to Boucher so that the character of Leela remained the property of the Corporation.

A total of 60 actresses were seen for the part of Leela, with Philip Hinchcliffe's first choice being Emily Richards (star of a BBC adaption of *Lorna Doone* due for broadcast that September), who ultimately proved unavailable. Five sets of auditions were held throughout August. On Tuesday 10 August, Carol Drinkwater, Katherine Fahy, Deborah Fairfax, Gail Grainger, Louise Jameson, Kay Korda, Pamela Salem and Lois Hantz were seen. A week later, Colette, Marilyn Galsworthy, Ann Pennington, Carol Leader and Celia Foxe auditioned. Leader was to perform a second audition the following day, this time

with Belinda Sinclair and Belinda Law. On Friday 20 August, Hinchcliffe saw test sessions with Gail Harrison, Irene Gorst, Sally Geeson, Janet Edis, Michelle Newell, Phillipa Vavzey, Heather Tobias, Elaine Donnelly and Sue Jones-Davies. The final round was on Wednesday 25 August when Louise Jameson, Janet Edis and Carol Drinkwater performed second auditions, with tests for Lydia Lisle and Susan Wooldridge. In the end Hinchcliffe went with Roberts' recommendation of 25-year-old Louise Jameson.

Final audition

Roberts had originally met Jameson in 1972 when she had unsuccessfully auditioned for him on an episode of *Softly, Softly: Task Force* shortly after leaving RADA; he had been impressed with Jameson in the auditions because he felt that she made him work by responding to her performance rather than just reading the lines. Then working in a typing pool, the actress had been out of work for a few months, having been shortlisted as Purdey in *The New Avengers* earlier in the year and missing out on roles in *Angels* and *Bouquet of Barbed Wire*; Leela was also a departure from the 'nice' girl parts she was usually offered. Following her final audition, Hinchcliffe and Roberts had taken her to briefly meet Tom Baker in the canteen. Jameson got the phone call from her agent Carole James about her casting while lying at home on a sofa and thought: "I'm gonna meet the Daleks!" The following day, Jameson attended a lunchtime play reading at the Orange Tree pub in Richmond and found that Elisabeth Sladen was present, so she took the chance to introduce herself to her predecessor.

Jameson was contracted on Friday 27 August for an initial 14 episodes from

Connections: No reply

Unable to get a communicator to work, the Doctor declares it "Dead as a Dalek". This is, of course, a reference to his arch enemies who he hadn't encountered since *Genesis of the Daleks* [1975 - see Volume 23]. Why the Doctor associates Daleks

with being dead is unclear. Wishful thinking, perhaps?



Monday 13 September 1976 to Friday 11 February 1977. The contract stipulated the requirement that she wear contact lenses for the part. The actress has seen *Doctor Who* when she was younger and had assumed that it was still a series primarily aimed at children, not realising that the current production team was aiming for an older audience.

Another candidate for Leela, Pamela Salem, was instead offered the role of Pilot Toos in *The Robots of Death* and also provided one of the voices of Xoanon in Part Three of *The Face of Evil*. As it turned out, Salem would also receive considerable press coverage during November as being another new companion for *Doctor Who*, although Toos only featured in the one serial.

Roberts and Jameson spent a long time crafting Leela, examining her reactions to different situations. The body language

was drawn by Jameson from two sources; a little girl called Sally Armitage who lived upstairs from her and her boyfriend Robert Ashby in Hampstead, but also Bosie, her basenji dog (hence Leela's tilting of her head when she sensed danger). Early costume tests involved Jameson wearing a very dark skin make-up (featured in an early photocall where she posed with a copy of *Who's Who*), but a softer make-up was eventually used in production. Jameson was given red contact lenses to turn her blue eyes brown (Leela means 'dark-eyed beauty' in Urdu), which she disliked as they caused her irritation and made her feel breathless. It was decided that Leela should show little humour, due to her lack of understanding, and would not use contractions when she spoke.

Leela's costume was designed by Bloomfield as a one-piece soft suede swimsuit, embellished with patterning



Left: Austin Ruddy's alien jungle set.



Above: An early publicity picture of Louise Jameson as Leela, wearing dark face make-up which was later abandoned.

to match her long suede boots. It had originally been intended that Leela would wear a headband, just as the male members of the tribe do, but this idea was dropped, along with the idea of giving her a distinctive hairstyle. Bloomfield also created bracelets and a necklet of primitive jewellery with commercial marketing opportunities in mind, an idea backed up by Hinchcliffe to BBC Enterprises in an attempt to encourage more girls to watch the series. A few samples of this were later given away by Jameson when she appeared on *Multi-Coloured Swap Shop* on Saturday 12 February 1977.

In selecting his supporting cast, Roberts used a number of actors with whom he was familiar, such as Colin Thomas and Lloyd McGuire who had both worked with Roberts on *Oil Strike North* a few months earlier. McGuire had also played a role in two episodes of *Survivors* directed by Roberts. The only member of the main guest cast to have appeared in *Doctor Who*

before was actor/writer David Garfield who had played von Weich in *The War Games* [1969 – see Volume 14].

There was a fortnight's break after recording *The Deadly Assassin* at the start of September 1976, during which Tom Baker embarked upon a series of publicity appearances in the North-West of England, including signings of Target paperbacks at St Helens on Tuesday 7 September and cricketing at Stockport on Thursday 16 September. It was around this time that it was decided to hold broadcast of *The Face of Evil* over into the New Year, leaving room for repeats and allowing more time to resolve script problems on the concluding six-part serial. The original plan had been to screen the serial from Saturday 27 November through to Saturday 18 December, have a week's break and resume in 1977 with *The Robots of Death*.

Striking decoration

On Thursday 5 August, stuntman Frank Maher was approached by Roberts to handle the fights on the serial. Given scripts the following day, Maher accepted the engagement and met with Hinchcliffe and Roberts on Tuesday 10 to discuss ideas. Then on Wednesday 18 August, Roberts called Maher and told him that Hinchcliffe wanted him to use Terry Walsh on the serial instead. Maher raised this with Equity the next day, saying he had already begun work. Hinchcliffe explained to Equity on Wednesday 25 August that his preferred original choice of usual stuntman Terry Walsh had been unavailable, and claimed that Maher had not been offered the work when he was sent the scripts. Following their meeting, Hinchcliffe had felt that Maher was more used to film work and by then Walsh was available; Hinchcliffe considered that

there had been no breach of contract. This discussion dragged on into October when it was eventually settled.

In the camera script, it was noted that 'Andor the Leader sits on the battered remains of an acceleration chair... Neeva comes forward out of the shadows and at once commands everyone's attention. As befits a witch doctor he is more ornately dressed than the rest. His most striking decoration is a space suit which he wears like a cloak, the arms draped over his shoulders, the helmet hanging at the back of his neck'. In the opening scene, Leela 'touches her throat, her left shoulder and left hip in a ritual gesture'. The script was originally written to be recorded totally in the electronic studio, with some of the jungle scenes and the Horda pit later transferred to film. Consideration was given to filming the jungle scenes in a real forest. However, the alien jungle built for *Planet of Evil* [1975 - see Volume 24] had proved very successful and it was decided to take the same approach for this new serial. In Part Two, the time barrier was described as 'a vertical sheet of true blackness [that] stretches from the ground up out of shot and out of shot either side. Up to it everything is normal. It is as though the world was flat and this was the edge, except



that there are no stars or light of any sort, just a thick impenetrable blackness'. Additional dialogue had to be added to the script of Part Two to explain the Doctor's use of the medikit to save Leela. A Horda was described as a 'white, snake-like creature about a foot long, which is wriggling lethargically on the ground' and has 'a set of rather fearsome teeth'.

Miming to the Doctor

In Part Three, the script described the Doctor's view of the planet from the sculpture as 'Illuminated only by two suns, a rather ugly functionally plain rocket ship soars into the sky, dominating an arid landscape'. Gentek was originally a minor character who appeared only in Part Four; Gentek's material in Part Three was written for the 'First Acolyte' who dies at the start of Part Four. When the Doctor gave Neeva words to make Calib trust him, the phrase he came up with was originally 'Have a chocolate.' It was also originally Leela's idea to use the Doctor's hat to distract the guard on Level 37 with a plan which she conveys to the Doctor in mime. Xoanon's interior was described as 'a strange, restless and undefined chamber. The cold light is muted, un-patterned, subtle shifts in its intensity stir through the gloom which seems to gather and move. Murmuring, echoing, whispering sounds ebb and flow continuously. Around him the sound seems to coalesce until it becomes a question whispered by hundreds of voices around and within him'. In Part Four, the ship's generators were referred to as 'fusion generators' throughout. ■

Connections: Name the savage

► The inspiration for the name of the Doctor's new companion, 'Leela', was Palestinian terrorist Leila Khaled who came to prominence for her part in two plane hijackings in 1969.



Left:
Andor, leader of the Sevateem.

Production

Shooting on *The Face of Evil* started on Stage 2 at the BBC Television Film Studios in Ealing on Monday 20 September, with a BBC photographer present on the first day; work was scheduled for 9.30am to 6.30pm each day and had initially been planned for Stage 3A/B. All the filming was for Parts One and Two and required Tom Baker, Louise Jameson, Brendan Price (an old friend of Jameson's from RADA who was replacing David Ashton at short notice), Lloyd McGuire, Leslie Schofield, Victor Lucas and Brett Forrest.

Working with his new co-star for the first time at Ealing, Tom Baker was not at all keen on the character of Leela, and was particularly concerned that the Doctor's companion was a killer. While he did not object to violence in the series, he wanted this to take on a fantasy form, such as a pepper gun being used to make an adversary sneeze themselves into oblivion. Baker wanted to stress these moral issues in the story, and was somewhat placated when told that Leela was only to be a temporary companion for three stories.

When Jameson entered the studio in costume for the first time, she was

A man, identified as Austin Ruddy, stands in a dense jungle. He is covered in a thick, white, fibrous material that resembles latex and cobwebs, which is draped over his head, shoulders, and torso. He has a beard and is wearing a light-colored, sleeveless shirt and shorts. His hands are raised in a gesture. The background is filled with tall, thin tree trunks and dense foliage, creating a thick, misty atmosphere. The lighting is somewhat dim, highlighting the white material on the man against the darker background.

'AUSTIN RUDDY'S LARGE JUNGLE
LANDSCAPE WAS DRESSED WITH LATEX
COBWEBS AND DRY-ICE SMOKE.'

the subject of wolf-whistles from the production team; “I wouldn’t mind lighting that for six months,” said a member of the film crew as she shed her pink quilted dressing gown. “From there on in they were terrific. It was FUN!” recalled the actress in the fanzine *Eye of Horus*.

Baker’s reaction to the character meant that Jameson’s reception was not as warm as it could have been; she found that he was patronising towards her, and she often felt isolated in a fundamentally male-dominated programme. This was quite intimidating for Jameson, since Baker was now a forceful character around whom the show revolved, and it took some months until she was prepared to stand up to him when their approaches differed. “It’s no secret that Tom and I didn’t have the greatest working relationship,” she explained on the DVD ‘making of’ featurette. One of Baker’s earliest bits of advice to Jameson was: “I hope you’re into bondage... Because you’re going to spend 70% of your time tied up and strapped to things.” More welcoming were missives

Below:
The Doctor recalls his lessons with William Tell.



from her predecessor as she told the *Evening News*: “She [Elisabeth Sladen] left little welcome notes everywhere I went at the BBC and that made me feel at home.”

The scenes filmed on the first day were scheduled as the TARDIS’ arrival, the Doctor strolling through the forest, the first sight of the carved rock face and the Doctor and Leela studying the face at the start of Part Two. It was also planned to film the departure of the TARDIS for Part Four. When the Doctor emerged from the TARDIS, he appeared to be talking directly to the audience when considering the nexial discontinuity problems. For this serial, Baker’s Doctor was given a new brown coat and reverted to his original hat rather than the new one introduced in *The Masque of Mandragora*.

Jungle scenes

Work continued on Stage 2 on Tuesday 21 September for scenes of Leela on the run, the egg timer sequence and the Doctor and Leela making for the barrier. Ruddy’s large jungle landscape was dressed with latex cobwebs and dry-ice smoke to make it appear tropical. Some branches and vines were connected to wires which, when moved, indicated the presence of the invisible phantoms. This meant that the actors had to memorise the ‘safe route’ through the foliage, and with the wires being so fine this was particularly difficult for Jameson who was still getting used to her contact lenses. Small sections of the set were rigged with a mechanism under the sandy covering to simulate the footsteps of the phantoms – a remote controlled sliding mechanism letting the sand fall through a footprint shape. This was later transferred to videotape in slow motion to give the impression that the creature was very



Left:
Leela is an
exile from
the Sevateem.

heavy. The Doctor's clockwork egg-timer was a specially made prop which collapsed in on itself when the phantoms crushed it. This was achieved by a nylon line inside the prop clock being attached to a heavy stage weight inside the rock on which it rested. The weight was made to drop by remote control, causing the prop to collapse. Wires were also used to give the impression that the creatures were hurling rocks about. The sound effects dubbed onto the jungle scenes reused stock background noises from serials such as *Mission to the Unknown* [1965 – see Volume 6].

The scenes scheduled for filming on Wednesday 22 September were the ambush on Leela, the warrior striking the gong marked 'Survey Team 6' in Part One, Andor organising a search party, and the Doctor and Leela fleeing the village with Sevateem guards in pursuit, as well as the effects shots for the invisible footprints. As it transpired, the scenes with Lugo's warriors were not completed. In the scene with Lugo, the Doctor was originally to threaten the Sevateem warrior with a knife. Baker was unhappy about this, and suggested that the Doctor should use a harmless jelly baby to trick the warrior into believing he was under threat. Roberts

had to log this deviation from the script which Baker was worried about, but as it turned out Hinchcliffe was delighted with this improvisation.

The deaths of the two assassins shot by Leela and Tomas were achieved by a crossbow sound-effect and cutting to extras David Nichol and Harry Fielder already with half-crossbow bolts inserted into their costumes, avoiding the use of blood.

Thursday 23 September was spent on the scene at the Horda Pit for Part Two. Regular stuntmen Max Faulkner and Alan Chuntz appeared as Sevateem warriors for the Test scene, and Faulkner played the guard attacked by Leela. Terry Walsh was the fight arranger for this sequence and later for the fights in studio in Parts Three and Four. The latest recruit to the visual effects department, Steve Drewett, made the Horda. One of these was adapted by Mat Irvine to be radio controlled (seen scuttling along as the TARDIS materialised in Part One), another was a rod puppet with cable-controlled working jaws (which attacked

Connections: Say your prayers

► As the Doctor puts Neeva to sleep, he tells him that he has been "A good and faithful servant". This is a quote from the Bible (Matthew 25:23), but in the Bible the servant in question goes to heaven rather than having a quick nap.



Brett Forrest's guard and grabbed Calib's stick in Part Two) and the others were hollow latex dummies seen quivering in the pit for the Test of the Horda. Publicity shots of Andor in the jungle were also taken on this day.

Janis thorn

Friday 24 September saw the completion of the Horda pit scene and Lugo's ambush was also due to be filmed.

The final day of filming at Ealing was intended to have been Monday 27 September, with the only remaining scenes being that of the doomed patrolling guard in Part Two and the smashed egg timer. Various sequences which had been deferred from the previous filming days were completed. The production team found that the electricians at Ealing worked strictly to the clock. The final shot filmed at Ealing was the model shot of the crushed alarm clock, which was completed with seconds to spare before the lights were turned off.

An extra shooting day on Tuesday 28 September was allocated from 9.30am to midday to complete various scenes, including those with Lugo's warriors. On the same day, sound recording took place at Television Centre for the responses of the Sevateem to Neeva's recitation of the litany in Part One and the chant of "Kill the Tesh!" The voices of Baker, Salem and Rob Edwards as Xoanon in Parts One to Three were also recorded; Salem was delighted to work with Baker again having worked with him at York Rep in the late 1960s. To differentiate the various voices of Xoanon, Roy Herrick played 'The Voice of Xoanon', Rob Edwards was 'Xoanon - Youth's Voice' and Pamela Salem was 'Xoanon - Female Voice'.

Right:
Calib becomes the new leader of the Sevateem tribe.

On Wednesday 29 September, the final title of the serial was still being debated when the graphics slides were ordered; it was decided that the finalised title would be phoned through later.

Rehearsals for the first studio began on Thursday 30 September, starting with a full readthrough of the script. There was debate between the cast about how to pronounce 'janis thorn', which Baker commented sounded like 'Janice Thorn' whom he envisaged as an out-of-work actress.

At the start of October, the new title of the serial was agreed upon by Hinchcliffe and Holmes as *The Face of Evil*. Boucher himself was happy for the change to be made, considering *The Day God Went Mad* to be "pretentious" and "a bit precious".

On Saturday 2 October, Baker joined Elisabeth Sladen to appear on the first edition of a new BBC show, *Multi-Coloured Swap Shop*, as the 'star swap' guests of Noel Edmonds. After a clip from the climax of Part Four of *The Masque of Mandragora* [1976 - see Volume 25] (shown the previous week), the pair answered viewers' questions over the telephone and then



Baker offered his scarf to a lucky winner who could guess its correct length.

The first studio sessions for *The Face of Evil* were scheduled for Monday 11 and Tuesday 12 October in TC3. On the first day recording took place between 8pm and 10pm and covered most of Part One in sequence, with the exception of the two scenes of the Doctor and Leela in the forest which were recorded after the main action. Also recorded on the forest set at the end of the evening were the scenes of the sonic disrupter being deactivated, the Doctor and Leela moving off and Andor and Tomas being pursued for Part Two, and also a new version of Leela departing in the TARDIS for Part Four. However, the team lost 30 minutes of camera rehearsal because of a booking misunderstanding.

Holy relics

Because of the large number of sets involved, Ruddy had to scale some of them down, restricting certain camera shots. The first studio dealt with all the scenes in the jungle that had not been filmed at Ealing, plus all the hut interiors.

The jungle set was minimal, consisting of a few set elements that had been used at Ealing, some hanging foreground props, a dark cyclorama and dry ice to conceal the studio floor. One small area incorporated the sonic disruptor unit found by the Doctor in Part One and deactivated by Xoanon in Part Two – a small panel of flashing lights buried under a plant. The village was represented by four linked sets: the council chamber, a corridor, Neeva's sanctum and a small area of jungle.

Some of Neeva's holy relics were stock props, such as the spacesuit helmet which had been used as far back as *Mission to the Unknown* but also appeared in *Frontier in Space* [1973 – see Volume 19], *Planet of the*



Above:
The face of evil!

Daleks [1973 – see Volume 20] and *The Android Invasion* [1975 – see Volume 24]. It had been apparently been made for the 1960 ABC serial, *Pathfinders to Mars*. The main working prop was the bio-analyser used by the Doctor in Part Two to save Leela – an illuminating prop which emitted a black metal strip. As Neeva recited the litany, reference was made to “the Tower of Imelo” – the title of Boucher's early draft.

On Tuesday 12 October, pre-recording took place from 2.30pm to 4pm for CSO and inlay sequences such as the Doctor and Leela looking at the sculpted head in Part One (Drewett made the cliff model from a plaster cast of Baker's face), the Doctor and Leela at the time barrier in Part Two, the Sevateem's attack on the barrier in Part Two, the attack by the invisible monsters which spanned Parts Two and Three, plus shots of the tribe moving through the forest which

Connections: The name of god

► Xoanon's name comes from the Greek word meaning 'carved idol'. The name was also used in a science-fiction story by Bob Shaw called *Pilot Plant* in which Xoanon is the name of a stranded astronaut.





Above:
Leela and her
friend Tomas.

would need to be played back on monitors in the second studio session, and the shots of Tom Baker performing the face of Xoanon against black drapes for Parts Three and Four. From 7.30pm to 10pm, almost all of Part Two was recorded in order, along with the one remaining village scene of Neeva listening to the Doctor's voice in Part Three. There was a 25-minute overrun in studio.

During the abortive attack to free Xoanon at the start of Part Two, a shaft of white light was superimposed over Garfield. Some of the close-ups of Sevateem warriors were recorded with the cast against a CSO backdrop, and placed over a shot of the jungle. The hand-held disruptor guns, which were working props with two flashing lights built by visual effects assistant Charlie Lumm, seen in Parts Two to Four fired a radiating red beam created by red cinemoid film glued to a cardboard mask and superimposed over the main picture. This meant sequences showing the guns firing had to be lined up precisely as cutaway shots.

When the Doctor's face appeared as a phantom at the end of Part Two, Baker's snarling features were superimposed as a yellow electronic effect onto the scene of Tomas and Andor. Again, due to editing of the reprise, the concluding CSO shot of Tomas from Part Two did not feature in Part Three. A standard roll-back-and-mix was used for the TARDIS's departure at the end of Part Four.

Most of the serial's effects were scheduled for this first studio session, placing a heavy burden on the crew. Unfortunately not all the required material was completed in time. Several scenes were rescheduled into the second block while others were dropped altogether or rewritten.

Beam projector

Rehearsals for the second studio recording block took place between Thursday 14 October and Saturday 23 October. During rehearsals, Baker changed some of the dialogue in Part Three. Boucher's script included a quotation from one of Rudyard Kipling's *Barrack Room Ballads*: "Be thankful you're living and trust to your luck, and march to your front like a soldier". Boucher's dialogue had the Doctor attributing the line to Kipling, but Baker thought this was too obvious and so deliberately mis-attributed the quotation to Gertrude Stein.

Recording resumed Sunday 24 October in TC3. From 4pm, the studio was attended by ten-year-old, Anthony Frieze, who was a pupil at Belmont Primary School in Chiswick where Roberts' wife, Betsan Jones, was working as a teacher. Frieze was to record one line of dialogue for the serial - the voice crying "Who am I?" at the climax of Part Three - earlier at a sound studio, but now gave a 'live'

performance in the studio. The main recording took place from 7.30pm to 10pm, beginning with the scenes in the tunnel inside the head for Parts Two to Four, a shot of the 35cm spaceship model for Part Four, the CSO material of the Doctor and Leela looking up at the head in Part Two and then the Sevateem entering the sculpture in Part Three. After this, recording moved to the scenes early in Part Three set in the main ship control room and the particle analyser. Some additional cut-ins for Part Two of the Doctor using the medikit, the warriors attacking the barrier, Tomas firing his gun and Leela in the Council Hut were also planned to be fitted in across the three-day studio. The model scene in Part Three with the Doctor and Leela crossing to the survey vessel in the anti-grav transporter was never scheduled for recording. In Part Three, the killing of the spacesuited figure by the Sevateem was achieved by cutting from a shot of a knife being thrown to a shot of extra Tim Craven with the knife hilt projecting from his chest.

The control room incorporated a bank of six monochrome monitors which showed Leela being prepared for particle analysis in Part Three and later displayed activity in the corridors in Part Four. The

images were relayed from cameras on another set. A CSO cutaway shot was used in Part Four as the destruct button vanished from the Doctor's hand.

On the particle analysis set, a monochrome screen was fed with a three-digit countdown clock from another camera trained on a counter. The beam projector was a moving prop, rigged to explode when the Doctor reflected its power. A red beam was superimposed as the particle analysis started.

One of the clamps holding Leela's arm could be operated in close-up to release her 'automatically'. The auxiliary chamber, a partial redress of the particle analysis room, incorporated a monochrome monitor which showed pre-recorded action at the Sevateem village.

The Doctor and Leela were seen to pass through a rock wall in Part Three. This was achieved by two pieces of set being covered with CSO material and the superimposed material concealing the gap through which the actors walked. A red glow was superimposed onto the actors as part of the effect. Irvine designed the planetary survey ship seen in the distance in Parts Three and Four which was built from construction kit parts and internally lit. The ship was seen through an opening in the rock wall inside the idol's mouth, with the 35 centimetre model and its miniature landscape added via CSO.

Recording on Monday 25 October took place in the afternoon from 2.30pm to 4.30pm, covering the scenes in the Auxiliary Communications Room for Part Three and the interior of Xoanon. At the start of the evening session from 7.30pm

Connections: Good shot

► The Doctor claims to have learned his crossbow skills in Switzerland from William Tell. A major figure in Swiss folklore, Tell was an expert marksman with the crossbow and used his skills to assassinate the tyrannical ruler Gessler. Tell famously split an apple on his son's head with a crossbow bolt in order to avoid their execution.



Left: Leon Eagles and Tom Baker wait for their cue in studio rehearsals.

**Connections:
Wrong author**

> The Doctor quotes from British colonialist Rudyard Kipling's *The Young British Soldier*: 'Be thankful you're living, and trust to your luck, and march to your front like a soldier,' but attributes the line to the American pioneer of Modernist literature, Gertrude Stein.



to 10pm, the opening titles for Parts Three and Four were recorded, along with closing credits for all four instalments. The evening was then spent on the scenes in the ship's corridor for Part Three, plus three scenes for Part Four (Leela in the corridor, the Doctor fighting the Acolyte and the Doctor fending off the hypnotised Leela in the Auxiliary Communications Room). A scheduled CSO model sequence with the

Doctor and Leela crossing to the ship in Part Three was not recorded due to lack of time.

On Tuesday 26 October, recording took place from 7.30pm to 10pm and covered the rest of Part Four, starting with two early scenes in the main ship control room, then the scenes in the corridor, then the two scenes in the corridor on level 12, then the shots of the Doctor's face on the door to the main computer complex

Below: It's smiles all round in the Tesh control room.



(including Neeva's death), then most of the other scenes in the main ship control room and finally the concluding scenes in Xoanon and in the control room as the situation was reconciled. During the day, the studio was visited by Linda Williams and others from the recently launched 'Friends of Tom Baker' fan group. For the scene in which Neeva attacked the face of the Doctor/Xoanon on the main computer complex door, multiple-feed CSO was used. This mixed a videcon-softened image of Baker's face into the doorway, overlaid with a red ray from Neeva's disruptor, a blue spark generator superimposed from Xoanon's mouth and David Garfield standing on a CSO set. As Xoanon destroyed Neeva, the image of Garfield was faded out. This complex sequence took about 20 minutes to record, and was partly responsible for a 25-minute overrun to the studio session. The re-recording of several film sequences due to colour grading problems also contributed to the overrun.

Sanity regained

A single section of spaceship corridor was built in a triangular layout, allowing it to be shot from many angles. Some of the walls incorporated Xoanon's tracking devices – small rotating silver spheres. Stuntman Stuart Fell played the guard on Level 37 attacked by Leela in Part Three, with Walsh doubling as the Doctor in a scuffle with a Tesh at the start of Part Four. When Xoanon tried to eliminate the Doctor and Leela in Part Four, the sets dimmed to a red glow and the electrifying of the walls was indicated by a violet-tinted image from a spark generator lined up between wall and victim. The same sets were dressed to become Level 12 in Part Four. The final episode saw the use of the heavy disruptor,

a larger version of the gun repaired by the Doctor in Part Two, which also had illuminating bulbs flashing as it fired.

CSO was used for the interior of Xoanon's main computer complex, with three screens erected at angles across the rear of the set which generally relayed clear shifting patterns from another camera input. The images of the Doctor's face as Xoanon seen in Parts Three and Four were recorded with Baker wearing a black cape and standing against a black background so that only his head was visible. To ensure that these images were at the correct angles on each of the screens, electronic effects specialist Dave Chapman fed the image of Baker's face via a videcon camera (which softened the image) to three monitors arranged in the same pattern as the three screens on the main set. These screens were then masked off and lined up on another videcon camera which fed the distorted images of the Doctor to the three CSO panels of the main set, thus making each face appear in the correct plane of vision. The two faces on either side were mirror images of the central panel. A similar technique was used in Part Four as Xoanon monitored the Doctor and Leela, with four different camera images switched rapidly between the three monitor screens.

The main computer complex housed a clear spherical crystal on a pedestal, into which were placed CSO images from the



wall scanners, recorded by another camera fitted with a distorting fish-eye lens for Part Three. When the Doctor entered the chamber, he was hit by a shaft of white light similar to that used on Neeva in Part Two. After the computer regained its sanity in Part Four, the crystal was seen to pulse orange in time with the voice of actor Roy Herrick (who had appeared as Jean in *The Reign of Terror* [1964 – see Volume 3] and worked with Roberts on *The Regiment* and *Survivors*). A roll-back-and-mix effect was used for the appearance of a sofa, table and gramophone.

After this final recording, the cast and crew went out to a restaurant for a wrap party meal. Baker seemed tired and departed early from the celebrations. When the others had finished enjoying themselves, Roberts revealed that the meal had been paid for by Baker. ■

Above: The Doctor must move fast to save Leela's life.

PRODUCTION

Mon 20 - Wed 22 Sep 76 Ealing Film Studios: Stage 2 (Jungle)

Thu 23 Sep 76 Ealing Film Studios: Stage 2 (Horda Pit)

Fri 24 Sep 76 Ealing Film Studios: Stage 2 (Horda Pit/Jungle)

Mon 27 - Tue 28 Sep 76 Ealing Film Studios: Stage 2 (Jungle)

Mon 11 Oct 76 Television Centre: Studio 3 (Part One; Forest for Parts Two and Four)

Tue 12 Oct 76 Television Centre: Studio 3: (Part Two; CSO effects in Forest and Sculpted Head for Parts One, Two and Three; Inner Sanctum for Part Three)

Sun 24 Oct 76 Television Centre: Studio 3: (Tunnel; Door to Main Complex; Forest

(Head); Sculpture; Main Ship Control Room for Part Three; Particle Analyser)

Mon 25 Oct 76 Television Centre: Studio 3: (Parts Three and Four: Auxiliary Communications Room; Xoanon; Ship's Corridor; Door to Main Control Complex)

Tue 26 Oct 76 Television Centre: Studio 3 (Part Four)

Post-production

E editing took place from Saturday 30 October to Friday 12 November. Timing cuts were made to all four episodes with first edits broadcast. Part One lost a short sequence of Andor entering the inner sanctum and angrily telling Neeva that his people are hungry and another hunting party has returned empty handed; summoning Neeva to the council hut, Andor reminds him that he is only mortal and he could kill him. Another trim to the start of the later scene between Andor and Tomas had the tribal leader refer to the young man as “My son.” A short scene of the Doctor trying to free himself from his bonds while smiling at Lugo in the council hut was also removed, as were two one-shot scenes of the Doctor and Leela escaping via the inner sanctum. Part Two lost most of a scene in which the

tribe moved through the forest prior to the attack; Tomas described the gap in the wall as three or four men wide and after Neeva claims that the Evil One has been destroyed, Andor gives his orders to Calib and Tomas who will lead the flanks on the attack.

Another scene was dropped after the Doctor completed the Test of the Horda; this saw the Doctor returning to the council hut where Neeva welcomed him and led him into his inner sanctum. The end of this subsequent scene was cut to remove the Doctor asking Neeva if he can borrow the disrupter gun relic. The scene where the Doctor demonstrated the repaired weapon to Tomas was also trimmed to remove its conclusion; when Calib says that the tribe is hungry, the Doctor gives him some concentrated field ration packs for his people before turning

Below:
The Doctor was very envious of Caleb's headband.





his attention to setting up a stasis beam generator. The end of the film sequence in which Andor and the guard discussed the death of Koras was also trimmed. In Part Three, a CSO shot of Tomas leading the warriors towards the idol head was dropped.

Data core

Part Four lost the start of a scene in the control room where the Doctor and Leela entered and the Doctor tried to explain to his new friend that she could be controlled and made to attack him as he started to open up one of the consoles. Another short scene in the control room had Leela silently mouthing the chant of Xoanon while the Doctor, with his back to her, explains “it should be possible to re-absorb everything I put into the data core originally. In theory that should leave me unharmed and him sane. Unless he’s too far gone already or he swamps my brain and burns it out so to speak.” A shot of Neeva’s disrupter lying

on the floor outside the computer complex was also omitted.

The incidental music for *The Face of Evil* was composed by Dudley Simpson who was commissioned for the work on Monday 9 August. Recording of the score was done in two three-hour sessions at Lime Grove – one from 2.30pm to 5.30pm on Monday 15 November (Parts One and Two) and the other from 10am to 1pm on Thursday 30 December (Parts Three and Four), with Simpson conducting the six musicians. A total of about 52 minutes of music was used on the serial, with Simpson utilising a muted version of his theme for Tom Baker’s Doctor during Part Two as the Doctor raced to save Leela from death by Janis Thorn.

Special sound effects by Dick Mills at the Radiophonic Workshop had been worked on since June.

To complete work on *The Face of Evil*, Roberts had to work nine days beyond his originally contracted end day. ■

Left:

Leela can look after herself.

Below:

The Doctor chooses the music before the dancing can begin.



Publicity

» The Drama Early Warning Synopsis for *The Face of Evil* noted that it would be transmitted from Saturday 27 November to Saturday 18 December. The promotional material for the serial noted that the story had come about from a submission out of the blue from Chris Boucher. The synopsis referred to the 'Tower of Xoanon' and had a biography of Louise Jameson as issued on Tuesday 26 October.

» On Monday 25 October, the *Evening Standard* broke the news about the new companion. To save Jameson from harassment by reporters, a publicity session for Leela was hurriedly arranged on Tuesday 26 with a photocall in the Tesh corridors and spaceship control room sets, where the actress posed with hunting knife and crossbow; other shots were taken outside Television Centre. After lunch with 26 journalists, Louise also recorded two radio interviews. Baker and Jameson then dropped in on the Lime Grove studios of *Nationwide* to publicise Leela, talking to presenter

Bob Wellings (this was included on the 2004 BBC Audiobooks release, *Doctor Who at the BBC Volume 2*). The TARDIS materialised in the studio with the pair in costume and initially doing an interview 'in character'. 'Leela' confirmed that she was a descendant of humanity and 'the Doctor' made guarded comments about his new companion. On the same day *John Craven's Newsround* promoted Leela with the film sequence of her first meeting with the Doctor. Jameson also spoke to Mike Shiels for Radio 1's *Newsbeat*.

» Most papers carried news about the new companion, the evening papers getting their pieces out on Tuesday including *Dr Who gets a girl with a kick* in the *Evening Standard* who noted that the 'tough new Avengers-style' companion would début in January. Other papers such as the *Daily Express* (*Who do you do – it's Leela, the Doctor's new girl*) covered the story the next day; in the *Daily Mail* (*Dr Who's tough new lady*), the reporter indicated that in his household the verdict was 'She's not as pretty as Sarah Jane and she's not as nice, and Doctor Who won't like her as much, and she'll get cold with nothing on her legs.' By this time, Sarah Jane Smith had left the series in *The Hand of Fear* [1976 – see Volume 25] on Saturday 23 October, and the new companion could now be officially publicised as making her début on Saturday 1 January 1977.

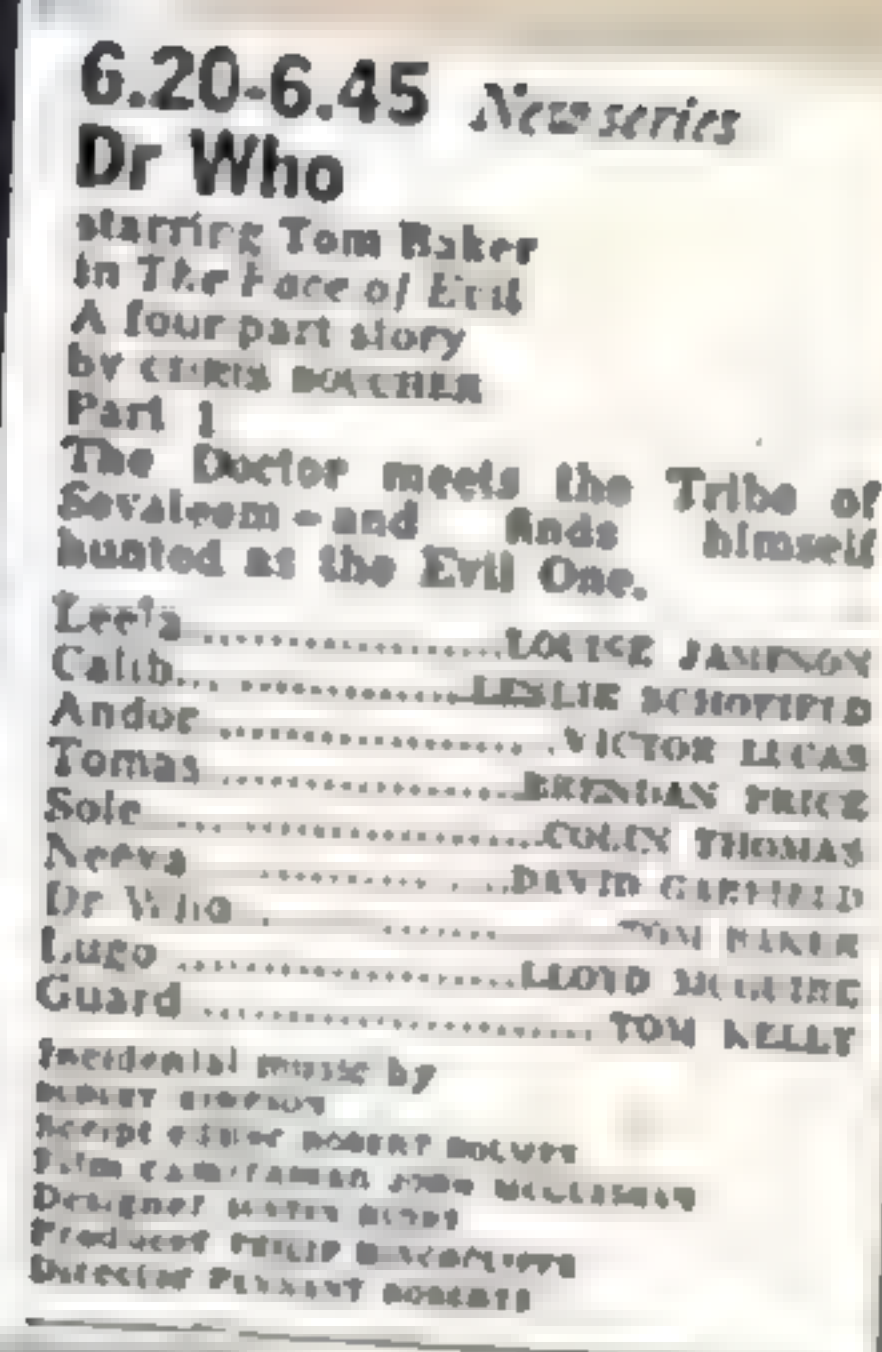
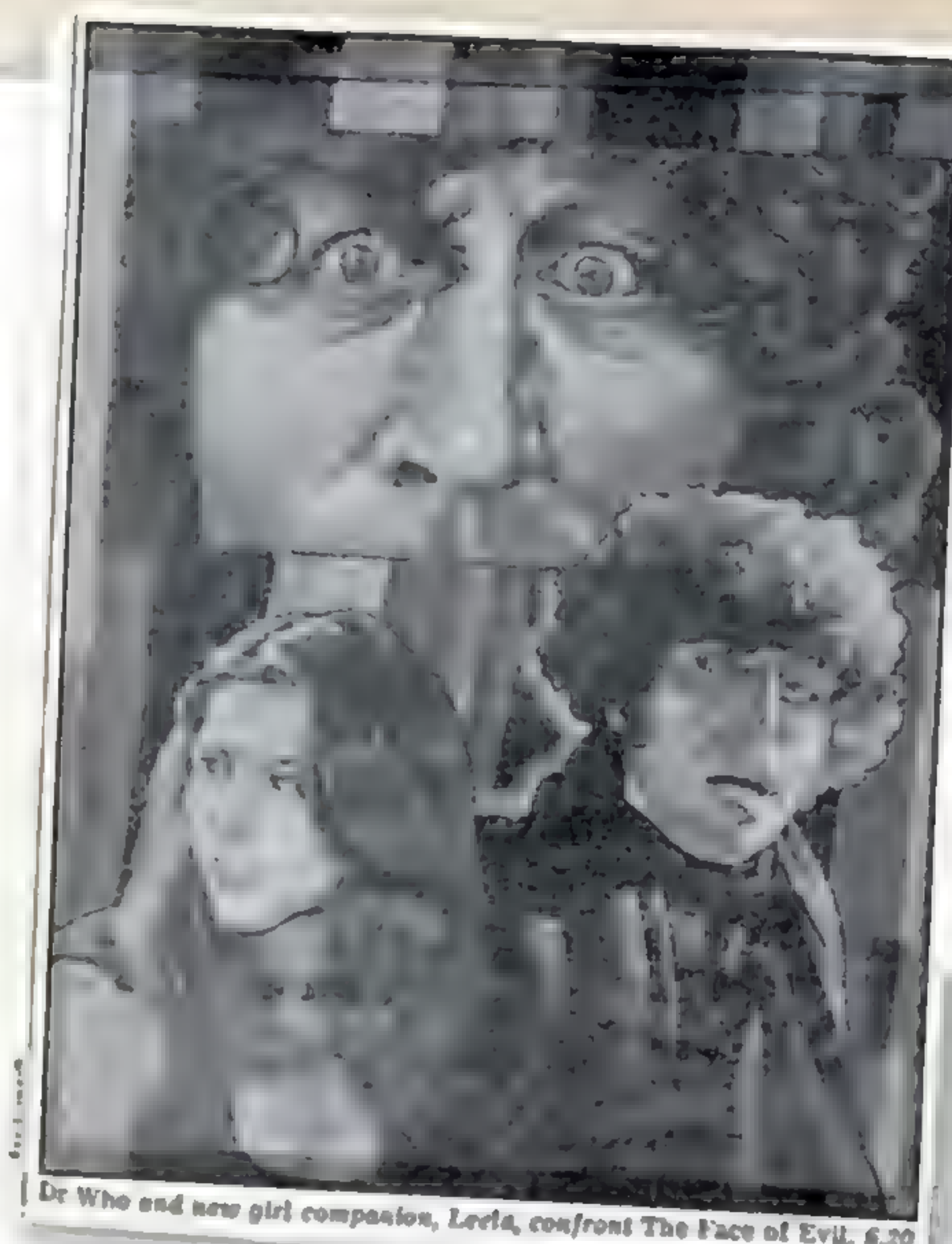
Below:
Leela tries
on the
Doctor's scarf.



Broadcast

► *The Face of Evil* resumed the 1976/7 series after a break of several weeks, and was actually billed in *Radio Times* as a 'New Series'. After skipping Christmas Day, *Doctor Who* was scheduled to return on New Year's Day 1977, showing at around 6.20pm on BBC1 for four consecutive weeks. The slightly later slot was because *Doctor Who* now ran after the new season of *Jim'll Fix It*. On New Year's Eve the series gained some publicity in the form of *Dr Who and the Hell Planet*, a one-page adventure by Terrance Dicks and illustrated by Martin Asbury written for the *Junior Mirror* section of the *Daily Mirror*. The story concerned a group of explorers who arrive on a hostile planet but are persuaded not to colonise it by the Doctor; the planet turns out to be Earth 70 million years ago. In *Radio Times*, Roy Ellsworth provided a piece of art showing the Doctor and Leela being watched by a huge face of the Doctor himself, and a small photo of Leela appeared on the contents page.

► Competition from ITV was not strong, coming from the mildly popular quiz show *Celebrity Squares* and the talent-spotting *New Faces*. The ratings for *Doctor Who* were very healthy at around 11 million, with three episodes in the top 20 programmes of the week. Audience reaction remained favourable, but complaints flooded in from Mary Whitehouse and her National Viewers' And Listeners'



Left: The *Radio Times* listing from 1 January 1977 with Roy Ellsworth's illustration.

Association regarding the character of Leela and her use of a knife, crossbow and janis thorn. Baker offered to meet Whitehouse to discuss the series with her, but she refused. Gleefully the actor suggested that maybe Leela should carry an even bigger knife - although he himself disliked this concept.

► *Doctor Who* was mentioned on BBC1's *Pebble Mill* on Thursday 6 January which opened with Bob Langley sporting the Doctor's coat from the yet-to-be-broadcast *The Talons of Weng-Chiang* and contained an interview with the BBC's head of wardrobe Peter Shepherd; clips from *Invasion of the Dinosaurs* and *Robot* [1973/4 - see Volume 22] were included.

► *Leela Who?* asked the *Evening News* on Saturday 8 January in which an interview with Louise Jameson

Right:

The Doctor doesn't take kindly to being threatened by big sticks.

revealed that Leela dolls were being planned based on the 'jungle girl who specialises in ancient Japanese-style Karate to deal with the Doctor's enemies'. Jameson had reportedly signed a one-year contract after which she intended to return to the theatre.

▶ *Doctor Who* came under attack from series writer Terry Nation in the *Daily Express* on Monday 10 January when he commented that the programme had lost its sense of adventure and was "taking itself too seriously." Leela was spotlighted by the *Glasgow Herald* on Wednesday 12 January when Shirley Davenport's interview with Louise Jameson and Philip Hinchcliffe during the production of *The Robots of Death* appeared under the title *Dr Who teaches Leela a timely lesson*. "As soon as Louise walked into the room, we knew she was the right girl," commented Hinchcliffe, "The others have very often been whizz-kids, bright and educated. This one is a barbarian. It's a big departure."

▶ Louise Jameson's performance as Leela was praised in the *NME* on Saturday 29 January with the music paper commenting '*Dr Who*, in fact, seems to get better and better' and by borrowing from mainstream science-fiction had become 'a comparatively mature fantasy show'.



▶ *The Face of Evil* was sold abroad by BBC Enterprises. Purchasers included broadcasters in the United Arab Emirates, Australia, the United States (where narration by Howard Da Silva was initially added by Time Life), Chile, Nicaragua, Brazil, Venezuela, Ecuador and Honduras. After purchasing the serial in 1978, Australia's ABC screened the story with a 'G' rating after two shots of the assassins being shot by crossbows were removed from Part One. North America also received the serial as a syndicated compilation of 93 minutes. UK Gold aired the serial in episodic and compilation form from January 1994, and it appeared on BBC Prime in July 1998, and on BBC Four in December 2015.

ORIGINAL TRANSMISSION

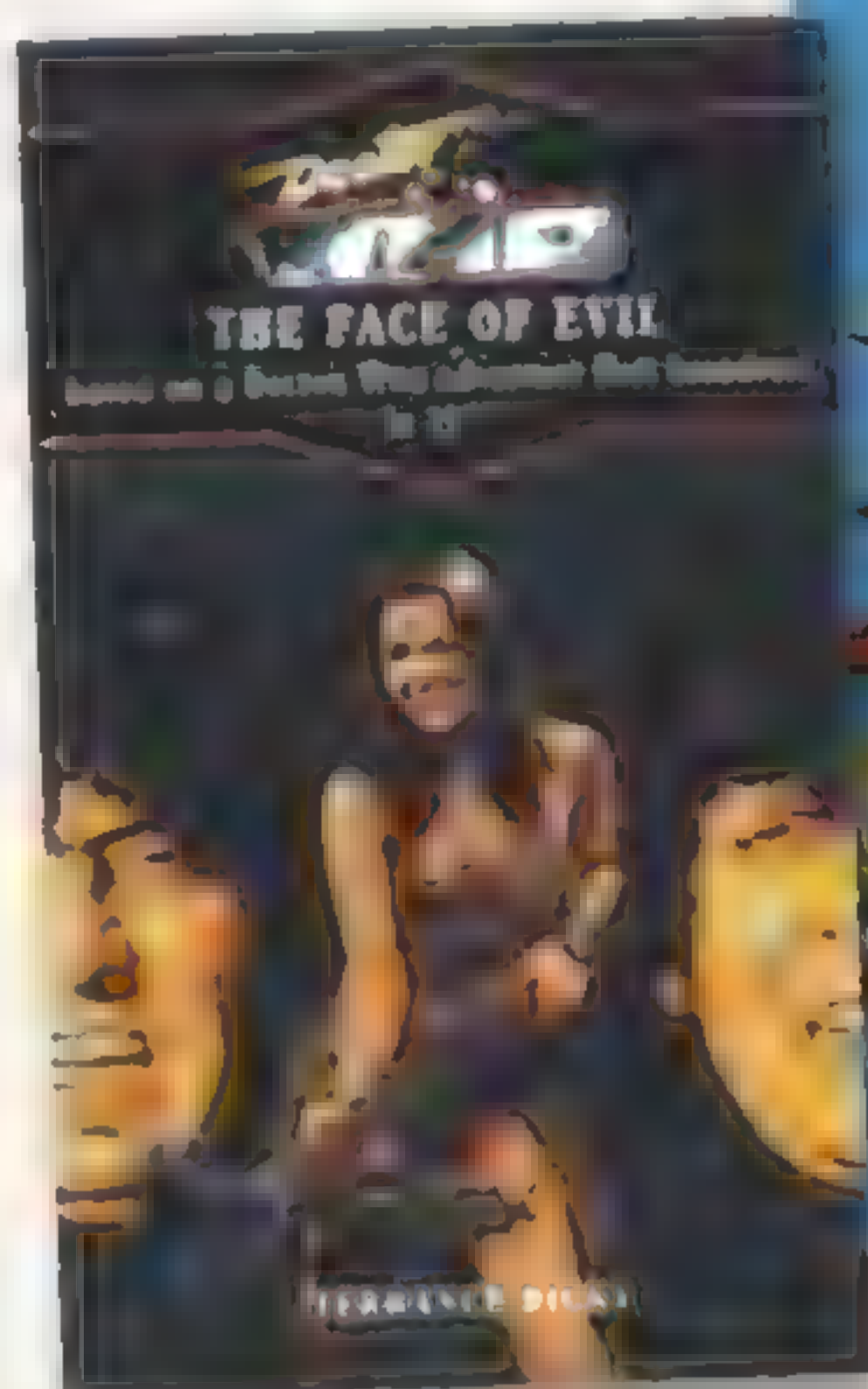
EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
Part One	Saturday 1 January 1977	6.20pm-6.45pm	BBC1	24'58"	10.7M (23rd)	61
Part Two	Saturday 8 January 1977	6.30pm-6.55pm	BBC1	24'58"	11.1M (19th)	-
Part Three	Saturday 15 January 1977	6.20pm-6.45pm	BBC1	24'40"	11.3M (20th)	59
Part Four	Saturday 22 January 1977	6.25pm-6.50pm	BBC1	24'46"	11.7M (19th)	60

Merchandise

Terrance Dicks novelised Boucher's serial as *Doctor Who and the Face of Evil*, inserting a passage explaining how it had been in his post-regenerative phase during *Robot* that the Doctor had travelled in the TARDIS away from UNIT HQ and performed his initial work on the Mordee computer. With cover art from Jeff Cummins, the book was issued simultaneously in paperback from Target Books and in hardback by the parent company WH Allen in January 1978. The book was latterly numbered Book No 25 in the Target library, and in May 1989 was joined with *Doctor Who and the Sunmakers* to form the final of Star Books' silver anniversary *Doctor Who Classics* paperbacks. Retitled *Doctor Who – The Face of Evil*, it was reissued with a new cover painting from Alister Pearson in April 1993. In 2011, the Royal National Institute for the Blind released a DAISY Digital Talking Book of *Doctor Who and the Face of Evil*, read by Louise Jameson.

May 1978 saw the release of *Doctor Who Sound Effects*, a BBC LP and cassette containing a number of sounds including both the interior atmospherics for Xoanon's room and the noise of a 'Tesh Gun'.

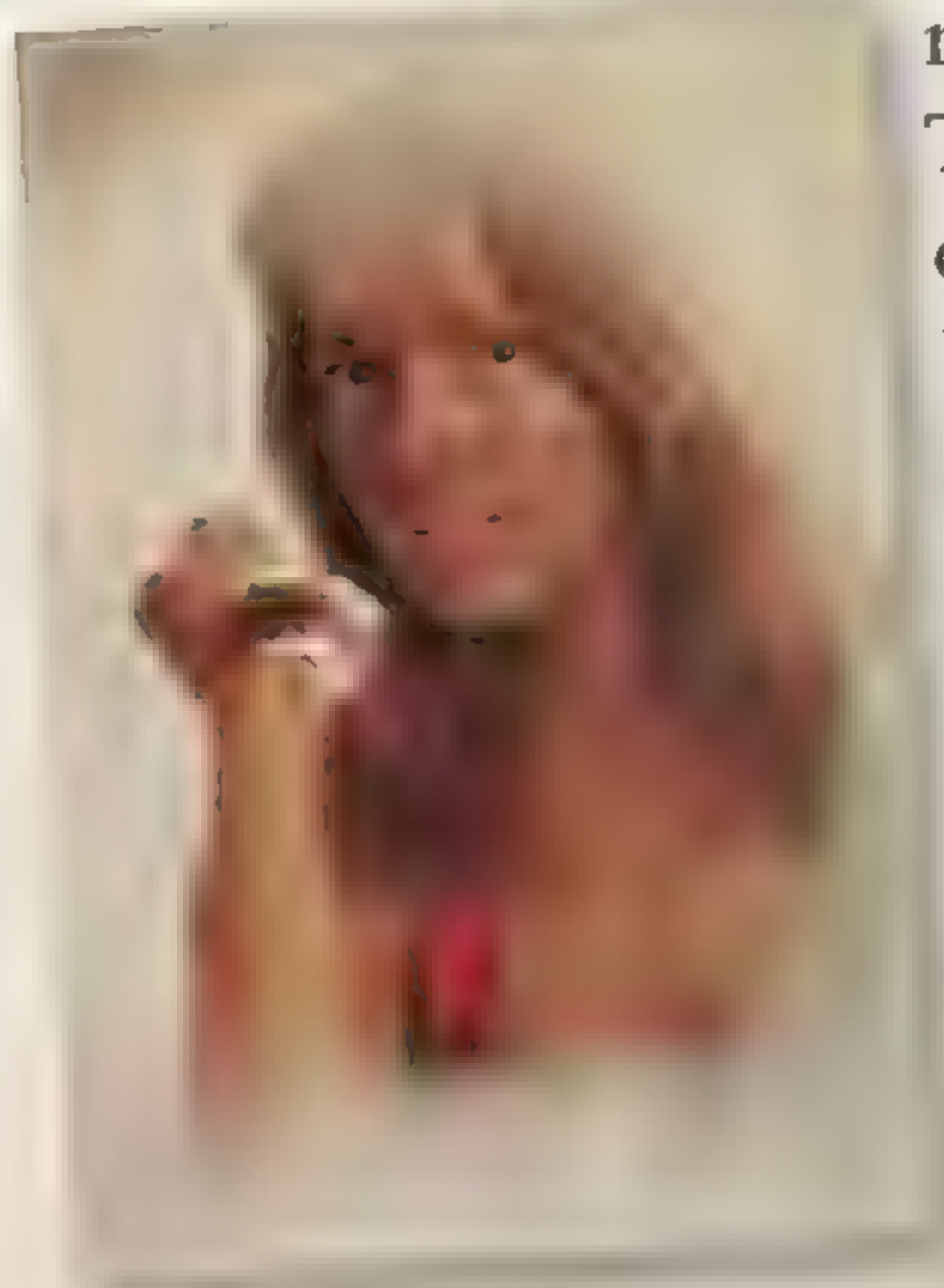
Larkfield Printing released promotional postcards for *Doctor Who*, including one of



Left: Novelisation covers by Jeff Cummins (right) and Alister Pearson (left).

Leela (Louise Jameson) in 1977. A stamp cover for *The Face of Evil* (from the Stamp Centre), signed by Tom Baker and Louise Jameson, was issued in 2008.

A Leela action figure (with knife) was manufactured by Denys Fisher Toys in September 1977. A figure of Leela was later produced by Underground Toys, first made available at the San Diego Comic-Con in 2011. It came with knife, crossbow and blot and gun accessories. A limited edition of 500 of these models (exclusive to Forbidden Planet)



Left: The Larkfield Leela postcard.

Right:
Just look at that hair! The 1977 Denys Fisher Leela doll.



came with an inset card signed by Louise Jameson.

A T-shirt design for *The Face of Evil* (BG Tees) was produced in December 2011, featuring the artwork of Jeff Cummins. In July 2011, a copy of Leela's outfit was made available from Cesar, priced £49.99. Titan produced a Leela Maxi Bust in September 2012, also priced at £49.99.

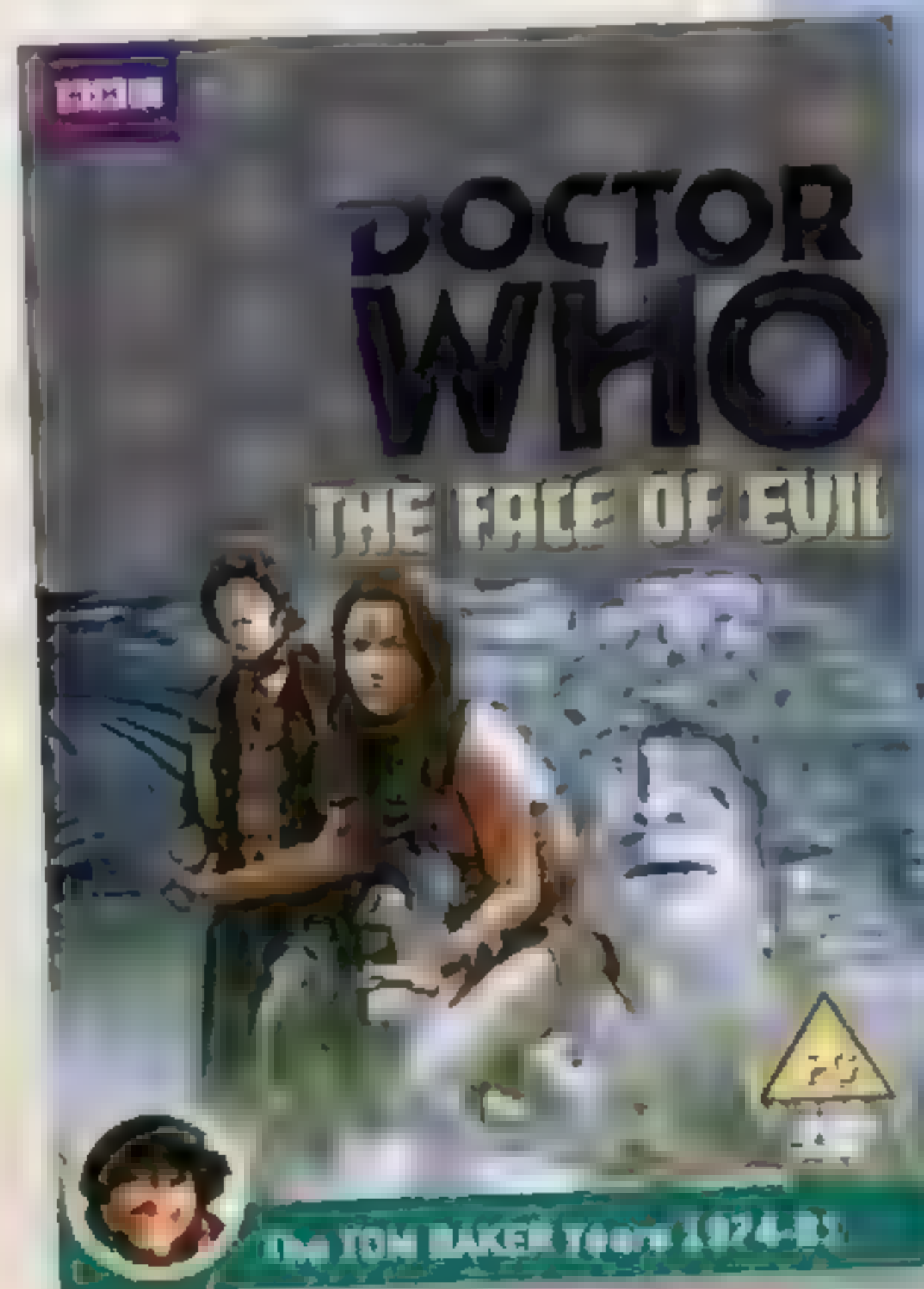
The Face of Evil BBC video was released in May 1999. It included a clip of Louise Jameson on BBC Saturday morning children's programme *Multi-Coloured Swap Shop*. *The Face of Evil* was released on DVD by 2|entertain in March 2012. It included the following extras:

- **Commentary** with Louise Jameson, Leslie Schofield, David Garfield, Mike Elles, Harry H Fielder, Philip Hinchcliffe and John McGlashan, moderated by Toby Hadoke
- **Into the Wild: The Making of The Face of Evil** – cast and crew talk about the making of *The Face of Evil*
- **From the Cutting Room Floor** – film trims provide a behind-the-scenes glimpse at the film shoot

Right:
Covers for the BBC Video and DVD releases.

- **Tomorrow's Times - the Fourth Doctor** – A look at press coverage of *Doctor Who* during the Tom Baker era
- **Doctor Who Stories: Louise Jameson** – Louise Jameson talks about her role on the programme in this interview shot for 2003's *The Story of Doctor Who*
- **Swap Shop** – an extract from Louise Jameson's appearance on *Multi-Coloured Multi-Coloured Swap Shop*, interviewed by Noel Edmonds
- **Denys Fisher Toys Advert**
- **1976 Typhoo Tea Doctor Who Promotion**
- **Radio Times listings** in Adobe PDF format
- **Programme & Production information subtitles**
- **Photo gallery**
- **Coming soon trailer**

The Face of Evil was part of the *Doctor Who – DVD Files*, published by GE Fabbri in October 2013. ■



Cast and credits

CAST

Tom Baker	Doctor Who
	with
Louise Jameson	Leela
David Garfield	Neeva
Victor Lucas	Andor[1-2]
Brendan Price	Tomas
Leslie Schofield	Calib
Colin Thomas	Sole[1]
Lloyd McGuire	Lugo[1]
Tom Kelly	Guard[1]
Brett Forrest	Guard[2]
Leon Eagles	Jabel[3-4]
Mike Elies	Gentek[3-4]
Peter Baldock	Acolyte[4]
Rob Edwards	Xoanon[2-3]
Pamela Salem, Anthony Frieze	Xoanon[3]
Roy Herrick	Xoanon[4]

UNCREDITED

David Nichol	First Assassin
Harry Fielder	Second Assassin
Alan Harris, Michael Reynal	Council Members
John Bryant	Squashed Guard
Peter Roy, Paul Barton, Mike Mungarvan	Guards
Barbara Bermel	Female Sevateem
Andy Dempsey, John Sarbutt, Ian Munro	Lugo's Warriors
Alan Charles Thomas and nine others	Crowd Voices
Terry Walsh, Max Faulkner, Alan Chuntz	Stuntmen/Horda Pit Guards
Peter Dean, Alan Troy	Sevateem
Tim Craven	Tesh in Protective Suit
Tom McCabe, Tom Knox, Robert Hastings, Ernie Goodyear, David Ludwig	Acolytes
Stuart Fell	Acolyte on Level 37/Stuntman
Terry Walsh	Double for Doctor Who
Tom Baker	Xoanon

CREDITS

Written by Chris Boucher
 Fight Arranger: Terry Walsh [2-4]
 Incidental Music by Dudley Simpson
 Title Music by Ron Grainer and the BBC Radiophonic Workshop
 Title Sequence by Bernard Lodge
 Production Assistant: Marion McDougall
 Production Unit Manager: Chris D'Oyly-John
 Lighting: Derek Slee
 Sound: Colin Dixon
 Film Cameraman: John McGlashan [1-2]
 Film Recordist: Stan Nightingale [1-2]
 Film Editor: Pam Bosworth [1], Tariq Anwar [2]
 Visual Effects Designer: Mat Irvine
 Special Sound: Dick Mills
 Costume Designer: John Bloomfield
 Make-Up Artist: Ann Ailes
 Designer: Austin Ruddy
 Script Editor: Robert Holmes
 Producer: Philip Hinchcliffe
 Directed by Pennant Roberts.
 BBC © 1976.

Below:
 Leela wonders
 where it all
 went wrong.



Profile

LOUISE JAMESON

Leela

Louise Marion Jameson was born 20 April 1951 in Wanstead, Essex, to a Lincolnshire father and cockney mother. The latter was keen on amateur dramatics and sent her to elocution lessons at a young age. Jameson's first stage appearance was aged four as Little Miss Muffet. Putting aside other childhood ambitions to be a Tiller Girl or concert pianist, by 12 she had joined an amateur drama group, The Wanstead Players.

On leaving Braeside School, Buckhurst Hill in 1966, Jameson took a secretarial course before joining RADA aged 17 in January 1969. Jameson won the Shakespeare award for Best Classical Performance before graduating in 1971.

Below:
With James
Hazeldean in
*The Omega
Factor*.



Her first TV rôle came playing the Junior Teacher in the BBC's 1971 production of *Cider with Rosie*, although this was broadcast one month after the BBC's *Tom Brown's Schooldays*, shown in November 1971 in which Louise played a maid. She also appeared in a 1972 episode of *Z Cars*. Her film début came in low-budget horror *Disciple of Death* (1972).

Her first notable TV role came in four episodes of *Emmerdale Farm* shown January 1973. Her character, Sharon Crossthwaite, was raped and killed, widely acknowledged as the first murder in a UK soap.

Jameson's first love was theatre, and she took an early lead role in *The Glass Menagerie* at the Byre Theatre, St Andrews in April-May 1972. She joined the Royal Shakespeare Company in early 1973 and progressed to bigger roles in Sylvia Plath's *Three Women*, *The Taming of the Shrew* and *Love Labour's Lost*. In Autumn 1975 she performed at the New Vic, Bristol in *Sergeant Musgrave's Dance*, *The Merchant of Venice* (as Portia), and *Hard Times*. Around this time Jameson also ran acting workshops and while working at Leyhill Prison tutored a young inmate, Leslie Grantham, later to become a star in *EastEnders*.

Determined to find a major TV break, in 1976 Jameson narrowly missed out on a lead in *Angels*. Parts she did win included Lady Harriet in period thriller *Dominic* (1976) and a *Play For Today: The Peddler* (1976) with John Hurt. Jameson next found herself among 60 hopefuls shortlisted for Leela. Director Pennant Roberts put her name forward, remembering her auditioning for *Survivors* in 1974. 26 actresses were seen for the part, Jameson tested on 10 August 1976 and returned for a successful second audition on 25 August.

After the *Evening Standard* leaked her casting, a press call was hurriedly arranged

and she also appeared alongside Tom Baker live on teatime magazine *Nationwide*. The next morning Jameson was stunned by the unprecedented tabloid coverage proclaiming her the sexiest *Doctor Who* assistant ever.

As she told Moira Petty of the *Daily Mail* in 2007: "I was surprised I became a sex symbol. I thought *Doctor Who* was just a children's show but they dressed me in a skimpy leather leotard and put it on after the football results so all the dads watched. I'd love to say it was a complete pain being a sex symbol but actually, although unanticipated, I enjoyed it."

Jameson explained to Simon O'Connor of the fanzine *DWB* in 1989 how she approached the role: "I saw Leela as a mixture of naïvete, innocence and untrained energy. I think the great danger was to portray her as stupid. Just because someone is uneducated doesn't mean they're stupid, so I tried very hard to play her as intelligent."

Despite Jameson's clever preparations, Tom Baker was less than enthusiastic, having hoped he might not need a companion and disliking the character's violent streak. "We didn't connect," as Jameson put it in 2014. Happily the pair would become good friends in later life.

Her *Doctor Who* début came on 1 January 1977. The iconic trio of the Fourth Doctor, K9 and Leela became hugely popular and Leela even became the first assistant to be made into a doll, among a range of figures issued by Denys Fisher in August 1977.

Jameson however was dissatisfied with some scripts, written for a 'Sarah Jane Smith' type of assistant. "I was forever crossing out 'Leela screams' in the script," she told *Doctor Who Magazine's* Nick Briggs in 1994.

"They gave Leela a lot of energy, a lot of intelligence, a lot of action shots – but





Above: Louise's "favourite job of all time", as Blanche Simmons in *Tenko*.

they took her clothes off to do it!" she said to Briggs. "She wasn't really a woman in her own right. It was still somebody's sidekick."

After 15 months in the job Jameson left in *The Invasion of Time* [1978 – see Volume 28], having already accepted an offer to play Portia in *The Merchant of Venice* at Bristol's Old Vic, where she would also appear in *A View From the Bridge*, *Arms and the Man* and *Roots* during 1978.

She returned to TV in 1979 with the supernatural thriller *The Omega Factor*, starring as Dr Anne Reynolds in all 10 episodes of the BBC Scotland series made in Glasgow and Edinburgh.

The rest of Jameson's 1979 was spent with the Oxford Playhouse Company, appearing in *The Country Holiday*, *King Lear* and *Touch and Go*. Staying with the stage, she appeared at the Old Vic in *All My Sons* and *A Midsummer Night's Dream*, in summer 1980, before returning to the Oxford Playhouse in the autumn for *Much Ado About Nothing*, *Peer Gynt* and *Mephisto*. She starred in *Passion Play* in the West End (1981).

1981 also saw her become part of the ensemble cast of *Tenko*, a TV series she later called, "my favourite job of all time".

The story of women interred in Japanese prison camps during WWII, Jameson played cockney with a heart of gold, Blanche Simmons. "She was everything I wished I could be," she told the *Dail Mail's* Richard Barber in 2012. "No censorship between brain and mouth, an absolute survivor, very funny and feisty. I fell in love with her." Jameson left after two hugely successful seasons.

Louise had a son, Harry, in 1982 and lost her mother in 1983. Jameson carried on working through personal difficulties, in an outdoor version of *As You Like It* and in *The Beaux Stratagem* at the Old Vic in 1983. Film-maker Stephen Rayne was the father of her second child, Tom, in 1985 but the relationship ended after just 18 months.

She featured as Pandora's mum Tania Braithwaite in *The Secret Diary of Adrian Mole* (1985) and sequel *The Growing Pains of Adrian Mole* (1987) before an even bigger role soon followed in detective series *Bergerac*, playing Jim Bergerac's girlfriend, estate agent Susan Young, from Autumn 1985 for four seasons until 1989. While working in Jersey on *Bergerac* in 1988 she met artist Martin Bedford. The couple married in July 1990 although the



Right: As Viv in *Rides* from 1992.

relationship later ended around 1998. Both ran a charity helping Romanian orphans for 12 years.

While working on *Bergerac*, Jameson fitted in stage appearances in *The Doctor's Dilemma*, at the Old Vic (1987), a tour of *Blithe Spirit* (1988/9) and an RSC production of *Barbarians* (1989/90).

TV guest parts came in *Casualty* (1990), *The Bill* (1991) and *My Friend Walter* (1992), followed by the lead role of Janet in two runs of *Rides* (1992/3), a series about a female taxi firm produced by *Tenko* creator Lavinia Warner. This was Jameson's last lead TV role for some time. As she complained to Rachael Hannan in 2008: "After the age of 40, the jobs get fewer and fewer - with the exception of soaps which are very female led. The days of *Tenko*, which was heralded as 'drama for women', seem to have gone again."

She starred in several *Doctor Who* spin-off video productions beginning with *The Stranger: The Terror Game* (1994) and then three productions of *PROBE* as Patricia Haggard, alongside Caroline John as Liz Shaw, between 1995 and 1996.

TV parts included Disney's junior detective comedy *Stick with Me, Kid* (1995), *Casualty* (1995), *Wycliffe* (1995), *The Upper Hand* (1996) and *Agatha Christie's The Pale Horse* (1997). Theatre included *The Park* for the RSC (1995) and *Death of a Salesman* for the National Theatre (1996/7).

By 1997 she was teaching drama and working at London's Globe Theatre when she landed a plum role in *EastEnders* as Italian restaurateur Rosa di Marco. Rosa appeared between January 1998 and July 2000, before being axed overnight after a change of producers.

She began a relationship with actor David Warwick in 2000, having known him since her RADA days, and in 2001 they formed stage production company TLC



and appeared together in shows such as *Sex Wars*.

Jameson and Warwick also appeared alongside Colin Baker in a tour of *Corpse!* (2002) and Jameson again co-starred with Baker in *Love Letters* (2007) and *Bedroom Farce* (2007). Her one-woman show *Face Value* (2007) dealt with her plans to consider a face lift - which she ultimately never had.

On television she guested in *The Bill* (2004), Scottish soap *River City* (2008), much of Season Five of *Doc Martin* as mother-in-law Eleanor Glasson (2011), *Doctors* (four roles between 2006 and 2015), *Holby City* (2012), *The Tractate Middoth* (2013) and *Toast of London* (2014).

Jameson has reprised Leela many times. In 1980 she declined John Nathan-Turner's invitation to return for a series to smooth the changeover from Tom Baker to Peter Davison. Leela finally returned in the *Children in Need Special Dimensions in Time* (1993) and latterly many audio dramas for Big Finish, including the company's *Gallifrey* series (2004-), *The Companion Chronicles* (2008-), *Jago and Litefoot* (2011-), and finally reunited with Tom Baker in titles since 2011. She co-wrote a Fourth Doctor story *The Abandoned* with Nigel Fairs. Other Big Finish appearances have included revivals of *The Omega Factor* and *Survivors* (writing an episode of the latter). ■

Above:

Louise as Rosa di Marco in *EastEnders*.



THE ROBOTS OF DEATH

▶ STORY 90

The TARDIS lands inside a vast sandminer, where the privileged crew is attended to by servile robots. Accused of murder, the Doctor and Leela discover that the real culprit may not be human.



Introduction

How scary is *Doctor Who*? How effective are those legions of rubber monsters and deranged villains at sending viewers scurrying behind the sofa? One trick that the series uses sparingly, but to remarkable effect, is to invent characters whose reaction to these fiends is so extreme that it affects their sanity. In *Doctor Who and the Silurians* [1970 – see Volume 15] the Doctor meets Spencer, a pot-holer who has seen intelligent reptiles hiding in the caves under Wenley Moor. The mere sight of these creatures triggers an ancient race memory and transforms him into a quivering wreck. In *Kinda* [1982 – see Volume 34], Hindle becomes unstable when exposed to the dark power of the Mara. In *The Shakespeare Code* [2007 – see Volume 54] the Carrionites' influence on Peter Streete results in him being incarcerated in Bedlam.

Below: Agatha Christie (Fenella Woolgar) finds that she has a real murder to solve in *The Unicorn and the Wasp*.



Writer Chris Boucher had already investigated the frightening power of madness in *The Face of Evil* [1977 – see page 38], when he devised a deranged artificial intelligence. In *The Robots of Death* he creates Poul, a character who has a psychological fear of robots – a feeling of extreme distrust triggered by the robots' lack of body language. When he discovers blood on a robot's hand, it tips him over the edge. We're invited to share in his paranoia – observing their stealthy gait and unnervingly calm speech patterns. It's easy to imagine that one of these robots could creep up behind you and clamp its cold, plastic hand over your mouth.

Which is, of course, exactly what happens to a number of the crewmembers aboard the sandminer – a giant craft that crosses the desert of a far-flung alien world, collecting precious minerals brought to the surface by violent storms. In this isolated environment it's easy for the robots to pick off their victims. But who is controlling the robots? And why?

This murder mystery format is also central to the third segment of *The Trial of a Time Lord* [1986 – see Volume 42], and *The Unicorn and the Wasp* [2008 – see Volume 58] where Agatha Christie herself is embroiled in something akin to the plot of one of her novels.

The Robots of Death is a beautifully crafted psychological thriller. Eagle-eyed viewers may be able to guess the identity of the perpetrator of the murders, but it's his motivation that's crucial. Chillingly, we discover that, like Poul, his mental state has been adversely affected by robots who were only ever built to help. ■

'THE ROBOTS OF DEATH IS
A BEAUTIFULLY CRAFTED
PSYCHOLOGICAL THRILLER.'

PART ONE

Avast sandminer chugs across a desert world. Inside, robots guide the craft while its crew luxuriates. [1] Chub tells the story of a Voc robot therapist that twisted a man's arm off. Borg is sceptical and Dask points out that there must have been an error in its programming. Zilda says she heard it was a leg, while Commander Uvanov plays chess with V9. V14 reports a storm and the crew runs to the control deck.

Inside the TARDIS, the Doctor demonstrates to Leela how his craft is bigger on the inside using two boxes. [2]

On the sandminer's control deck, Toos reports that the storm contains traces of lucanol. In the storage locker, Chub finds the instrument package is jammed and calls for a robot. The robot strangles him. [3] Poul hears his scream.

The TARDIS lands in the sandminer's forward scoop deck. While the Doctor

and Leela are exploring, the TARDIS is lifted away by a metal claw.

Poul interrupts the storm-mining with the news that Chub has been murdered.

The Doctor and Leela see an approaching sandstorm [4] but the shutters close in the nick of time.

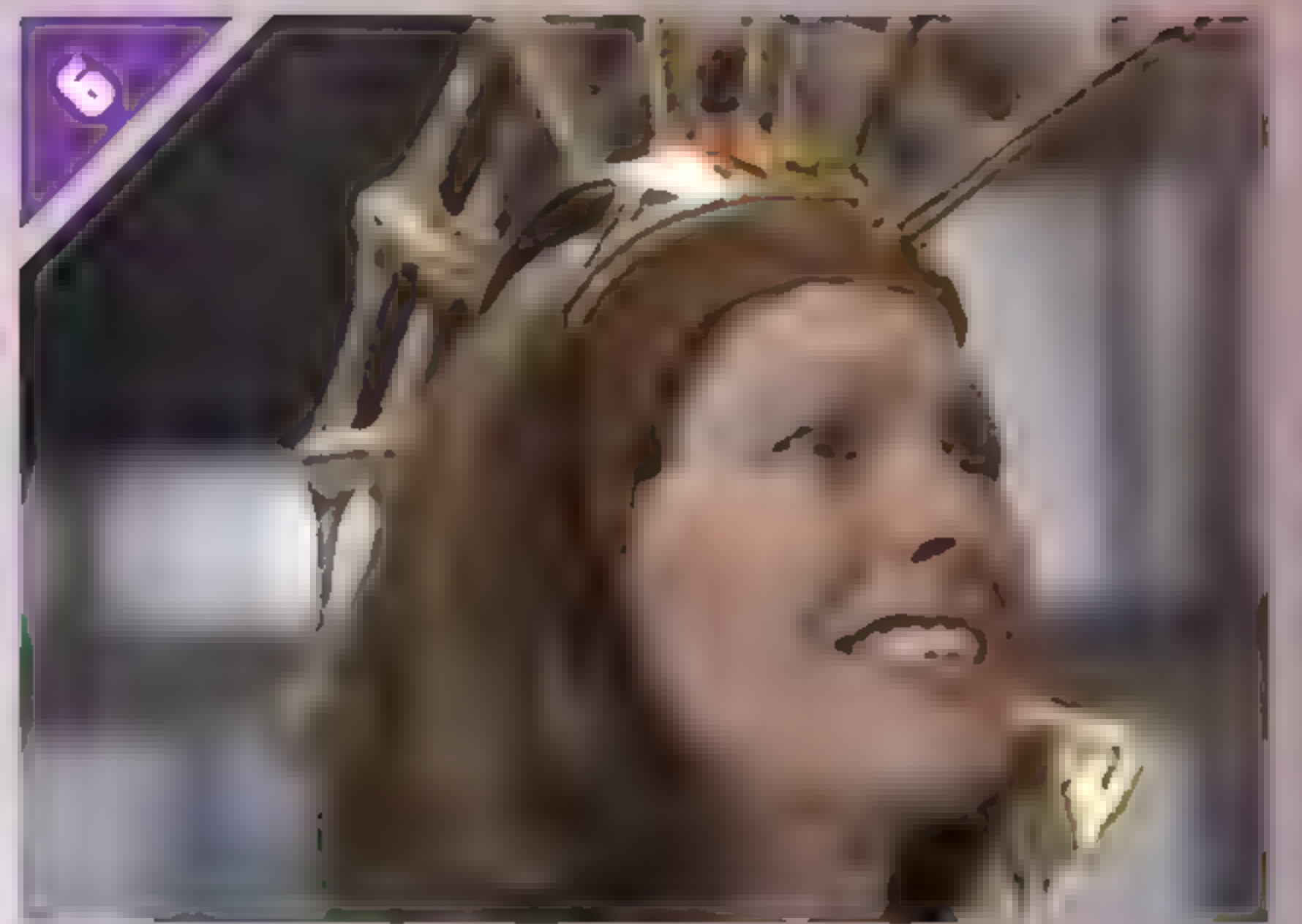
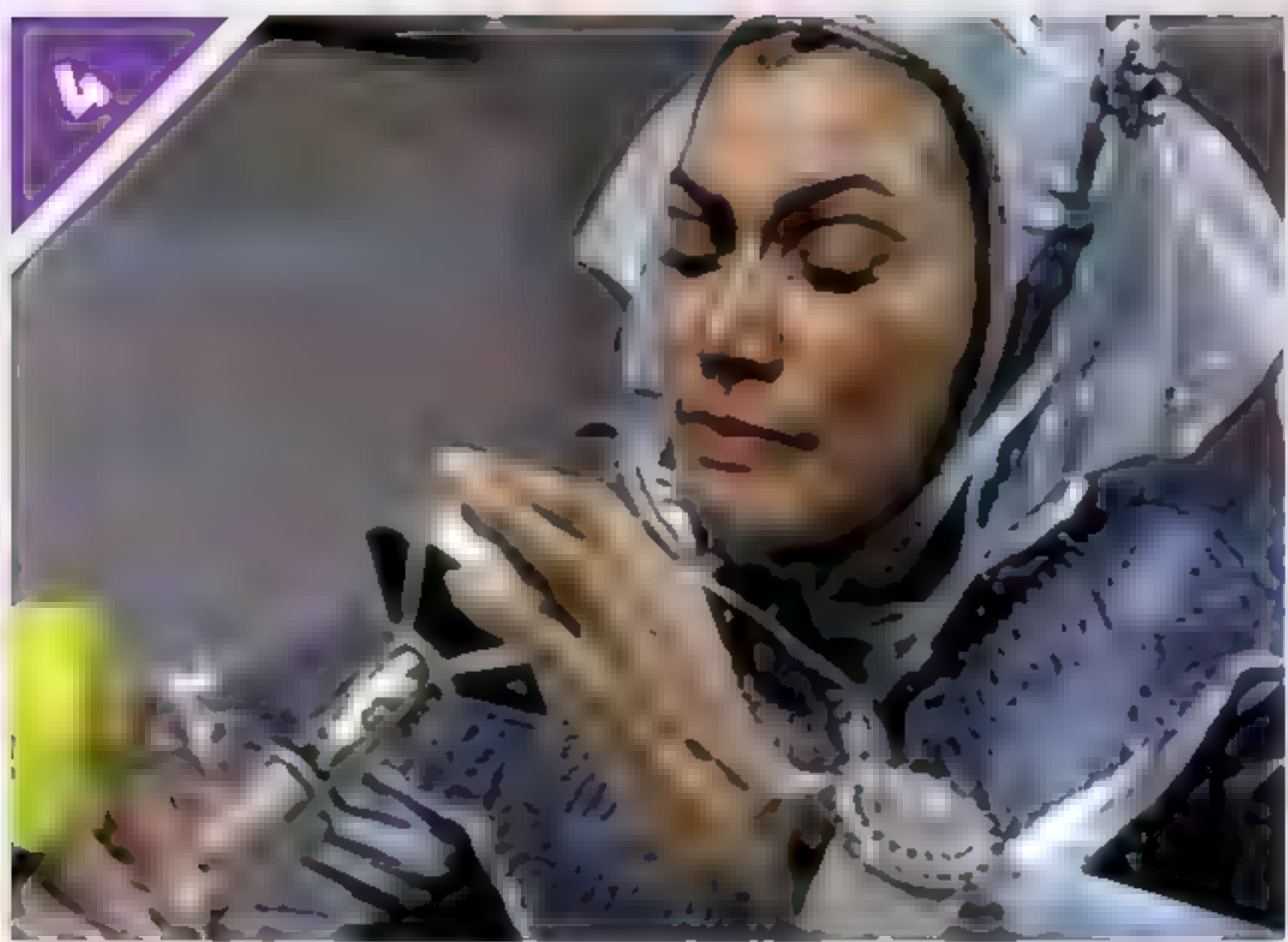
Uvanov discovers a red disc on Chub's hand. He calls a meeting in the crew room and declares that one of them killed Chub. Dask identifies the disc as a "corpse marker" which is used to mark robots that have been deactivated. Borg sticks it on Cass as a joke. [5]

V9 locks the Doctor and Leela in a cabin but the Doctor uses his sonic screwdriver to set them free.

Uvanov tells the crew to return to work as they are in the biggest storm they've come across. He thinks the new arrivals are the murderers - and is alarmed when SV7 reports they have escaped.

The Doctor enters a hopper where he finds the corpse of a crewmember, Kerril. Suddenly the hopper fills with ore! [6]





PART TWO

The Doctor uses a snorkel to breathe through the ore and is released from the hopper by SV7.

Leela returns to the cabin where she finds Cass' corpse. She is surprised by a robot, D84, who asks her not to tell anyone that he can talk. [1] He grabs her as Uvanov enters.

In the crew room, Uvanov asks the Doctor and Leela if it is a coincidence that as soon as they arrived three of his people were killed. The Doctor points out that someone tried to kill him too. [2]

Elsewhere in the sandminer, a robot is instructed to kill Zilda.

On the control deck, Uvanov leads Toos, Dask and V16 in chasing a lucrative lucanol stream.

The Doctor and Leela are secured in the storage bank where they are visited by Poul. [3] He doesn't think they committed the murders and releases them. The

Doctor suggests the robots might be responsible. Poul takes them to the storage locker where they re-enact Chub's last moments and Poul realises that Chub would have called for a robot.

Zilda sneaks into Uvanov's quarters and takes a folder from his desk. Reading it, she becomes hysterical and calls Uvanov to accuse him of murder. [4]

Poul tells the Doctor and Leela to wait in the crew room while he goes to Uvanov's quarters, where he discovers Uvanov with Zilda's corpse.

The Sandminer tilts alarmingly. [5] Poul calls Toos who tells him that the motive units have jammed.

The Doctor and Leela run into the control deck. The sandminer is out of control so the Doctor tells Toos to cut the power. Dask reports that Borg is dead, and that the drive links have been sabotaged. The Doctor attempts to sever the zeta links but Dask runs in and tries to stop him. Toos screams that it's too late, "She's going!" [6]

PART THREE

The Doctor gives Dask the cutters and he cuts the zeta links. Without power, the sandminer starts to sink.

Toos has been injured so Leela takes her to the crew room to bandage her wrist. Poul thinks Uvanov murdered Zilda; 10 years ago Uvanov killed a member of his crew, who was Zilda's brother.

Dask calls the control deck to report that he has repaired the motive units. The sandminer resumes its travels. **[1]**

Leela and Poul discuss life on a sandminer while Toos goes for a lie-down. Poul leaves Leela in the crew room – locking the door behind him.

Dask discovers a damaged robot in the storage bank. After Dask has gone, Poul discovers blood on a robot's hands. **[2]**

Elsewhere in the sandminer a veiled figure reprogrammes a robot. **[3]**

The Doctor catches D84 in the process of examining Zilda's body. D84 is a

robot detective, sent after the Company received threatening letters from Taren Capel, a robotics scientist who lived with robots from childhood.

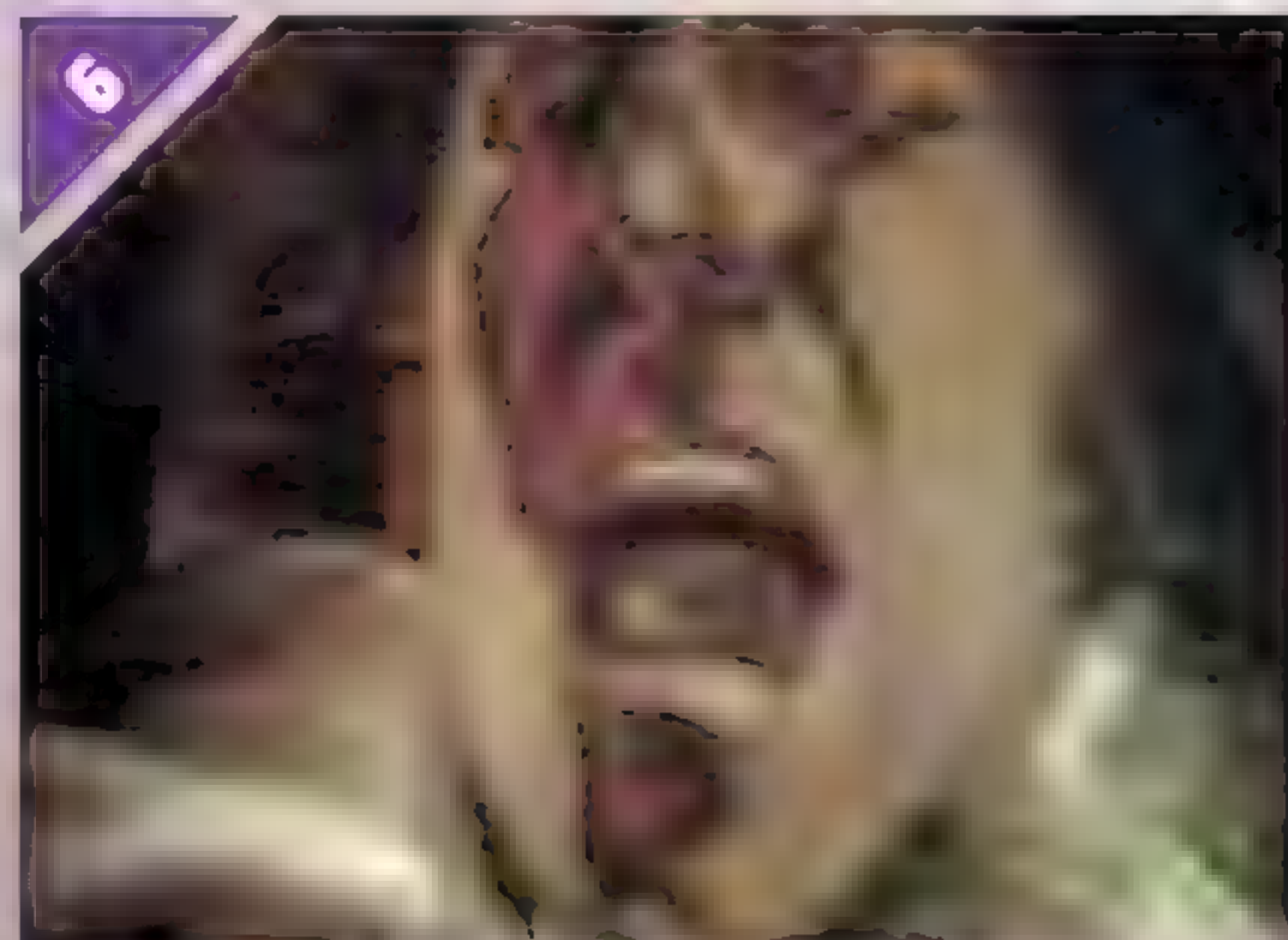
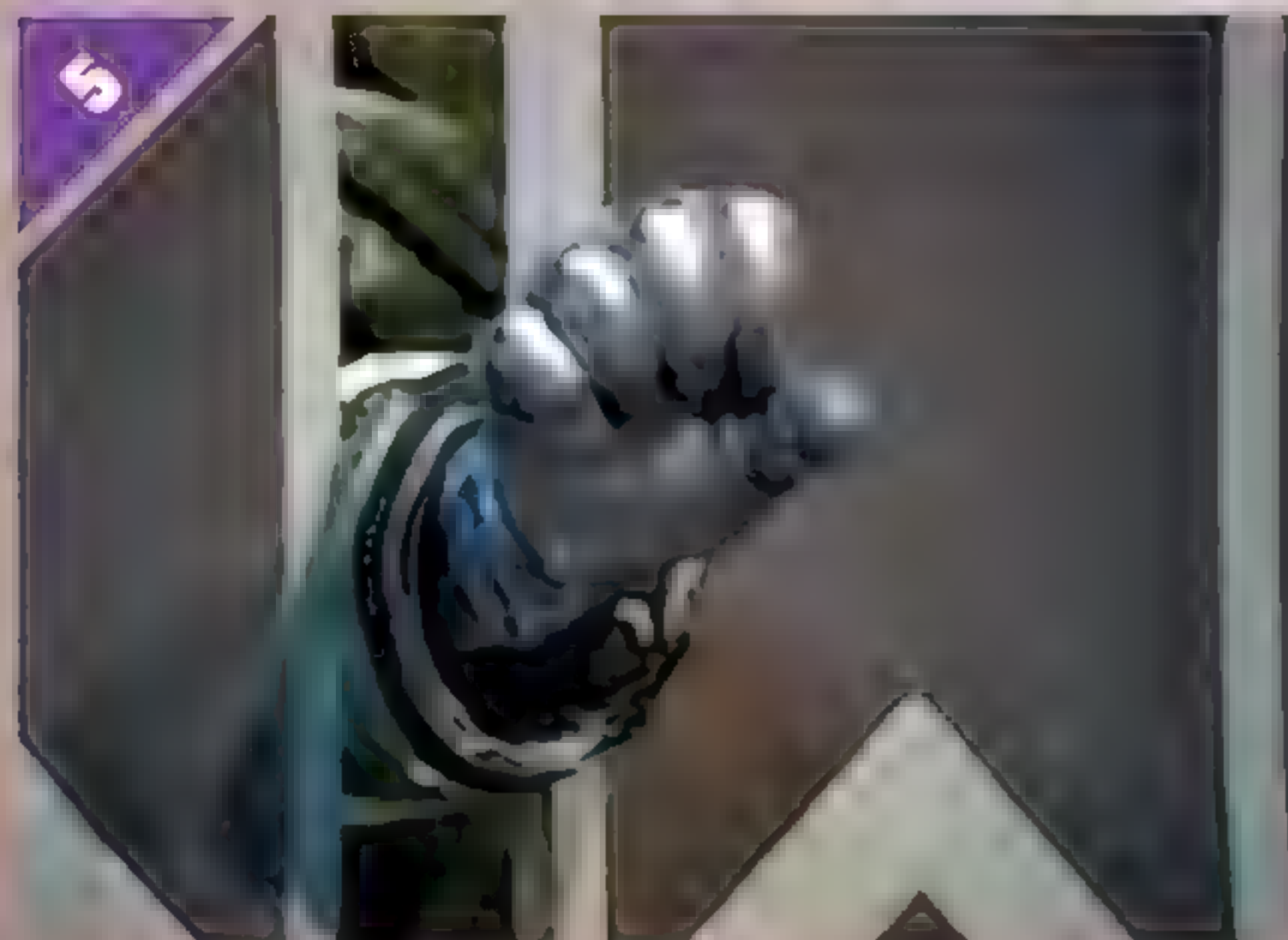
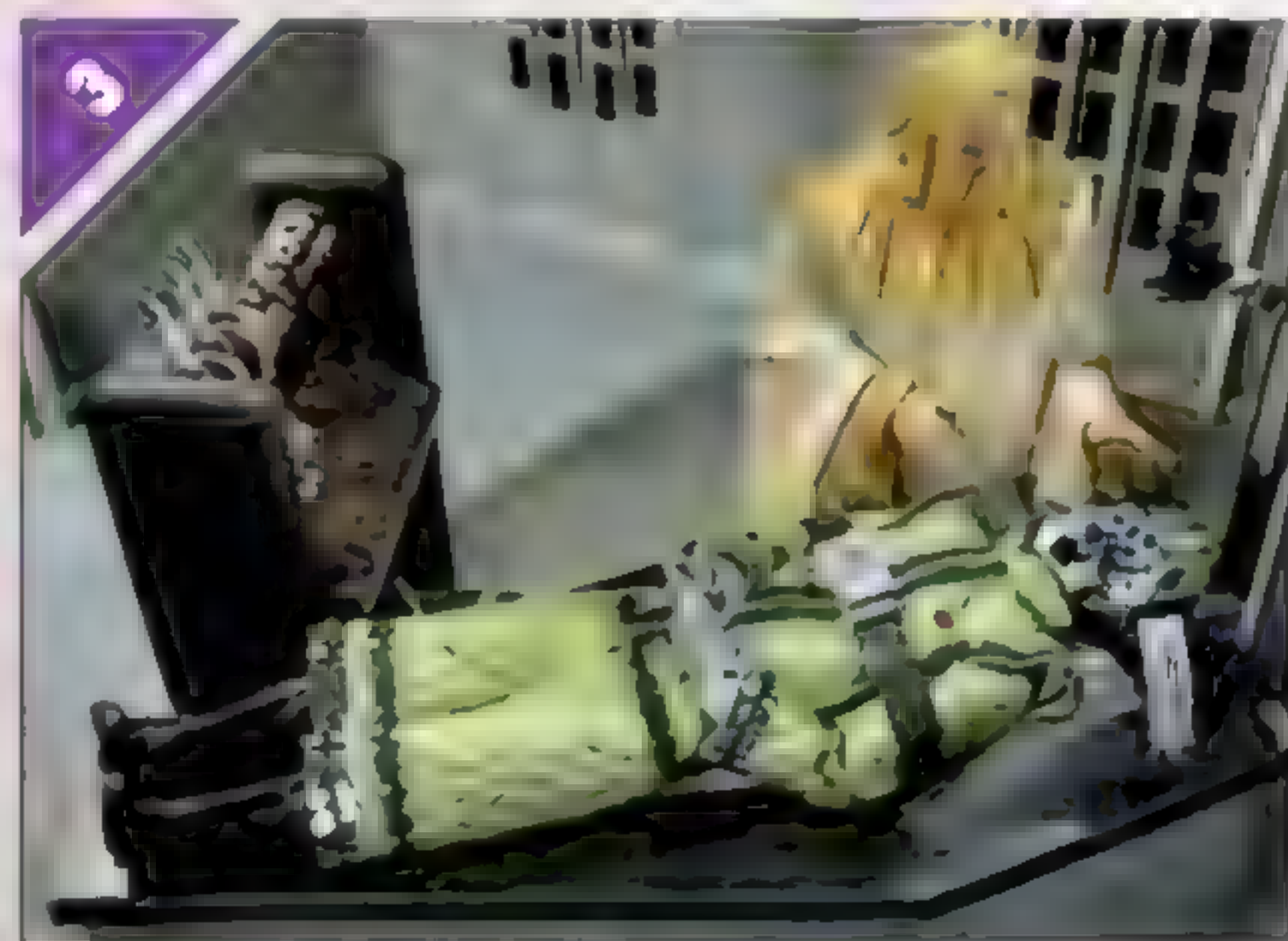
SV7 hands his fellow robots corpse markers and tells them to kill Toos, the Doctor and Leela. One of these robots, V5, enters the crew room and attempts to kill Leela **[4]** but she escapes.

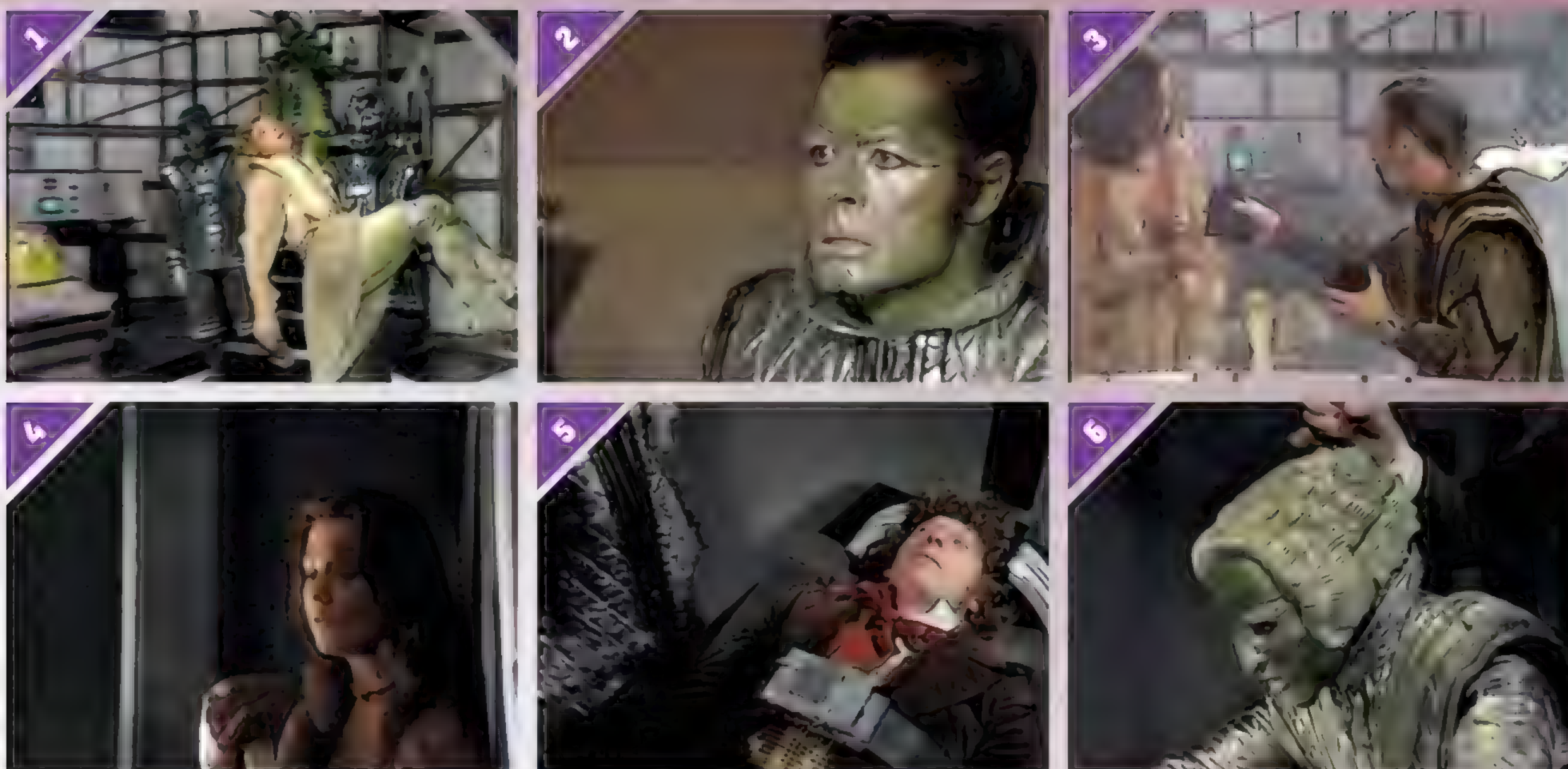
The Doctor and D84 discover the workshop where the robots' brains were modified. The Doctor uses a communicator to tell Toos to get everyone to the command deck.

Toos opens her cabin door – to see V6 standing there. She shuts the door, jamming its hand. **[5]** The robot calmly states that “all humans are to die”.

Leela finds Poul in the storage bank. He is having a breakdown, calling the robots “walking dead”.

Uvanov finds the Doctor – but before he can kill him, V4 appears behind him. The robot approaches and grabs the Doctor by the throat... **[6]**





PART FOUR

Uvanov jabs a laserson probe into V4's head, disorientating the robot. SV7 summons V6, who abandons his attempt to kill Toos.

The Doctor and Uvanov reach the control deck. Leela and Toos run in, followed by D84 carrying Poul. [1] The Doctor tells Toos to close the anti-blast doors and tells Uvanov that D84 and Poul are Company agents. Uvanov recognises Poul's condition as robophobia.

SV7 informs everyone they have five minutes to surrender. The Doctor asks Toos if they have any blasting powder, and she says they have six electron packs which could be used as anti-robot bombs. The Doctor leaves Toos and Uvanov to adapt them while he goes to the storage bank with Leela.

Dask hammers on the control deck door. He has painted his face to resemble a robot. He is Taren Capel! [2]

The Doctor sends D84 to fetch a canister of gas while he converts a communicator into a "final deactivator".

The robots try to gain entry to the control deck. Uvanov uses one of the bombs to destroy V5 and decides to go on the offensive. [3]

The Doctor, Leela and D84 reach the workshop. Leela hides in a compartment, instructed to turn the gas canister on when Dask enters. [4] It contains helium which will change his voice so the robots won't recognise him and will no longer obey his orders.

Dask walks in and stabs a laserson probe into D84. V6 stuns the Doctor and Dask orders the robot to place him on the bench. [5] D84 is still alive and uses the deactivator. He explodes, followed by V6. SV7 enters, determined to kill all humans, and kills Dask. Toos and Uvanov rush in to fight SV7 - allowing the Doctor to stick the probe into his head. [6]

A rescue ship is on its way so the Doctor and Leela depart in the TARDIS.

Pre-production

When *The Lost Legion*, a story featuring sword and sorcery and the Foreign Legion written by director Douglas Camfield, fell through for *Doctor Who's* 1976/7 series, the fifth slot in the running order became vacant. Chris Boucher had introduced new companion Leela in the fourth story of the series, *The Face of Evil*. When Boucher delivered his scripts for his story in early 1976, script editor Robert Holmes and producer Philip Hinchcliffe were very happy with them and it was suggested to Boucher that he should also write the following story, allowing him to develop Leela's character further.

Sometime previously, Hinchcliffe had

asked for a story with a robotics theme – but the result, the previous year's *The Brain of Morbius* [1976 – see Volume 24], had moved beyond the brief in the scripting process, and he remained keen to produce a serial in which highly sophisticated robots were seen to malfunction in a society which was now entirely dependent on them for existence. To save money, Holmes wanted the story to take place in a confined environment – a remote outpost suitable for a traditional 'whodunnit'-style thriller, or a haunted house mystery. He suggested a moving location, with Hinchcliffe proposing a vast mineral digger of some sort; it was thought that a stormy background would ensure a lack of external communications. Commissioned

Below:
The sandminer crew members live a life of luxury.





as *The Storm-Mine Murders*, the scripts had to be developed rapidly for delivery by mid-September when a director was due to join the serial.

Robots fascinated Boucher, who wanted to explore various issues around them; the point at which complex machine behaviour becomes intelligence, for example. He was partly inspired by *Bathe Your Bearings in Blood!*, a short story by American author Clifford D Simak which had appeared in *Amazing* magazine in December 1950, and was included under its more familiar title *Skirmish* in the 1955 anthology *Strangers in the Universe*; in this tale, a man is attacked by machines controlled by aliens who have come to Earth to 'free' enslaved technology. Boucher named the figure freeing his robot servants 'Taren Capel' after the Czech writer Karel Čapek, who had devised the word 'robot' for his 1920 play *RUR* ('Rossum's Universal Robots'), which concerned a revolt among a mistreated

force of synthetic serfs (the word itself derived from the Czech *robota*, meaning 'statue labour'). He named the detective Poul after American science-fiction writer Poul Anderson; the idea that Poul's ability to read 'body language' would make him susceptible to robophobia was founded in the writings of animal and human behaviourist Desmond Morris, author of *The Naked Ape*.

One-by-one

The notion of the sandminer was inspired by the vast machines harvesting the melange spice on the desert world Arrakis in Frank Herbert's *Dune* novels; Herbert was one of Boucher's favourite authors, and Boucher found the idea of the mine chasing sandstorms atmospheric, originally suggesting that such mines and their crew were going missing as a result of the robot rebellions. The sandminer's crew structure derived from that of old whaling ships; civilians signed on as crew under the authority of a master, whose skill allowed a short trip with a rapid profit split among those on board. According to Boucher, the sandminer would be owned by a business consortium called 'the Company' – a major shareholder in which would be the planetary government. The crew all came from the same unnamed planet – a human colony so far in the future that Earth had been forgotten. The idea of the planet having 20 'founding families' allowed for some class satire. The notion of having the crew killed one by one was taken from Agatha Christie's 1939 novel now known as *And Then There Were None*.

Left:

Poul was disappointed to find that the sandminer had run out of milk again.

Connections: Bye-bye

▶ Leela uses the Doctor's yo-yo in the opening TARDIS scene, believing it assists in the 'magic' of the TARDIS. This would be the last time we would see the Fourth Doctor's yo-yo being used.

Connections: Humble origins

► References to Leela's origins in the preceding *The Face of Evil* [1977 - see page 38] had her comparing the Doctor to a Tesh in Part One, and the Doctor saying that

Leela came from "the jungle" in Part Four.



Boucher was commissioned on Tuesday 22 June to write the outline for the story under the title *Planet of the Robots* for delivery on Wednesday 30 June, although he ultimately delivered it on Friday 2 July. The scripts were commissioned on Tuesday 20 July for Monday 9 August; and they were delivered on Monday 2 August (Part One), Friday 27 August (Part Two), Thursday

9 September (Part Three), and Monday 13 September (Part Four). Although still referred to as *Planet of the Robots*, by this time the production team had decided that they weren't keen on the title, and by mid-September it had been re-named *The Robots of Death*.

In the first script, Boucher indicated: 'The Control Deck is not unlike that of an aircraft but is larger and more complex.' He gave little description of the humanoid robots, which he divided into three classes: Dum, Voc and Super-Voc. Struggling with the instrument package in the storage bay, Chub curses: "Blazing rods! Where in the seven suns is that robot?" It was noted that the audience should not see the 'number flash' of the robot which kills Chub. Originally, the Doctor agrees to meet Leela back at the Commander's office if they should become separated, since it will be the last place that anyone would search for them. Part One's climax showed Leela finding the dead Cass in Uvanov's quarters - and turning to find D84 advancing upon her...

Having received the first script, Holmes telephoned Boucher to suggest that Leela could have some strange supernatural powers inherited from her witch-priestess grandmother. Boucher rejected the idea,

preferring to give Leela a huntress' sixth sense for danger.

In Part Two's crew room scenes, SV7 was to regard D84 - actually a Super-Voc in disguise - with suspicion until Poul sends D84 on its duties. The original climax of the episode was apparently the death of Zilda. In Part Three's script, when Poul sees Borg's blood on the hands of the damaged V2 robot, he 'sinks to his knees holding his head in both hands. He makes a high crooning noise and starts rocking from side to side, eyes vacant.' Confronting D84 in Uvanov's quarters, the Doctor tells it: 'You have no programmed inhibitions. You see, I know what you are. What I need to know is why you're here.' V6 removes its whole arm when it is trapped in the door of Toos' cabin. When Toos panics, the Doctor urges her to pull herself together with the words, "Stop snivelling woman!"; "Stop snivelling Commander if you don't mind!" retorts Toos - to which the Doctor responds, "Better!" When Uvanov bursts into the workroom, he has a bandaged head and is looking 'a bit concussed'; he

Right:

Leela and the Doctor are murder suspects.



fires a wild shot from a handgun at the Doctor – who holds him at bay with a probe, saying, “That’s close enough. Unless you want to be a pioneer in the field of long-range lobotomy.” When Uvanov says that the penalty for what the Doctor has done is death, the Doctor responds: “I’ve got two objections to that. One, it’s not true. And two – it’s pompous.” The episode ending had SV7 instructing V5 to kill both Uvanov and the Doctor.

During an early Part Four corridor scene, Uvanov tells the Doctor to go on while he deals with SV7, only to have the Doctor retort: “Save the noble gestures for later. We’ll probably need them.” Revealing himself as Taren Capel, ‘Dask is partly clad in robot dress. Boots, gloves, part of a helmet. He looks grotesque. He also looks quite mad.’ In the script, Dask was a Fixer as opposed to a Chief Fixer. When examining the smashed V2 in the storage bay, the Doctor comments: “This was the first of his killer robots. I can see where the brain’s been modified.”

Dismayed

In Part Four, Toos says that the first principle programmed into the robots insists that they cannot harm humans. This was a reference to the first law of robotics – ‘A robot may not injure a human being, or, through inaction, allow a human being to come to harm’ – a maxim developed in 1940 by Russian-born American science-fiction writer Isaac Asimov and his editor John W Campbell; it was first invoked in the third of Asimov’s robot stories, *Liar!*, in *Astounding Science Fiction* in May 1941.

Two more laws were contained in Asimov’s next robot tale, *Runaround*, published in March 1942; the three were combined in the 1950 collection, *I, Robot*.



The idea of a detective working alongside a robot aide also featured in Asimov’s work: both investigator Elijah Baley – who has a dislike of robots – and his synthetic cohort R Daneel Olivaw appeared in 1953’s *The Caves of Steel* and 1956’s *The Naked Sun*.

The director Hinchcliffe wanted for the serial was Michael Briant, who was asked to handle the serial on Monday 21 June; Briant, who had already directed five *Doctor Who* serials since 1971, had been working on *Sutherland’s Law*, *Angels*, *Dixon of Dock Green* and *Warship* and was reluctant to take on the assignment, feeling that he had moved on from *Doctor Who*. Briant joined the production team on Monday 13 September, and was dismayed by the scripts. Recalling the problems with the Cybermen in his last serial, *Revenge of the Cybermen* [1975 – see Volume 23], Briant dreaded the robot story, thinking its ‘clichéd’

Above:

Taren Capel does his best to fit in with his robot chums.

Connections: Bumbling along

▶ The Doctor claims that it is “aerodynamically impossible” for bumblebees to fly. This is a popular myth often sited by those who wanted to prove that what seems impossible is possible. However, it is in fact possible to prove in an aerodynamic equation that bumblebees are capable of flight.





Above:
Toos' bed.

murder-mystery trappings made it the worst script he had been given. He also realised that it had to be made on a very limited budget.

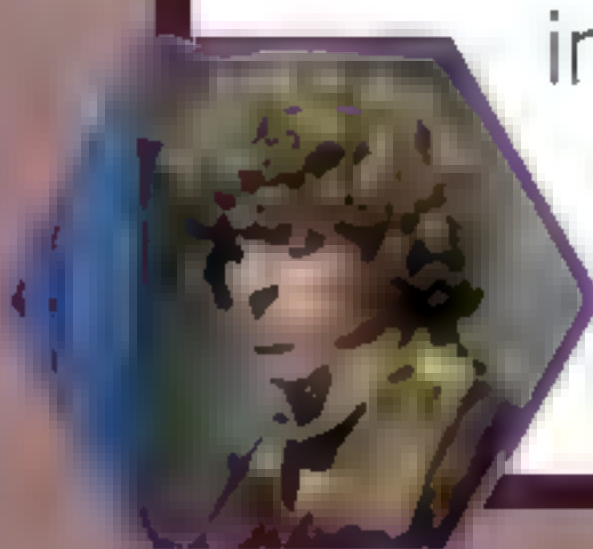
Set design was to be handled by Ken Sharp, who had previously worked on *The Macra Terror* [1967 - see Volume 10] and *The Claws of Axos* [1971 - see Volume 16].

Some paperwork suggests that costume design was originally given to John Bloomfield as a mark of continuity with *The Face of Evil*, but Bloomfield was then asked to handle the series finale, *The Talons of Greel* (later *The Talons of Weng-Chiang* [1977 - see page 106]). Costume design was ultimately undertaken by Elizabeth Waller, a highly-regarded designer who had won numerous awards

**Connections:
Breathing easy**

▶ When Leela asks why the helium didn't change the Doctor's voice, he makes reference to his respiratory bypass system, which had saved his life

in *Pyramids of Mars* [1975 - see Volume 24].



for *Elizabeth R*. Make-up was handled by Ann Briggs and visual effects supervised by Richard Conway, both of whom had received their first credits on the series with *The Seeds of Doom* [1976 - see Volume 25].

To research the serial's look, Briant and Sharp travelled to Cornwall (and some of the locations scouted by Briant for *Colony in Space* [1971 - see Volume 17]) to study open-cast mining techniques, resulting in the sandminer being equipped with massive Archimedes screw mining devices. Travelling back to London by train, both men agreed on their dislike of the script, and decided to salvage it with very rich visuals. Wanting to move away from silver corridors, the pair decided that the sandminer crew would live in decadent luxury with each room decorated in a different historical style. Briant had recently visited a cousin who was a first officer in the Merchant Navy and had been impressed with how well the crew quarters on his vessel had been furnished. For the decor, Sharp suggested Art Deco - a style of bold, colourful geometric designs established in the Paris Exhibition of 1925. This in turn made Briant suggest that the robots should look pleasing to the human eye, and they too should be Art Deco. Waller's costumes, meanwhile, were based on small wooden and ivory Art Nouveau figures, after a popular turn-of-the-century style which used flowing natural motifs; other inspiration came from Egyptian and Roman sources, combined with the strange eye make-up that was becoming fashionable with women in some quarters in 1976 and now being extended into the future to men as well. Many of the sets were also influenced by the futurism of Fritz Lang's 1927 movie *Metropolis* and cinematic versions of Jules Verne's stories including 1954's *20,000 Leagues Under the Sea* and

1961's *Master of the World*. The Art Deco rooms of the 1930s Cunard liner, *Queen Mary*, also proved a source of inspiration.

The Art Deco-style robots were a collaboration between designer Sharp and costume Waller, who enjoyed working together. Waller's robot outfits consisted of a green linen under-suit with quilted arms and a lace-up front, elasticised trousers, a sleeveless zipped tabard with a high collar, slippers with a lurex sock covering, sprayed washing-up gloves and a hinged fibreglass numberplate.

Robot actors

Sharp modelled the ornate heads, which he then had modified by sculptress Rose Garrard; the two-part heads were cast in fibreglass, with the lower part of the moulded 'hair' being held in position by a hook and velcro strip. The actors wore make-up on their necks, this being their only source of ventilation. Nine robot costumes were made in total: five metallic-green Vocs, two deep-olive Dums, a dummy Voc and a Super-Voc. The robots' identifying numberplates could be changed between scenes to create the illusion of a far larger crew. In the first studio session, Mark Blackwell Baker played V21, V46 and V14; John Bleasdale was V16, V58 and V19; Mark Cooper was V6 and V32; Peter Langtry was D64, D39 and D33; Jeremy Ranchev (who replaced William Marsh) was V9, V4 and V28 and Richard Seager was V5, V8, V3 and V45. For the second studio, Baker was V19 and V49; Bleasdale was V16, V19 and V35; Cooper was V6, V32 and V77; Langtry was D33 and D88; Ranchev was V9, V17, V4 and Seager was V5 and V45. The camera scripts were prepared with a list of robots required for each scene at the top of the page.

Script rewrites began on Tuesday 28 September with work on Part Two to resolve a shortfall in material identified by production assistant Peter Grimwade. A new cliffhanger – with the sandminer's motive units over-loading, causing the machine to sink – was created around the murder of Zilda. Also amended at this point was the Doctor's release from the hopper by SV7 and the crew getting back to work on the control deck. In the crew room, the Doctor quotes Macbeth and makes reference to the sinking of the *SS Titanic* at the start of Part Three. Further rewrites were made between Tuesday 19 October and Wednesday 20 October, when Part One's TARDIS scenes, Part Two's storage bank sequence, and the scene where Zilda enters Uvanov's office were reworked. Sometime prior to rehearsals, Holmes also wrote the Part One dialogue between Chub and Borg about a robot masseur. ■

Connections: Commander Bill

► Chris Boucher named Uvanov after the similar-sounding Bill Uvarov, a character in Bob Shaw's short science-fiction story *The Cosmic Cocktail Party*, included in the 1973 collection *Tomorrow Lies in Ambush*.



Below:
Taren Capel's
robot killers.



COLOUR

'IN THIS ISOLATED ENVIRONMENT IT'S EASY FOR THE ROBOTS TO PICK OFF THEIR VICTIMS.'

Production

The filming requirements for *The Robots of Death* were minimal, centering on the model sequences featuring the Storm Mine Four sandminer, which Philip Hinchcliffe had discussed in detail with Richard Conway.

Stage 2 of the Television Film Studios at Ealing was booked from Monday 1 to Friday 5 November, with shooting on 16mm film taking place from Tuesday 2 November. The model of the sandminer incorporated the Archimedes screws, an illuminated bridge section and expeller jets. Also filmed were the TARDIS spinning through space, the TARDIS being taken away by grabs, and the model landscape with smoky sandstorm seen by the Doctor and Leela.

Monday 1 November also saw a positive piece about the series' effects and humour from Peter Fiddick in *The Guardian*, and the start of production on a new BBC2 documentary about *Doctor Who*.

Live-action sequences bridging Parts One and Two showing the Doctor trapped in the ore-filled hopper were filmed on the Wednesday from 9.30am to 5.30pm. Boucher had originally written these scenes for studio, but Briant scheduled them for film to enable them to be more easily controlled. The only artistes required were the show's star, Tom Baker, and an extra as Kerril's corpse. Cork chips were used for the refined ore which polluted the air with cork dust and proved particularly unpleasant for Tom Baker and Ken Sharp. Briant found Baker exciting to work with,

thinking that since *Revenge of the Cybermen* the actor had taken hold of the show, wanting to make the stories as exciting as possible. Baker particularly disliked the manner of the Doctor's escape from the hopper: as scripted, the Doctor cheats death by using a breathing pipe, prior to being released by SV7; in a typically forthright manner, Baker suggested that the Doctor should instead loop his scarf over some overhead struts, pull himself up, then swing and kick open the door. At this point in a now-heated debate Briant introduced Baker to a newcomer who was present to witness the shoot - Graham Williams, the series' new producer, who had just started trailing the outgoing Hinchcliffe. Taken aback by this sudden introduction to his new boss, Baker fell silent and followed the script.

By now, it had been decided to break *Doctor Who* mid-series. The original intention had been to broadcast *The Face of Evil* from Saturday 27 November, directly after *The Deadly Assassin* [1976 - see page 6]. By the time the Drama Early Warning Synopsis for *The Robots of Death* was issued on Monday 8 November, *The Face of Evil* was scheduled to start on New Year's Day 1977, pushing the series back by four weeks.

Rehearsals at Room 203 of the BBC's Acton premises ran from Thursday 11 to Sunday 21 November. Briant particularly enjoyed working with Leela actress Louise Jameson, who was trying very hard to make her character real and believable; Jameson had been contracted to appear

**Connections:
I can feel it**

▶ Dismissing Leela's premonition of disaster, the Doctor quotes, "By the pricking of my thumbs, something wicked this way comes," a line from Shakespeare's *Macbeth*.



in 14 episodes on Thursday 9 September. The role of Uvanov (a name derived by Boucher from that of famous science-fiction author Isaac Asimov and also the character Bill Uvarov in Bob Shaw's 1970 short story *The Cosmic Cocktail Party*) was initially offered to Ronald Lacey on Monday 11 October. However, casting

against type, Briant eventually chose Russell Hunter, a small Scots actor who grew a beard for the part to emphasise his seniority over the rest of the sandminer crew. Briant had worked with Hunter on the drama *Way to Go Man!*. Envisaging the crew as rather bland figures rather than the decadent characters which Briant had in mind, Hinchcliffe had initial misgivings about Hunter's casting, mainly because the actor was best known for playing a weak-willed criminal in *Callan*. Hunter's young children, Charlotte and Adam, came to the studio and were looked after by Tom Baker who – although he disliked the script – enjoyed working with Hunter.

Below:
A model of the sandminer.



Over the subsequent Christmas period, Baker stood in for Hunter on his annual visit to a children's hospital in Glasgow when Hunter was committed to the panto *Cinderella* in Manchester.

As Poul, Briant cast David Collings whom he had used in *Revenge of the Cybermen* as Vorus; Collings became good friends with Jameson. Both Rob Edwards and Pamela Salem, playing Chub and Toos, had been 'voices of Xoanon' in *The Face of Evil*. Salem, who got on very well with Baker, had been interviewed for the role of Leela on Tuesday 10 August, and later – thanks to Salem's enthusiastic publicist – *The Sun* erroneously announced that Toos would be another regular companion. Brian McDermott – with whom Briant had worked on *Dixon of Dock Green* – was originally contracted as Borg on Thursday 21 October, but this was cancelled on Wednesday 27 October when the actor was no longer available. Borg was ultimately played by Brian Croucher who had appeared in the 1973 ATV children's serial *The Jensen Code* on which Hinchcliffe had been script editor; Croucher would go on to play recurring roles in both *Blake's 7* and *EastEnders*.

South African-born David Bailie was cast as Dask after Briant spotted him in *The Lonely Man's Letters*, a 1975 edition of *Play for Today*. D84 was played by Gregory de Polnay, a regular on *Dixon of Dock Green* whom Briant had directed in *Angels*. Briant also decided to make the sandminer crew multi-racial, casting non-Caucasian actors Karachi-born Tariq Yunus (later prominent in *Tandoori Nights*) and Tania Rogers (whom Briant had directed in *Dixon of Dock Green*) as Cass and Zilda. Miles Fothergill, cast as SV7, was an old friend of Briant's. To get any corpsing out of the actors' systems, one of the last run-throughs saw Briant challenging the cast to make him

laugh the most with their performance... with Collings emerging victorious. At the end of the rehearsal period, on Sunday 21 November, Tom Baker announced that he had declined the offer to become rector of St Andrew's University, the first choice being Basil Brush.

Missing scarf

Although initial plans had been made to record on each studio day, Briant opted to use his recording sessions as he had done since *Death to the Daleks* [1974 – see Volume 21], with the first day devoted purely to camera rehearsals. The first studio block spanned Monday 22 and Tuesday 23 November in TC8, with recording between 2.30pm and 5.30pm, and then 7.30pm to 10.00pm on the second day; Briant aimed to record all of Parts One and Two apart from the scenes in the dust scoop and ore separation section and some of the more complex scenes for the control deck. All the scenes in the crew room and the Commander's office for Part Three would also be recorded. This studio session was attended by Shirley Davenport of the *Glasgow Herald* who interviewed Jameson and Hinchcliffe about the new character of Leela.

The first scene recorded was Part One's TARDIS scene; this saw the last use of the wooden-panelled control room introduced in *The Masque of Mandragora* [1976 – see Volume 25]. Instead of her Sevateem crossbow – as per the scripted directions – Leela cradled one of the Tesh disruptor guns from *The Face of Evil* to match in with the final scene of the previous serial, while the Doctor's grey coat and red jacket from the 1975/6 series could be seen in the background. Colour Separation Overlay (CSO) was used to show the inside of the metal scoop on the scanner, and the



Doctor's comment about the "rational mind" was an on-the-spot addition.

Above:
Leela finds a metal mate.

Recording continued on Part One, with scenes on the same set often being grouped together; unfortunately, Baker was not wearing the Doctor's scarf during a scene set in Uvanov's office, causing a continuity error. The large two-level control deck set had a blue CSO screen onto which could be dropped the film of the model landscape or text or graphics generated on an anchor machine, which could also be superimposed over film. For the corridor scenes, the ends of the corridors were often CSO drapes, into which were keyed a model of the corridor, giving the impression that the set was deeper than it actually was. When the robots were reprogrammed, ovals of blue CSO material were placed over the mask eyes, and a red electronic sparkle effect was inlayed. Various cutaway shots were recorded with a

Connections: See no evil

▶ When Uvanov downplays their predicament on the sandminer, the Doctor compares him to the eighteenth-century French queen Marie Antoinette who, in 1789, chose to ignore the possibility of a revolution and was later guillotined in 1793.



**Connections:
Ambitious plans**

► The Doctor predicts that Dask has plans to spread his robot revolution beyond the sandmine, saying, "Today the mine, tomorrow the world," a deliberate mis-quote of Hitler who in 1939 is alleged to have said, "Today Poland, tomorrow the world."



hand-held camera showing both the killer robots advancing and the robot's view of their victims; these shots were passed through a colour synthesiser, originally built by Ian Chisholm for use on *Top of the Pops*, onto a monitor screen, and then re-recorded off the screen by another camera. Due to lack of budget, the corpse markers were simply bicycle reflectors.

Part Two was recorded largely in sequence, with Baker again complaining loudly about the script in the scene where the Doctor and Leela are imprisoned in the storage bay, and again being silenced by the presence of Williams. Unfortunately, a crewman could be seen reflected in a mirror as Zilda entered Uvanov's cabin during Part Two. The camera was tilted to simulate the mine almost toppling over. For the crew room scenes in Part Three, the red contact lenses worn by Jameson to make her blue eyes brown meant that she almost threw her knife at the cameraman; subsequently a blunted knife was substituted for use in production. Cutaway shots were used to show a dummy blade inserted into Richard Seager's V5 costume, along with a whip-pan to suggest the blade in motion.

Robot voices

With a smaller cast, rehearsals for the second studio recording session ran from Wednesday 24 November to Saturday 4 December. On the first day, Baker went to the press to announce problems with the proposed movie *Doctor Who Meets Scratchman*. Also on this day, a recording session was held

to record the robot voices for Parts One and Two. A second session, to record the robot voices for Parts Three and Four took place on Friday 3 December. The serial concluded with a three-day studio session, this time in TC1; Briant again had a day of camera rehearsals on Sunday 5 December but encountered various problems from the outset. By early afternoon, only one and a half sets had been erected for lighting, and several had been very badly damaged and needed to be repaired during the course of the studio recording; the knock-on effect was that 70 minutes' rehearsal time was lost. Problems with the sets continued over the next two days, both of which had afternoon and evening recordings. Although recording on Monday 6 began at 2.30pm, the scenic painters were still at work two hours later. 'The noise of scenic operations was louder than the artists,' read the lighting supervisor's report. 'I was surprised that the director was prepared to work under these conditions.'

Recording began with Part Two's final control deck scene and continued with various scenes for Part Three, often

Right: Uvanov is suspicious of the 'stowaways'.



grouped by set and with point-of-view cutaway shots recorded at the ends of scenes. Cutaway shots of Dask cutting the Zeta links were done, and make-up was applied to Salem's left wrist for Toos' injury. One of the deactivated robots in the storage bay was V35, despite dialogue in Part Four which suggested that V35 was one of the searching robots. CSO, anchor text, the colour synthesiser and reframe monitor were again used for the scene in which Capel re-programmes SV7. A dummy dressed as V6 appeared in the sequence where the hooded Capel rewires its command channel; an artiste beneath the table moved the dummy's hands. The laserson probes used the same red 'sparkle' CSO effect as the reprogrammed robots' eyes.

Lighting problems

Baker and de Polnay got on well together, and devised a joke about D84 repeating "I heard a cry" while in the corridor with the Doctor; they also added the explanation of why D84 cannot use the communicator in the workshop. De Polnay hoped that D84 might even be reprieved to become a new companion. Make-up was applied to Hunter's right temple from the end of Part Three to show Uvanov's injuries. In the scene where Uvanov attacks V4 with a laserson probe, the prop's needle retracted into itself and, during a taping break, a shortened probe prop was attached to the robot mask. A special rotating lens which created multiple images was used to show V4's point of view after Uvanov's attack on it. For the scenes showing V6's hand trapped in the door of Toos' cabin (a redress of the Commander's office from the first block), actor Mark Cooper's Voc costume was fitted with a false arm stump.



There was some confusion towards the end of the evening when it was discovered that David Bailie, who played Dask, had been released early and had left – although one of his scenes had been left unrecorded. Briant had planned to record the scheduled scenes through to the end of those in Toos' cabin in the afternoon and complete recording with the two storage bank scenes for Part Four at the end of the evening. As it turned out, the team barely got started on the control deck scenes for Part Four by the end of the day. By the time recording ended at 10.00pm, 52 camera shots remained to be recorded.

Tuesday 7 was a hectic day in order to catch up with time lost the previous day. Recording was scheduled from 2.30pm to 5.30pm and then 7.30pm to 10pm, but further lighting problems cost Briant another half-hour. Most of the day was devoted to Part Four which was largely taped in set order, completing the corridor

Above:
It all gets too much for Toos!

**Connections:
We're sunk!**

► As the mine begins to sink, the Doctor reminds Dask that "this isn't the *Titanic*", a reference to the doomed steamship which sank on 15 April 1912 after striking an iceberg. The Doctor's meaning being that, unlike the *Titanic*, there is still hope for the sandminer.



scenes at the start of the instalment, then moving to the control deck and the corridor outside, then the remaining corridor scenes, the storage bank and finally the workshop. During recording, Baker changed the description of robophobia from "Grimwol's Syndrome" to "Grimwade's Syndrome", after Peter Grimwade. "That was one of those jokes that happen in rehearsal. It was Tom Baker's idea. One

morning he couldn't recall the scripted name... and it sort of stuck," recalled Grimwade in the fanzine *Opera of Doom*.

For this recording, Bailie wore ornate face make-up as Dask/Capel revealed his

Below:
Taren Capel
programmes
his 'brother'.



true nature, and also wore a quilted outfit over his normal costume. V5's explosive entry onto the deck was done in several stages, first with a black-lit panel and then with a video effect added; the explosion was done as a cutaway shot, after which Seager had donned a burnt costume to stagger through and collapse. As the helium took effect, cast members' voices were modulated. Dummies of D84 and V6 were rigged to have their heads explode in shots which were edited in slow motion.

Various other CSO sequences were taped next. Part One's dust scoop scenes were done first, with the TARDIS materialising via the normal roll-back-and-mix technique and the model film of the desert CSOed behind the shutters. Next came inserts for Part One of the control deck, including placing the set into close-ups of the sandminer coning tower on model shots using CSO and a caption slide; also recorded was the shot of V32 moving the model TARDIS with the film played back on a monochrome monitor. Finally came all the scenes in the ore separation and hopper section which required numerous CSO shots to blend the hoppers in with the model of the mine interior, and also for when the Doctor sees a hopper being filled in Part One - an image of a small glass tube being filled with grain inlayed into the door. Recording over-ran by 40 minutes due to the set and lighting problems and was completed at 10.40pm. ■

PRODUCTION

Tue 2 Nov 76 Ealing Film Studios Stage 2
(Model filming)

Wed 3 Nov 76 Ealing Film Studios Stage 2 (Silo)

Thu 4 Nov 76 Ealing Film Studios Stage 2
(Model filming)

Fri 5 Nov 76 Ealing Film Studios Stage 2

(Model filming standby)

Tue 23 Nov 76 Television Centre: Studio 8 (TARDIS; Crew Room; Control Deck for Parts One and Two; Storage Bay/Corridor; Commander's Office)

Mon 6 Dec 76 Television Centre: Studio 1 (Control Deck for Parts Two and Three; Storage Bank for Part Three; Workshop for

Part Three; Toos' Cabin for Parts Three and Four; Corridor for Part Three)

Tue 7 Dec 76 Television Centre: Studio 1 (Workroom for Parts Three and Four; Corridor; Control Deck for Parts Four and One; Storage Bank for Part Four; Workshop for Part Four; Dust Scoop; Ore Separation Sector; Int/Ext Storage Hopper)

Post-production

Post-production on *The Robots of Death* was scheduled to run from Saturday 11 to Friday 24 December, although on Monday 20, Hinchcliffe had to extend Briant's contract for another three weeks 'due to circumstance beyond my control (namely planning problems)'.

Regular composer Dudley Simpson had been contracted to provide music for the serial on Thursday 19 August 1976. Originally booked to be recorded at Lime Grove Monday 10 and Monday 17 January 1977, the dates were put back by a week. The score was performed by six musicians, who recorded almost 17 minutes material for Parts One and Two from 2.30pm to 5.30pm on Monday 17 January 1977 and about 18 minutes for Parts Three and Four the following Monday. For the opening crew room scene in Part One, a piece of music from a commercially available LP was used as background. This was *None But the Weary Heart*, the last of six romances composed in late 1869 by Russian composer Pyotr Ilyich Tchaikovsky as Op 6, *Shest romansov: Net, tol'ko tot, kto znal*. This electronic version had been realised by Brian Hodgson and Dudley Simpson under the name 'Electrophon' and released in 1973 on *In a Covent Garden* by Polydor (2383 210). Also cleared for use from the same album was a recording of *The Girl with the Flaxen Hair* (originally *La fille aux cheveux de lin*) composed in 1909/10 by French impressionist Claude Debussy.

The special sounds for the serial were created by Dick Mills of the BBC Radiophonic Workshop from January

1977, with the noise of the mine itself being that of a jet engine combined with additional mechanical grindings.

The episodes were dubbed shortly before transmission, on Saturday 22, Thursday 27 and Saturday 29 January and Thursday 3 February. Second edits of the first two episodes were broadcast and first edits of the final two. Unusually, Briant opted to fade in the closing credits over the action on all instalments except for Part Two, and the final shot of Part Two was not used in the reprise of Part Three.

Originally, the robot voices were to be specially modulated to go up and down in pitch, but the special piece of equipment developed for this purpose prior to the dubbing broke down, and its designer was on leave; the robot voices were thus post-synched in monotone. The sounds of the mine were based on those of a jet engine.

This was Michael E Briant's final *Doctor Who* serial; although offered a chance to work on a story for the 1977/8 season by Graham Williams, he was already committed to a major BBC1 dramatisation of *Treasure Island*. ■

Below:
Robot of death.



Publicity

Right:
Toos wonders
if her hat is
too much.



- ▶ *Pamela is next to join the Doctor* announced Chris Kenworthy of *The Sun* on Wednesday 10 November in which it was explained that Pamela Salem who plays 'Toos, the girl pilot of a spaceship' was the 'second girl to be recruited' to the series following the recent announcement of Louise Jameson.
- ▶ In the lead-up to broadcast, it was hoped that Jameson would appear on *Multi-Coloured Multi-Coloured Swap Shop* on Saturday 29 January, a few hours before Part One went out; unfortunately Jameson was ill with glandular fever and her appearance was deferred. Baker, however, was interviewed live by Sue MacGregor for BBC Radio 4's *Woman's Hour*, and during the broadcast on Wednesday 26 he discussed 'clean up TV' campaigner Mary Whitehouse's recent attacks on the programmes.
- ▶ On the day of the serial's debut, the *Daily Mirror* ran the piece *Run-In With the Robots* to promote the appearance of Pamela Salem as Toos. "I wear a couple of lovely space outfits - and some really futuristic make-up," commented the actress, who would miss the first three episodes because she was appearing on stage in Watford in *Hay Fever*.
- ▶ On Monday 31 January, Martin Wainwright's set visit to the next serial was published in the *Evening*

Standard with comments about the Daleks from Tom Baker ("dreary, blundering things"), Bob Holmes ("aren't great conversationalists") and Graham Williams (who felt they should be rationed). For their 60% adult audience, Holmes indicated that they often reworked old dramatic ideas: "Everything has become so realistic nowadays. The cowboy films, *The Sweeney* and so on... all you need is a strong, original idea. It doesn't have to be *your own* strong, original idea."

- ▶ However, the main press item during broadcast was not terribly positive; on Friday 11 February, Jean Rook attacked the series in the *Daily Express* in a piece entitled *Who do you think you are, scaring my innocent child?*. After her six-year-old son had said he did not want to watch the show, Rook had decided that the series was too frightening for children - and her criticisms were dealt with in an interview with Robert Holmes and Graham Williams at Acton.
- ▶ Jameson finally spoke to *Multi-Coloured Swap Shop* host Noel Edmonds and its viewers on Saturday 12 February, explaining how her current contract lasted to Friday 23 December and how later in the year she hoped to appear in Sylvia Plath's play *Three Women*.

Broadcast

▶ Scheduled against ITV shows such as *New Faces* (Granada), *Celebrity Squares* (ATV) and *Larry Grayson* (LWT), *The Robots of Death* was a major ratings success. With generally a million more viewers than *The Face of Evil* and the equivalent time the previous year, every episode was in the top 20 shows of the week and Part Three was the highest rated first-run broadcast of the 1976/7 series. Audience appreciation for the first episode was also very strong.

▶ 'I found it disconcerting that the robots had identical model faces, all bearing a strong resemblance to the amiable [broadcaster] Raymond Baxter,' wrote the television critic of *The Daily Telegraph* on Monday 31 January, while their equivalent in the *Daily Mail* noted of *Doctor Who*, 'You can't take it seriously, yet of late the series has been offering good sci-fi... [Kenneth Sharp and Michael E Briant] giving the theme some convincing alien-intelligence touches.'

▶ The serial received a positive review from Hazel Holt in *Television Today* on Thursday 3 February, in which she said, 'This new series has considerably more style than the last one with a script subtly reminiscent of *I, Claudius*, *Ellery Queen*, and *Tomorrow's World*. My compliments, Mr Boucher, on your script. They need men like you on Mars.' The review also referred to Russell Hunter's Uvanov as 'a celestial Steptoe in a Tiffany lampshade hat'.

When *The Sun* ran the piece *Leela Causes a Stir* on Thursday 24 February, the tabloid journalist commented: 'I'm sure I detect the stirrings of something sexual... but this being a children's show, there won't be any hanky-panky, I presume.'

▶ The serial was broadcast again the following year in two compilation episodes spanning New Year 1977/8; the *Radio Times* publicised the first episode with a photograph of a robot, and this broadcast also rated very well, higher than the first-run episodes of the 1977/8 series.

▶ *The Robots of Death* was sold overseas by BBC Enterprises with purchasers including broadcasters in Costa Rica, Brunei, Gibraltar, Brazil, Chile, Guatemala, Venezuela, New Zealand,

Below:
The Doctor admires Uvanov's snazzy outfit.



Right:
Robot wars!

the United States (where Time Life added new narration by Howard Da Silva) and Canada. For its broadcast in Australia in 1978, cuts were made to Parts Three and Four to reduce the robot chants of “kill” and to reduce V6 throttling Toos to a minimum. In the 1980s, a TV movie compilation of 89 minutes was syndicated in North America.

▶ *The Robots of Death* was screened on Super Channel in August 1988 and as a two-part compilation in July 1989. UK Gold aired it episodically and as a compilation from January 1994 and it appeared on BBC Prime in August 1998. The serial was also selected to represent the Fourth Doctor’s era as part of the *Doctor Who at 50* season staged at the BFI Southbank cinema; screened on Saturday 20 April 2013, this was accompanied by a panel discussion featuring Tom Baker, Louise Jameson and Philip Hinchcliffe. Subsequently, it was broadcast on the Horror Channel from June 2014.

▶ In 2012, a stage version of *The Robots of Death* was presented by arrangement with Chris Boucher at the Greater



Manchester Fringe Festival. Adapted by Alan Stevens, the characters of the Doctor and Leela were omitted and replaced by two security agents: Kaston Iago (played by Paul Darrow at some performances) and Blayes. Along with the original sequel *Storm Mine*, the play was staged at the FAB Café on Sunday 1 July with subsequent performances from Sunday 22 to Tuesday 24 July.

ORIGINAL TRANSMISSION

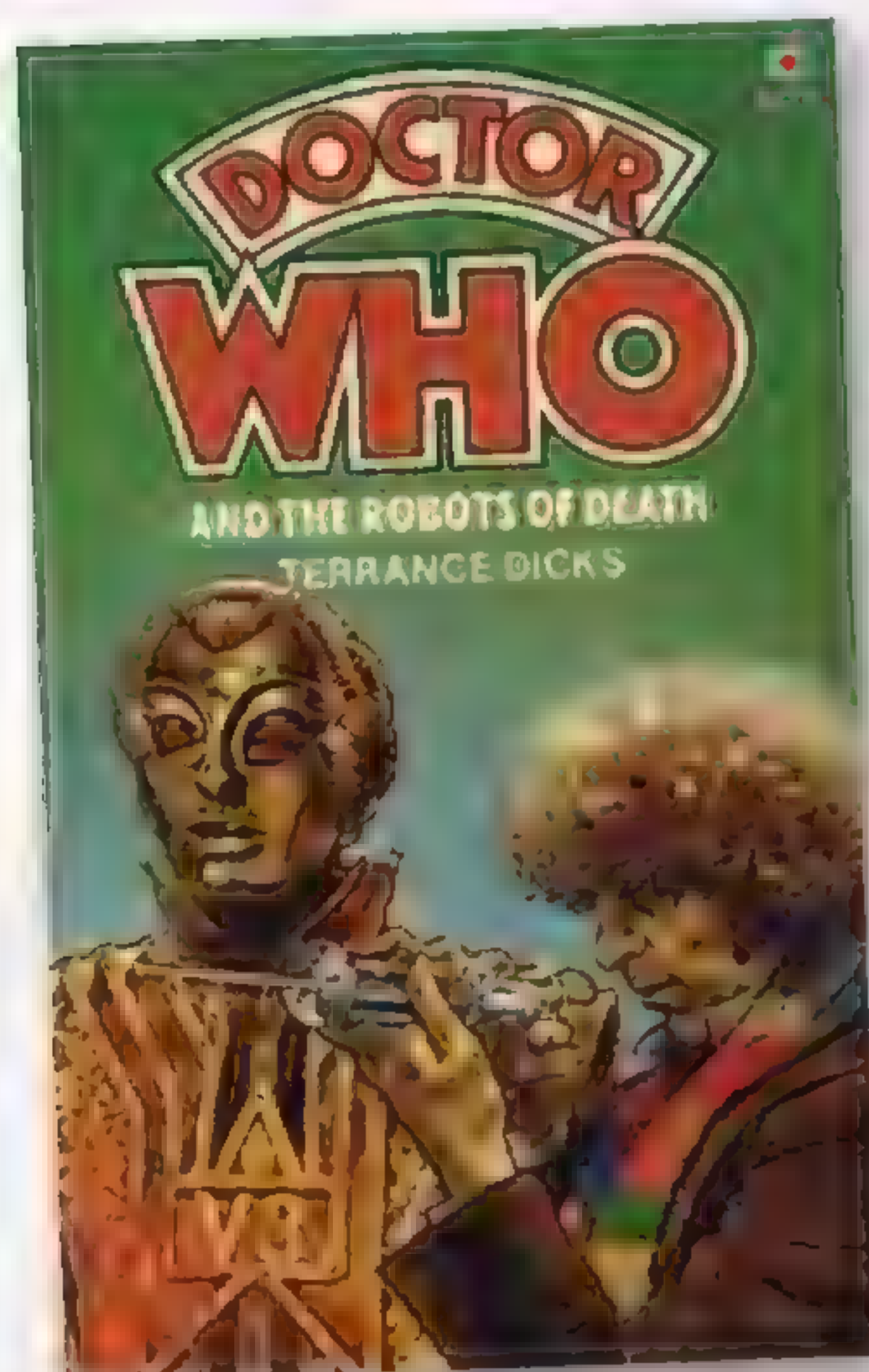
EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
Part One	Saturday 29 January 1977	6.20pm-6.45pm	BBC1	24'06"	12.8M (14th)	62
Part Two	Saturday 5 February 1977	6.20pm-6.45pm	BBC1	24'15"	12.4M (17th)	-
Part Three	Saturday 12 February 1977	6.20pm-6.45pm	BBC1	23'51"	13.1M (15th)	-
Part Four	Saturday 19 February 1977	6.20pm-6.45pm	BBC1	23'42"	12.6M (18th)	57

REPEAT TRANSMISSION

Part One	Saturday 31 December 1977	6.25pm-7.15pm	BBC1	46'01"	10.0M (29th)	-
Part Two	Sunday 1 January 1978	4.45pm-5.30pm	BBC1	45'24"	7.0M (80th)	-

Merchandise

Doctor Who and the Robots of Death was novelised by Terrance Dicks (in which, mistakenly, Cass appears in a scene following his murder) and published by Target/WH Allen in May 1979, costing 70p. The cover was by John Geary. The novel was subsequently republished by Target in February 1994 as Book No 53 in the series,



with new cover art by Alister Pearson. Boucher wrote *Doctor Who: Corpse Marker*, a sequel to *The Robots of Death*, for BBC Books; published in November 1999, it featured Uvanov, Toos and Poul back in Kaldor City.

An audio drama entitled *Kaldor City: Occam's Razor* by Alan Stevens and Jim Smith was

produced by Magic Bullet in January 2001. The story was the first in a series of audio dramas featuring characters from *The Robots of Death* and starred several of the actors who had appeared in the original TV serial.

The 'mine' sound effect was included on the May 1978 LP and cassette *Doctor Who Sound Effects*.

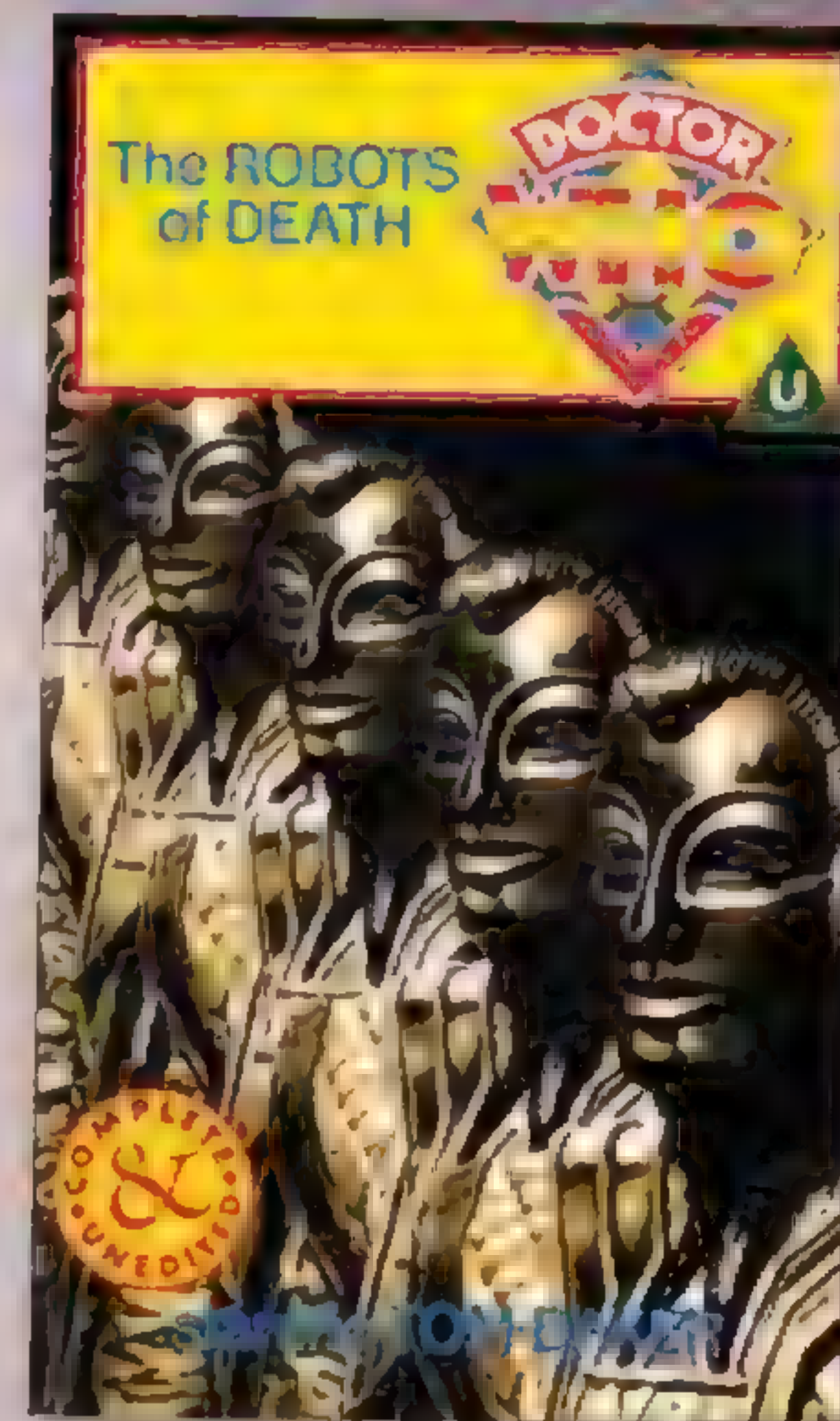
The Robots of Death was released as a compilation version on VHS in April 1986, then later reissued in February 1988. An episodic version of the story was released on video by the BBC in February 1995.

The BBC DVD of *The Robots of Death* was released in November 2000. Extras included:

- ▶ **Writer's commentary** on the recording of the episode
- ▶ **10 minutes of shots and footage test runs** on the models used in the story
- ▶ **Image stills gallery**
- ▶ **Production notes**
- ▶ **Production team's floor plan**

In 2006, *The Sun* gave away a set of six *Doctor Who* DVDs with free tokens from the newspaper. Each DVD contained a single episode featuring different Doctors, one of which was *The Robots of Death* Part One featuring Tom Baker. The story was also included on the *Doctor Who – DVD Files* (GE Fabbri) in January 2011. *The Robots of Death* was later part of a five-disc DVD box set *Revisitations 3*, from 2|entertain in February 2012. It contained many special features including:

- ▶ **Commentary** – with actors Tom Baker (the Doctor), Louise Jameson (Leela) and Pamela Salem (Toos), and director Michael E Briant
- ▶ **The Sandmine Murders** – cast and crew look back at the making of the story
- ▶ **Robophobia** – Toby Hadoke takes a humorous look at the history of robots
- ▶ **Studio Sound** – example of a studio scene before the robot voice effects were added
- ▶ **Model Shots** – black and white time-coded recording of the original model insert film
- ▶ **Studio Floor Plan** – interactive view of the studio layout via the original floor plan drawings



Above: Original edited and re-released unedited versions of the story on video.

Left: The novelisation of the story with a cover by John Geary.

THE ROBOTS OF DEATH ▶ STORY 90

Left:
The re-issued special edition DVD.

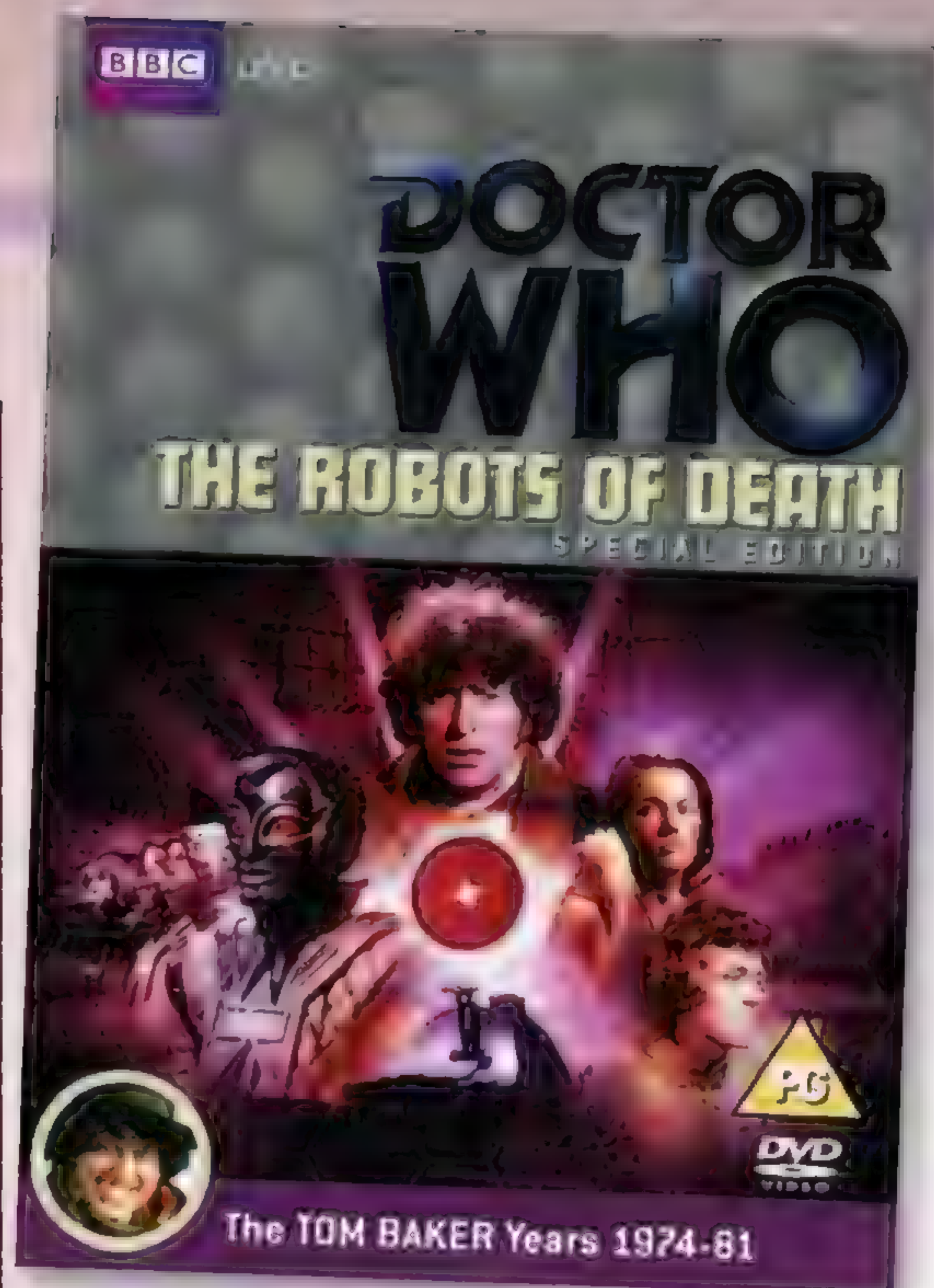
- ▶ **Continuity** – off-air continuity for the first episode's original transmission plus mute continuity slide
- ▶ **Radio Times listings** in Abode PDF format
- ▶ **Programme subtitles**
- ▶ **Production information subtitles**
- ▶ **Photo gallery**
- ▶ **Coming soon trailer**

A limited edition of 1,000 copies of an 8x10 art print of Louise Jameson in *The Robots of Death* was issued by the Stamp Centre in May 2002. The copies were signed by the actress.

Robots

A 'villains' bust set from Fine Art Castings was created in January 1986. It featured a Mining Robot from *The Robots of Death* along with the Celestial Toymaker, an Ice Warrior and the Master. There were 2,000 sets worldwide.

Left:
The Character Options robot action figures.



Each set came with a certificate of authenticity and a display stand. A series of Harlequin Miniatures were produced in 1998/9, including Leela, a Robot of Death and an 'attacking' Robot of Death. An action figure of a Voc Robot was produced in 2001 by Alector. Various other action figures were produced by Character Options: in 2008, a D84 Robot was manufactured (with an anti-robot transmitter; stickers for his nameplate were supplied separately). A SV7 Robot was also produced. A Fourth Doctor Set of figurines went on sale in July 2009 including a Voc Robot. A Voc Robot (with glowing eyes) was manufactured in 2010. A model of D84 was part of Eaglemoss' *Doctor Who* figurine collection in January 2015. A figurine of the D84 Robot (with robot communicator device) was part of the Fourth Doctor collector box set in July 2015, exclusive to B&M Stores.

A 'Robot of Death' mug was released by Half Moon Bay in July 2011.

In July 2011, Big Finish Productions released the audio drama *Robophobia* by Nicholas Briggs, in which the Seventh Doctor once again encounters the Voc robots. ■

Cast and credits

CAST

Tom Baker..... Doctor Who
with
Louise Jameson..... Leela
Russell Hunter..... Uvanov
Pamela Salem..... Toos
David Bailie..... Dask
David Collings..... Poul
Brian Croucher..... Borg [1-2]
Tania Rogers..... Zilda [1-2, uncredited on 3]
Tariq Yunus..... Cass [1-2]
Rob Edwards..... Chub [1]
Gregory de Polnay..... D84
Miles Fothergill..... SV7
Mark Blackwell Baker, John Bleasdale, Mark Cooper, Peter Langtry, Jeremy Ranchev, Richard Seager..... Robots

UNCREDITED

Peter Sax..... Kerril (corpse)

CREDITS

Written by Chris Boucher
Incidental Music by Dudley Simpson
Title Music by Ron Grainer and the BBC Radiophonic Workshop
Title Sequence by Bernard Lodge
Production Assistant: Peter Grimwade
Production Unit Manager: Chris D'Oyly-John
Lighting: Duncan Brown
Sound: Tony Millier
Film Cameraman: Peter Chapman [1-2]
Visual Effects Designer: Richard Conway
Special Sound: Dick Mills
Costume Designer: Elizabeth Waller
Make-Up Artist: Ann Briggs
Script Editor: Robert Holmes
Designer: Kenneth Sharp
Producer: Philip Hinchcliffe
Directed by Michael E Briant
BBC © 1977



Left: Things are about to go horribly wrong on Sand Mine 4.

Profile

RUSSELL HUNTER

Uvanov

The Scottish actor was born Russell Ellis on 18 February 1925 into a poverty-stricken, Glasgow working-class background. His mother cleaned floors, and during the Great Depression of the 1930s his shipyard worker father was often unemployed. Russell was largely raised in Lanarkshire by his maternal grandparents, until returning to live with his parents at 12.

Taking an apprenticeship on the Clydebank shipyards, he also pursued an interest in amateur dramatics. He became a professional actor in 1946 and was involved with Perth Rep and Glasgow's Citizens Theatre. Allied to the left-leaning Unity Theatre group, he appeared in their production of *The Plough and the Stars* in 1947 as part of the very first Edinburgh Fringe Festival.

Below:
Hunter (right)
in *Deacon
Brodie* in 1997.



Hunter married actress Marjorie Thomson in 1949 and they would have two daughters. Thomson appeared alongside Hunter in his first film roles *Lilli Marlene* (1950) and *The Gorbals Story* (1950).

His TV debut came in April 1952 in Francis Durbridge's serial *The Broken Horseshoe* and shortly afterwards he was a sailor in *Kidnapped* (1952).

Joining the RSC in 1961, he played at Stratford in *Hamlet*, *Richard III* and *Romeo and Juliet*, sharing stages with John Gielgud and Dame Edith Evans and newcomers Vanessa Redgrave and Judi Dench. A staging of *The Cherry Orchard* at the RSC's Aldwych Theatre, London was broadcast by the BBC in 1962 and *As You Like It* similarly aired in 1963.

Hunter was with Bristol Old Vic from late 1962 for several years, appearing in *Love Labour's Lost*, *Henry V*, *Charley's Aunt* and *The Two Gentlemen of Verona*.

In 1965 he helped launch Tom Fleming's new rep company at the Royal Lyceum Theatre, Edinburgh and starred in opening production *Servant O' Twa Maisters*.

Playing Bottom in an open-air production of *A Midsummer Night's Dream* in Regent's Park in summer 1966, he struck up a romance with Caroline Blakiston, playing Helena. His marriage dissolved and Blakiston became his second wife in 1970, resulting in two children. The marriage lasted until 1979.

By the mid-60s Hunter was regularly on television, with parts in *Dr Finlay's Casebook* (1965), *The Vital Spark* (1966) and *Redcap* (1966) but it was *Callan*, a downbeat espionage series, which made him a household name. Launched with *Armchair Theatre* episode *A Magnum for Schneider* in 1967, a series immediately followed, running until 1972. Edward Woodward was the existential hitman of the title, while Hunter played Lonely,



his malodorous underworld informer. With his haunted, hungry face, Hunter brought pathos to the role amid the two loner characters' mutual reliance. A movie followed in 1974 as well as one-off TV revival episode *Wet Job* (1981).

During his *Callan* period, Hunter also appeared in a *Mystery and Imagination* version of *Sweeney Todd* (1970) and in children's fantasy adventure *Ace of Wands* (1971) as wizard Mr Stabs. He reprised Stabs in a pilot *Dutch Schlitz's Shoes* shown within kids' spooky anthology *Shadows* (1975). He also made appearances in the Hammer movie *Taste the Blood of Dracula* (1970) and a big screen *Up Pompeii* (1971).

After *Callan* ended, Hunter returned to the stage for *Jock*, a work about the history of Scotland, with segments filmed for BBC2 arts programme *Full House* (1973). He also showed his lighter side guesting in a 1973 special for Scots singer Moira Anderson.

As well as many appearances in TV dramas, Hunter also made use of his comic

talents; he was a regular in *Rule Britannia!* (1975) and played shop steward Harry in factory sitcom *The Gaffer* (1981-3). He appeared in the pilot episode *Rab C Nesbitt's Seasonal Greet* (1989), and made several cameos in the full series that followed.

Later stage appearances included *Ane Satyre of the Three Estaitis* (1986), *The Big Picnic* (1994), *The Caucasian Chalk Circle* (1995) and *Krapp's Last Tape* (2000). Despite ailing health he appeared in *Twelve Angry Men* (2003) at the Edinburgh Fringe.

He married third wife Una McLean in the 1991, falling for each other while in panto *Babes in the Wood* in 1989.

Hunter reprised the role of Uvanov in a number of *Kaldor City* audio dramas, produced by Alan Stevens between 2002 and 2003.

In later life Hunter suffered a heart attack, then was diagnosed with leukaemia, but finally died of lung cancer on 26 February 2004, aged 79, in Edinburgh's Western General Hospital. 📺

Above:

Hunter, as Uvanov, grapples with a metal murderer in *The Robots of Death*.



THE TALONS OF WENG-CHIANG

▶ STORY 91

In Victorian London, young women are disappearing and something monstrous lurks in the sewers. The Doctor and Leela join forces with pathologist Professor Litefoot and theatre impresario Henry Gordon Jago to foil the schemes of an ancient Chinese god.



Introduction

As a 'wanderer in the fourth dimension' there is perhaps no reason why the Doctor's travels should favour any particular century more than another. But as the series developed he did tend to gravitate towards certain times. The Second Doctor would often end up in the near future, giving us glimpses of what the production team thought the twenty-first century might be like. The Third Doctor was exiled to Earth, and spent much of his time close to the present day. *The Talons of Weng-Chiang* establishes both the nineteenth and fifty-first centuries as significant periods for *Doctor Who*.

Right:

Time agent Captain Jack Harkness in *The Empty Child*.




The nineteenth-century setting is chiefly for atmosphere. The adventure plays out on the foggy, gaslit streets of London. Sherlock Holmes, the Phantom of the Opera and Jack the Ripper are all blended together to form a melodramatic masterpiece. Likewise, decades later, both *The Unquiet Dead* [2005 – see Volume 48] and *The Next Doctor* [2008 – see Volume 60] visit the nineteenth century to evoke a Dickensian Christmas. The Eleventh Doctor eventually befriends a gang based in the latter years of the century.

Along with these allies, Victorian London reappears in the Twelfth Doctor's first story *Deep Breath* [2014 – see Volume 76]. But like *The Talons of Weng-Chiang*, it features a villain that originated in the fifty-first century.

Talons' antagonist, Magnus Greel, feared that the Doctor was a time agent who'd followed him back in time. When we meet Captain Jack in *The Empty Child/The Doctor Dances* [2005 – see Volume 50] we discover he used to be a time agent; when the Doctor first meets River Song he's landed in the fifty-first century. It would seem that much of the backdrop to the Eleventh Doctor stories – the Silence, the Church of the Papal Mainframe – is based in the fifty-first century. Perhaps this is owing to the fact that, according to *The Invisible Enemy* [1977 – see Volume 27], 5000 AD was the year of the great breakout – when humanity began to spread throughout the galaxy.

The Talons of Weng-Chiang is often cited as one of the series' best stories, but it was also influential in fixing two intriguing periods of Earth history into the fabric of *Doctor Who*. ■



'SHERLOCK HOLMES, THE PHANTOM OF THE OPERA AND JACK THE RIPPER ARE ALL BLENDED TOGETHER TO FORM A MELODRAMATIC MASTERPIECE.'

PART ONE

Li H'sen Chang finishes his ventriloquism and magic act at the Palace Theatre to congratulations from the manager, Henry Gordon Jago. [1] A cabbie, Buller, pushes his way backstage to accuse Chang of kidnapping his wife, Emma.

Chang invites Buller into his dressing room and denies having seen Emma. After Buller has gone, Chang looks to his dummy, Mr Sin, who nods. [2]

The TARDIS materialises by the river Thames. The Doctor is taking Leela to the theatre.

Backstage at the Palace, the caretaker, Casey, tells Jago he has seen a ghost.

Buller is confronted in an alleyway by Mr Sin. [3] Hearing his scream, the Doctor and Leela run to the scene to see a group of Chinese men. They flee as Constable Quick arrives but Leela manages to take one of them prisoner.

Watching Chang's act from the wings, Jago notices blood on Mr Sin's hand.

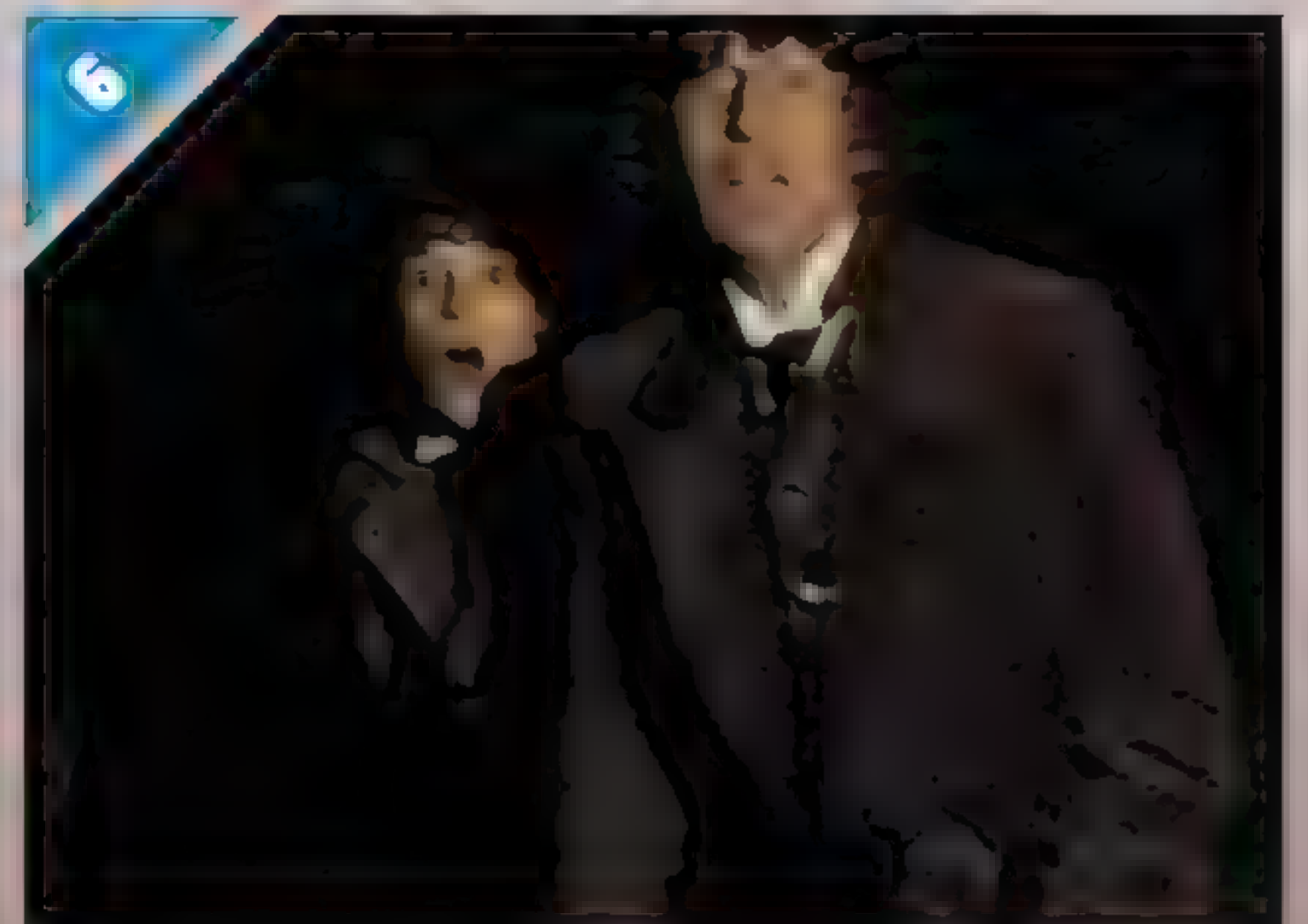
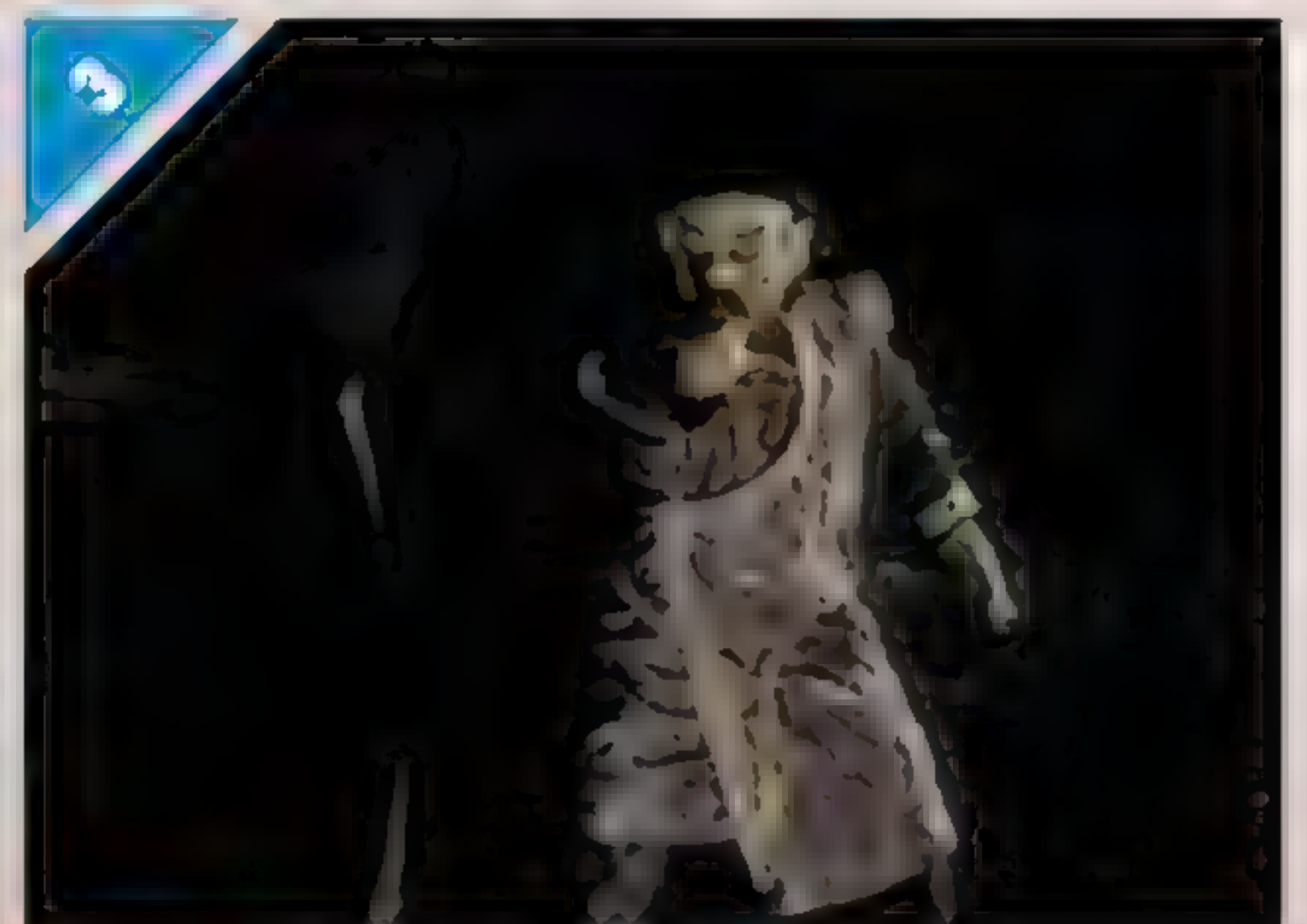
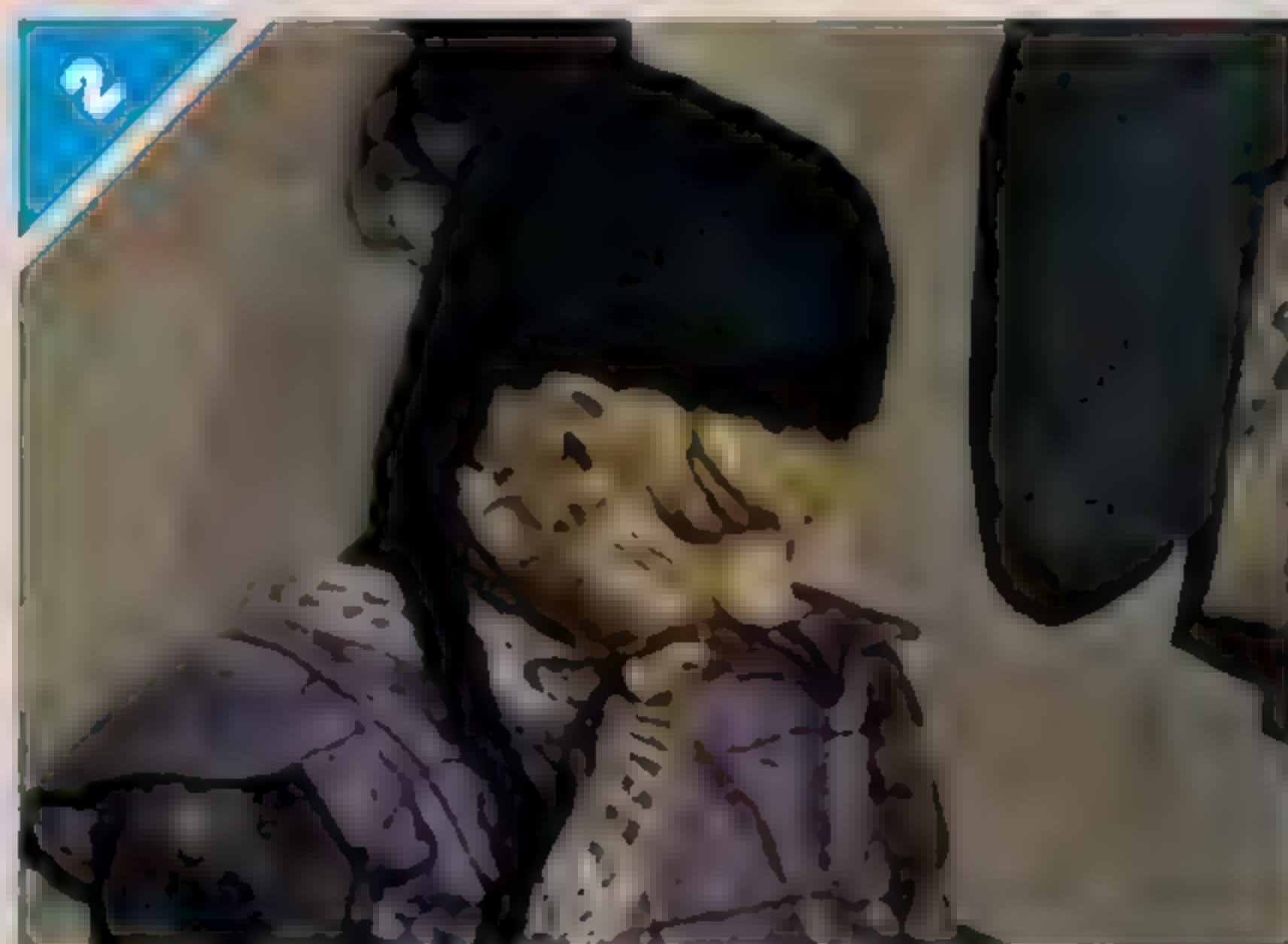
The Doctor and Leela give their details to Sergeant Kyle at the police station.

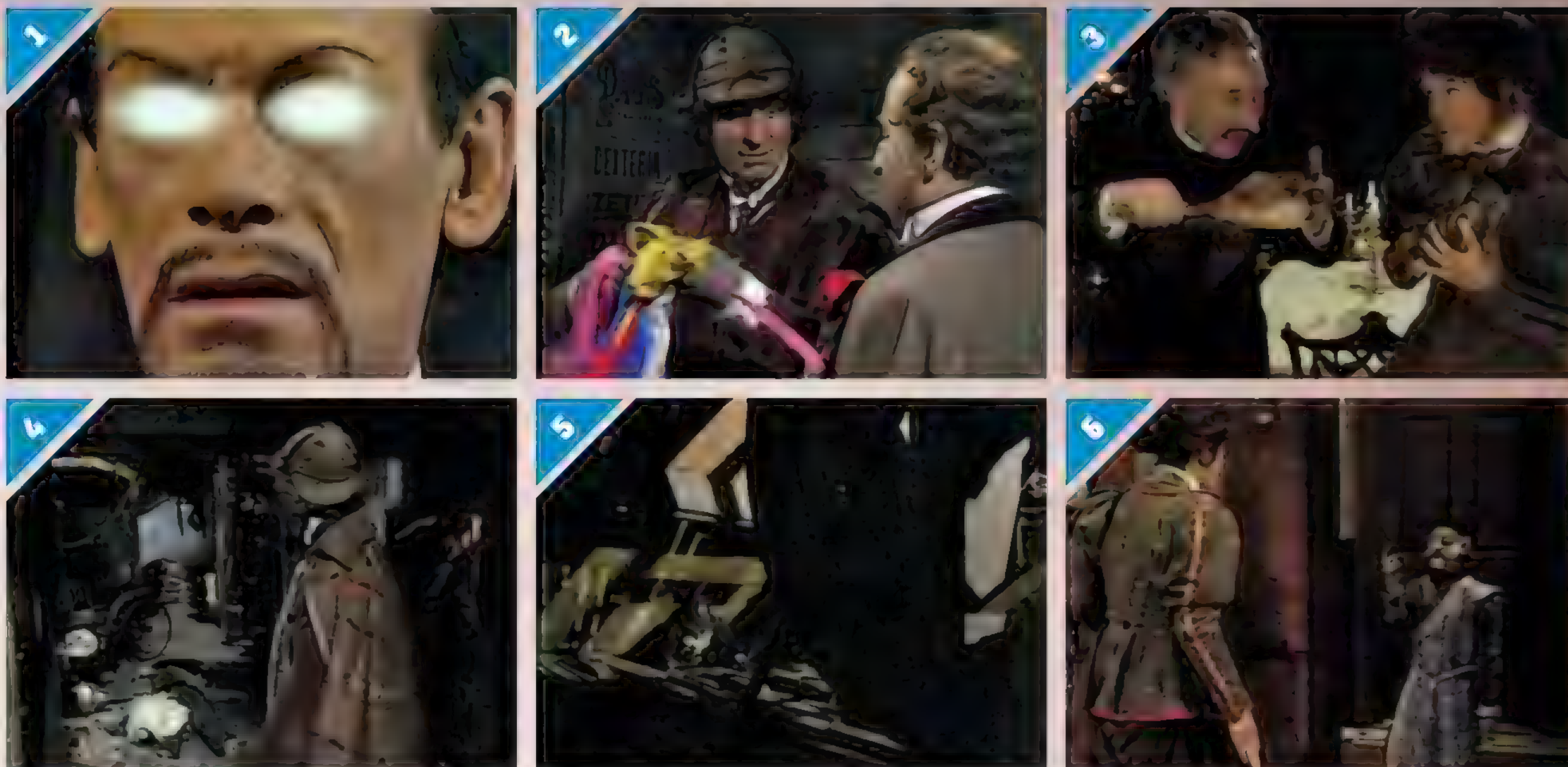
Meanwhile, a ghoulish old lady spots a body floating in the river. "You wouldn't want that served with onions!" [4]

Chang arrives at the police station, to act as an interpreter. Chang slips the Chinese man a pill, which he eats - and he dies a moment later. [5] The Doctor diagnoses the use of scorpion venom; the dead man has a tattoo of the Tong of the Black Scorpion.

The Doctor and Leela go to the mortuary where Professor Litefoot is conducting a post-mortem on the body from the river. Litefoot thinks it was mutilated after death.

The Doctor walks down the street, followed by a Chinese man. He throws an axe at the Doctor but misses because Leela has shot a janis thorn into his back. They enter the sewers where they are confronted by a giant rat! [6]





PART TWO

The Doctor and Leela escape back to street level.

Casey takes Jago to the storeroom under the stage where he saw the ghost. They find a glove monogrammed EB.

After Casey has gone Chang invites Jago into his dressing room where he hypnotises him, making him forget that he saw Buller. [1] Then Chang goes under the stage where a flagstone opens, leading down to a laboratory where his master Weng-Chiang is waiting.

At the mortuary Litefoot tells the Doctor and Leela that he has identified the man as Buller, who was last seen heading to the Palace Theatre.

Litefoot invites the Doctor and Leela to supper and mentions that he was brought up in China. The Doctor gets out, intent on visiting the theatre.

He meets Jago who thinks he has come to audition. [2] The Doctor hypnotizes

him, discovering that Jago has recently been instructed to forget something. Jago tells him about Buller and the glove.

Riding in a cab, Weng-Chiang, Chang and Mr Sin are searching the area using a crystal lattice.

Jago shows the Doctor the storeroom where they see a giant spider.

Litefoot offers food to Leela and joins her in eating without a plate. [3]

Weng-Chiang locates the house containing "the time cabinet."

A ghost appears in the storeroom, causing Jago to faint. [4]

Litefoot spots a Chinese man outside his house and goes to investigate.

Jago wakes and the Doctor explains that the ghost was a hologram. Jago spots a movement and the Doctor gives chase, pursuing a masked figure above the stage. [5] The Doctor is knocked off a walkway and falls, clinging onto a curtain.

Leela hears Litefoot being knocked out. She opens the door - and Mr Sin shuffles in! [6]

PART THREE

The Doctor arrives just as Leela escapes from Mr Sin by diving through the window. [1] The Doctor tells Leela to stay while he goes inside, but instead she jumps onto the back of the cab used by Chang and Sin to make their getaway.

The Doctor gives Litefoot some ice for his head. Litefoot says the “ruffians” may have been trying to steal his puzzle box – a cabinet that the Doctor recognises as the product of advanced technology.

In the laboratory, Weng-Chiang tells Chang that he needs two fresh donors. [2]

The next morning Litefoot enters his living room to find the Doctor drawing a map of London’s rivers on his tablecloth. The Doctor asks Litefoot if he can get him a small boat.

Leela watches as Chang hypnotises a young cockney woman into going with him to his dressing room in the theatre.

After Chang has gone, Leela sneaks in and takes her place. Chang returns and drags Leela backstage with another victim, one of the theatre’s cleaners.

Armed with a shotgun, the Doctor and Litefoot take a boat to the point where the Fleet meets the Thames. [3]

Weng-Chiang informs Chang that the two new victims will suffice. Chang puts the cleaning girl in the distillation chamber. [4]

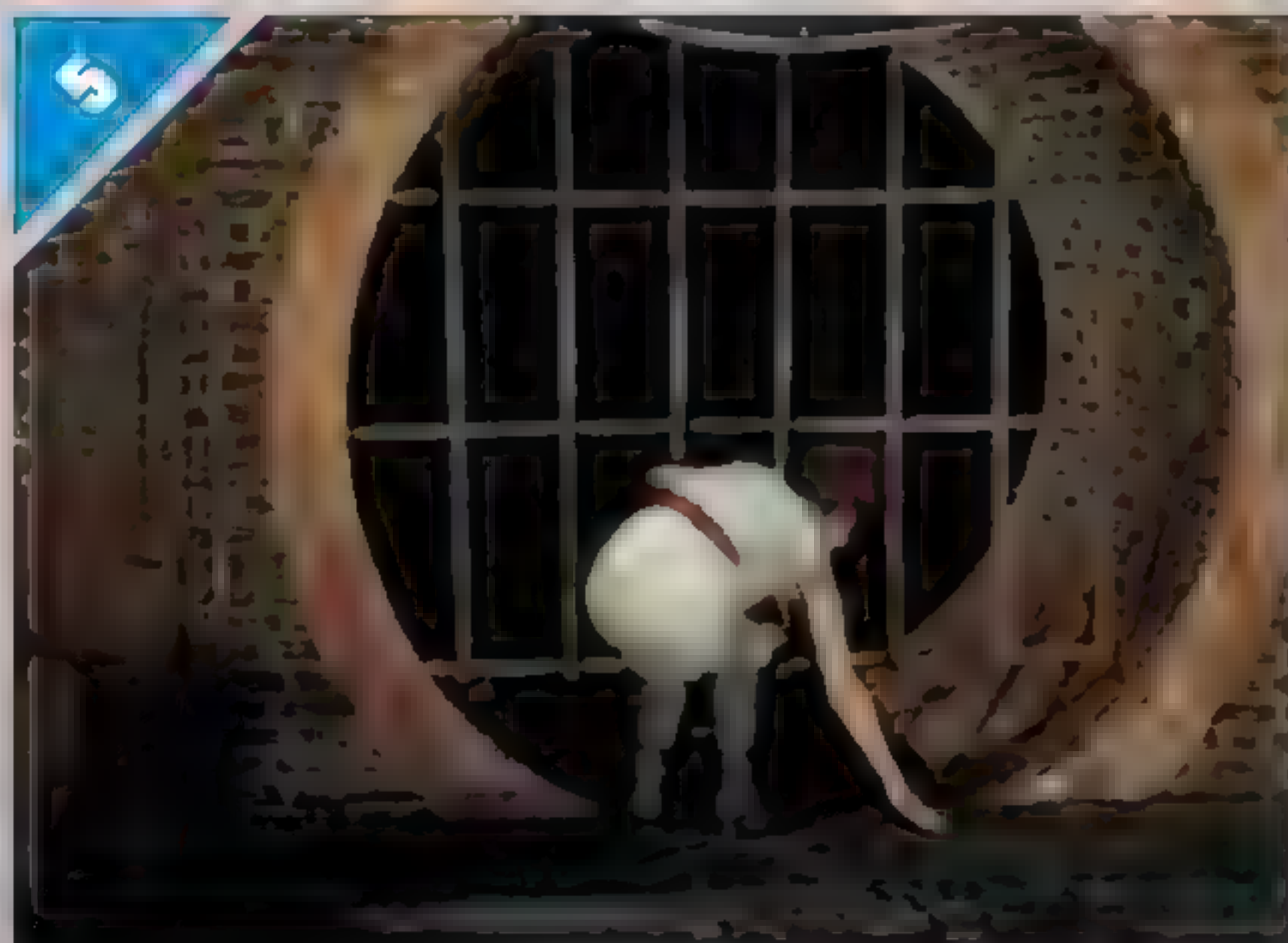
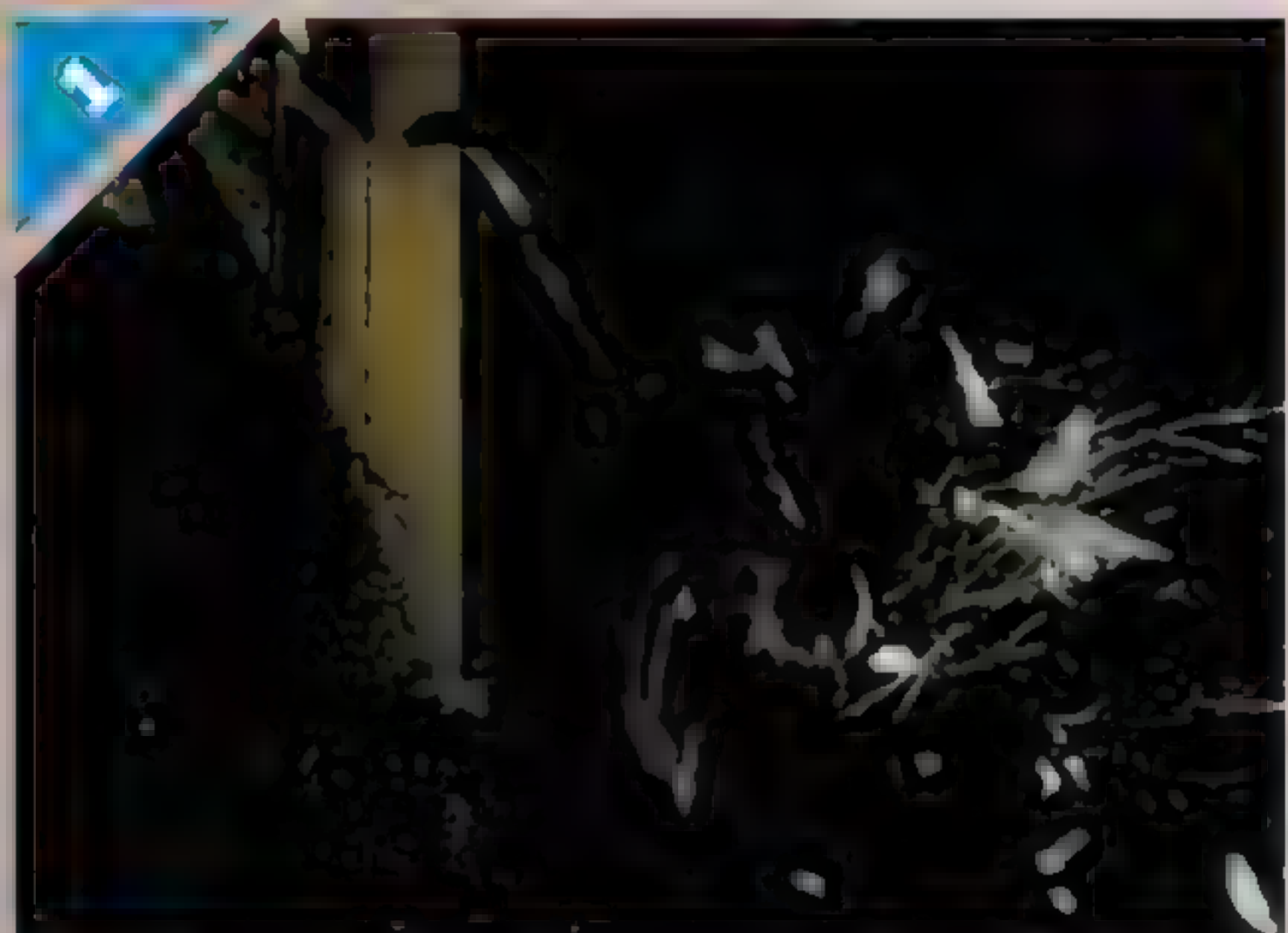
Litefoot waits while the Doctor makes his way through the sewers.

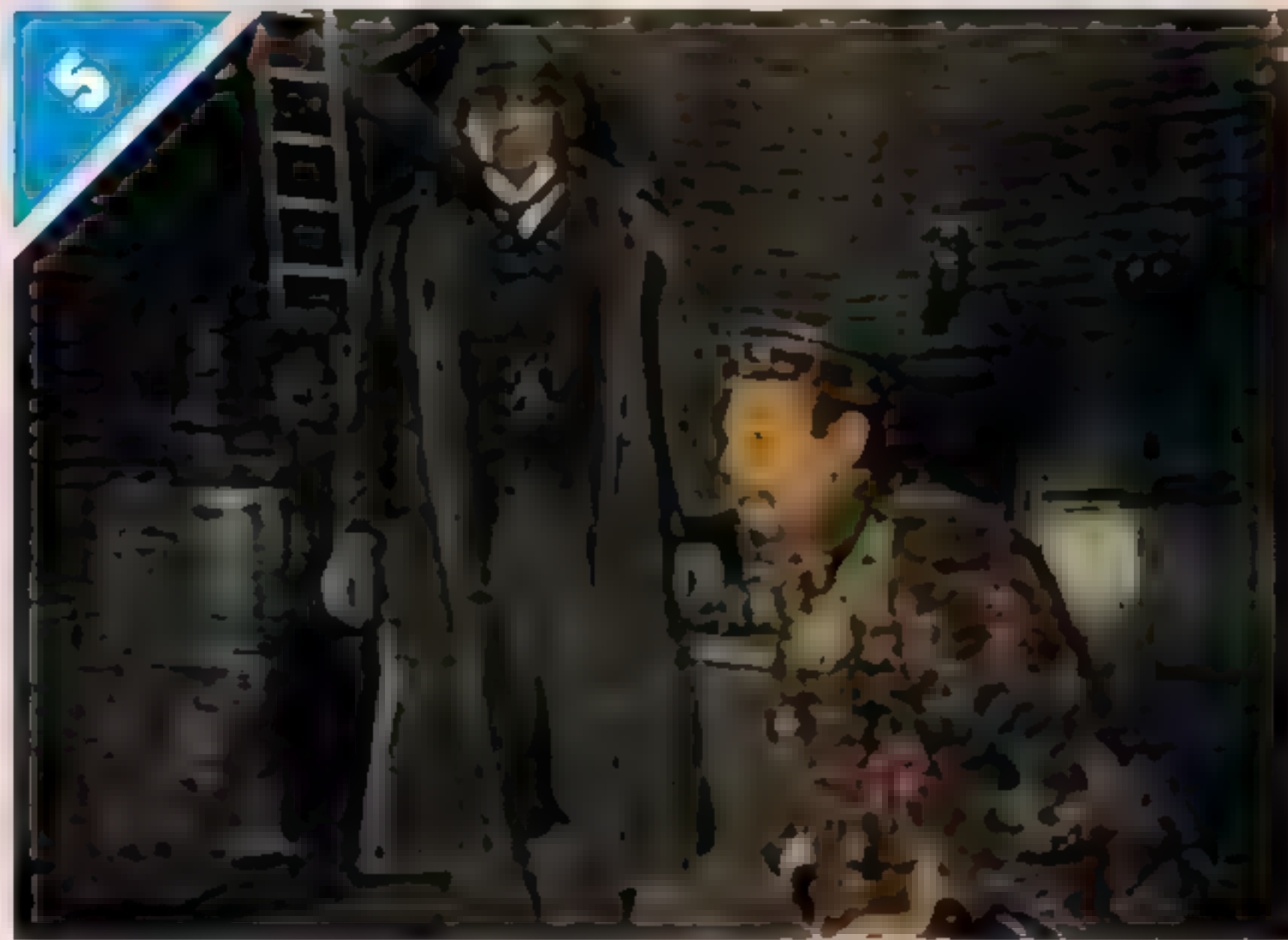
Weng-Chiang activates the distillation chamber. Leela knocks him down and deactivates it but is too late to save the girl. Weng-Chiang fires a laser gun at Leela [5] and she flees into the sewers.

A laundry basket is delivered to Litefoot’s house.

The cockney woman wakes in the theatre. Casey sees her off the premises.

Leela hears the rat behind her. She sees the Doctor and runs towards him – but then the rat drags her back... [6]





PART FOUR

The Doctor shoots the rat and he and Leela make a strategic withdrawal.

At the theatre, Chang informs Jago that tonight he will be appearing without Mr Sin as he is “indisposed”.

Back at Litefoot’s house, Litefoot provides Leela with a new outfit. The Doctor tells him that Weng-Chiang probably arrived in the time cabinet and has the key. [1]

In his laboratory, Weng-Chiang is packing up his equipment when Chang calls on him, asking if he still wants him to kill the Doctor.

The evening’s show is about to begin at the Palace Theatre when Jago spots the Doctor in the box with Leela. Casey goes under the stage to set the trapdoor and sees something that horrifies him. [2]

Jago introduces the next act – Li H’Sen Chang. Chang throws a deck of cards to the Doctor and asks him to select a card,

return it to the deck and then hold the pack in the air. [3] He then fires a revolver at the pack – shooting a hole through the card the Doctor selected.

At Litefoot’s house, the laundry basket in the hall opens to reveal Mr Sin.

Chang invites the Doctor to join him on stage and step into the Cabinet of Death. The Doctor walks out of the cabinet so Chang replaces him with his assistant – but when the cabinet is opened, Casey’s dead body topples out. [4] Chang slips away in the confusion.

The Doctor finds Chang. [5] He tells the Doctor that Weng-Chiang arrived in a blazing cabinet of fire. The cabinet was taken by soldiers and they have been searching for it ever since. Jago and Leela arrive – and Chang escapes into the sewers to face the giant rat.

Meanwhile, Weng-Chiang has acquired the time cabinet. It is strapped to the back of a cab which races into the night; inside the cab Weng-Chiang and Mr Sin roar with laughter. [6]

PART FIVE

The Doctor and Leela go to Litefoot's house and find the Professor recovering from an attack. The Doctor explains that Mr Sin must have let the others in – and that Mr Sin is the Peking Homunculus from the year 5000.

Weng-Chiang installs the cabinet in the House of the Dragon. [1] He then realises that the bag containing the key has been left at the theatre. The lackey responsible eats a poisoned pill as punishment.

The Doctor thinks Weng-Chiang is hiding in a laundry in Limehouse. If he attempts to travel in time he may destroy the whole area!

Jago explores the storeroom under the stage and finds Weng-Chiang's bag. He visits Litefoot, hoping to find the Doctor. [2] Litefoot points out that whoever mislaid the bag might try to return for it, and suggests they go to the theatre and keep watch.

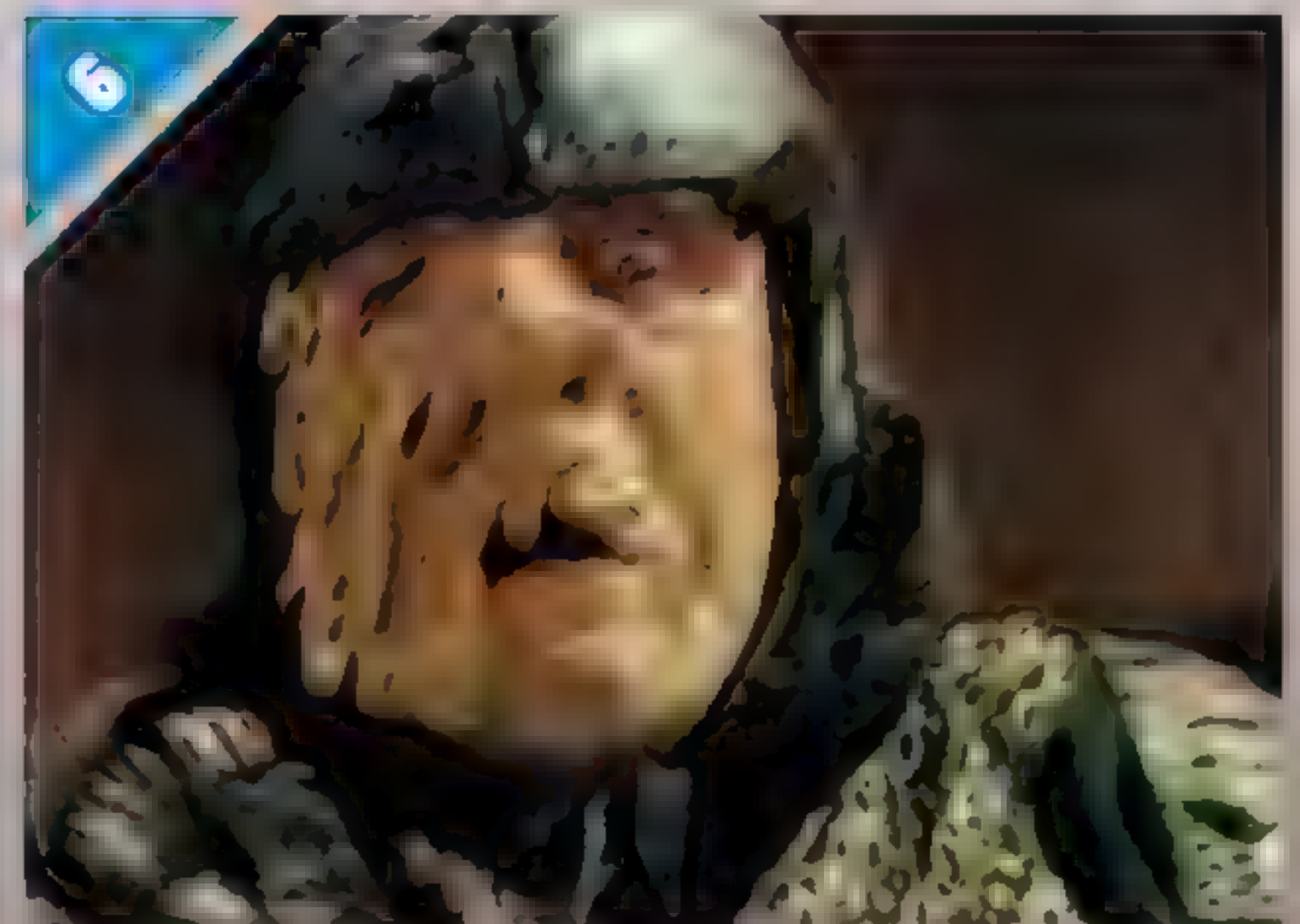
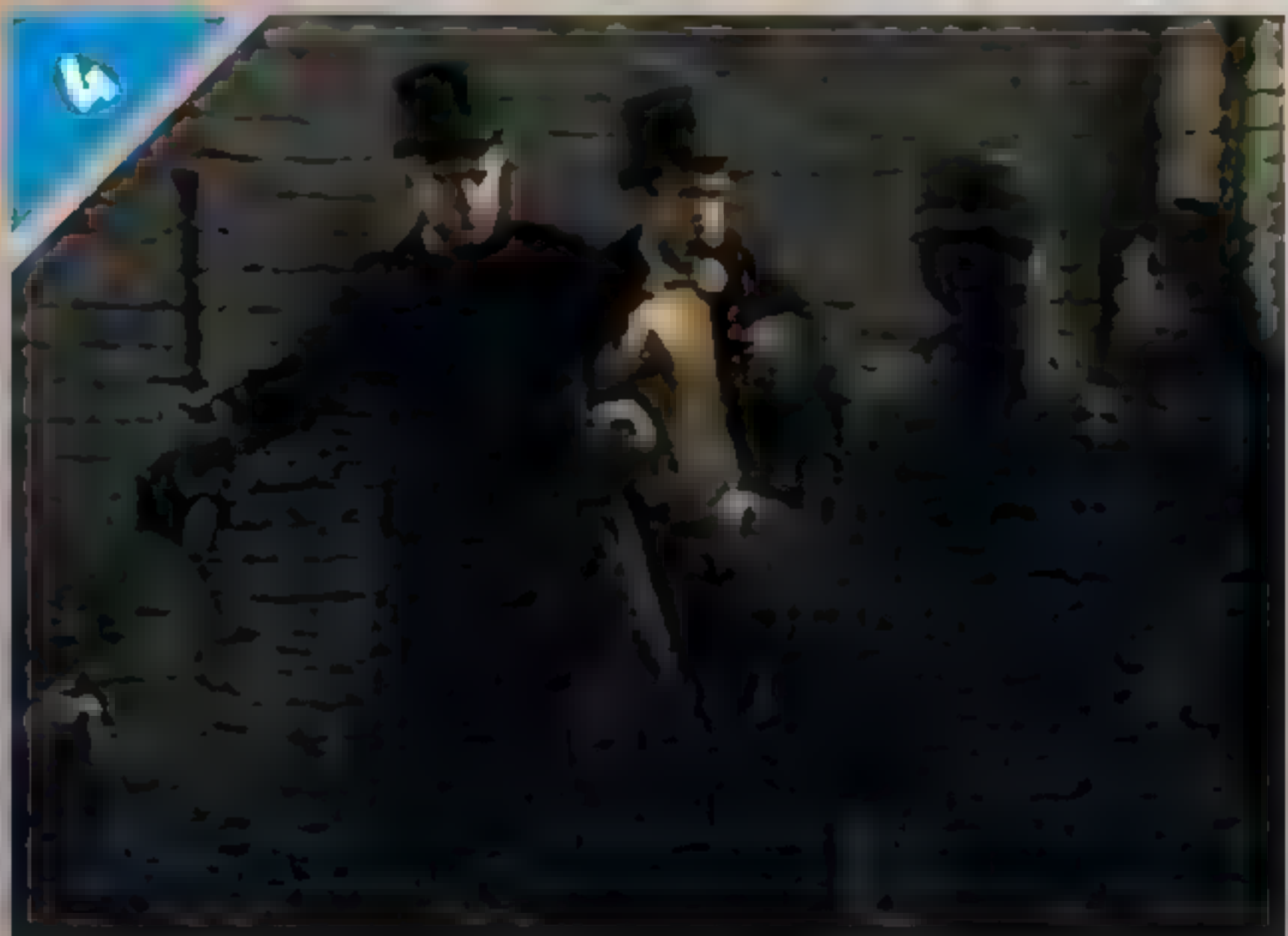
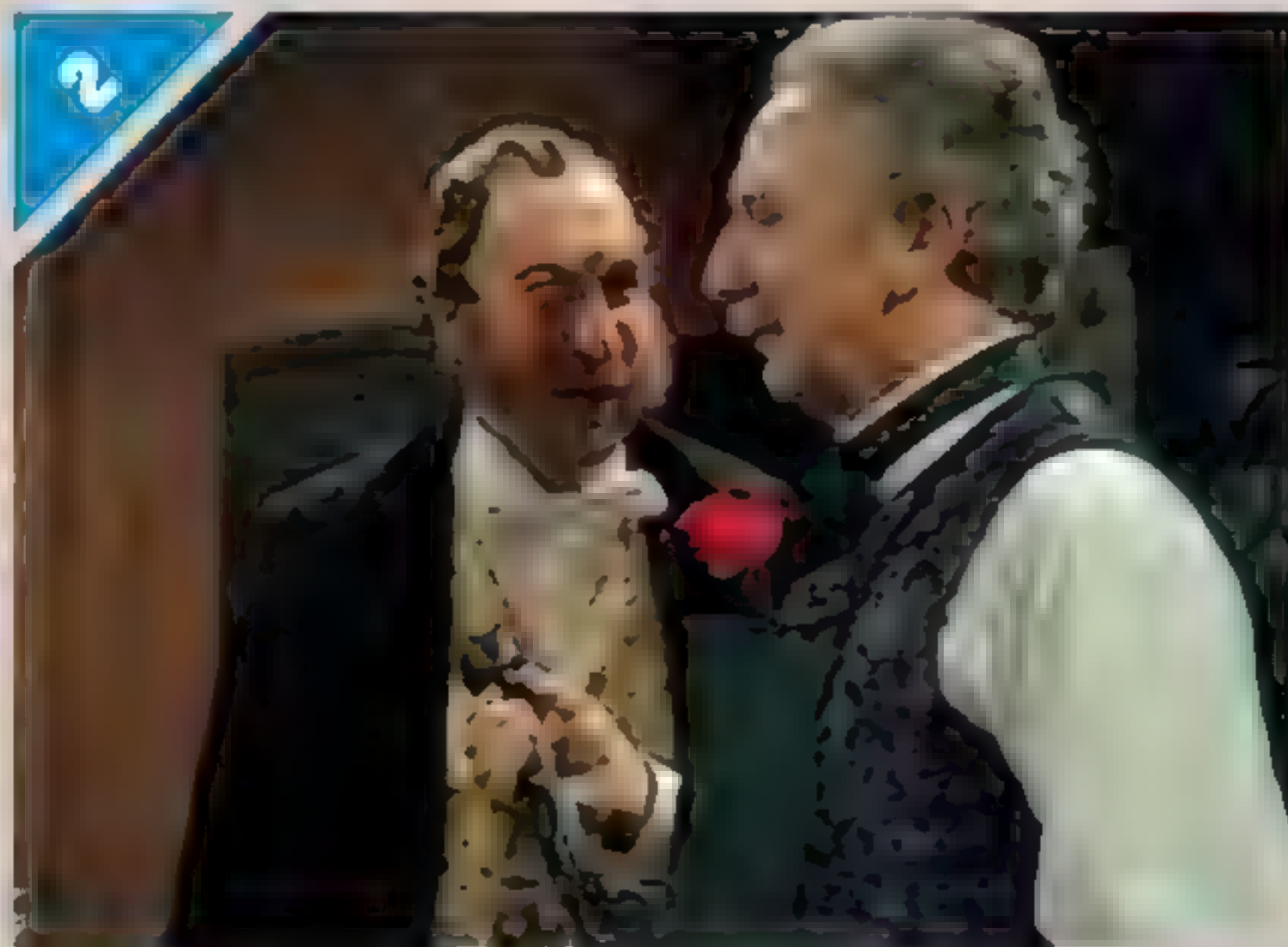
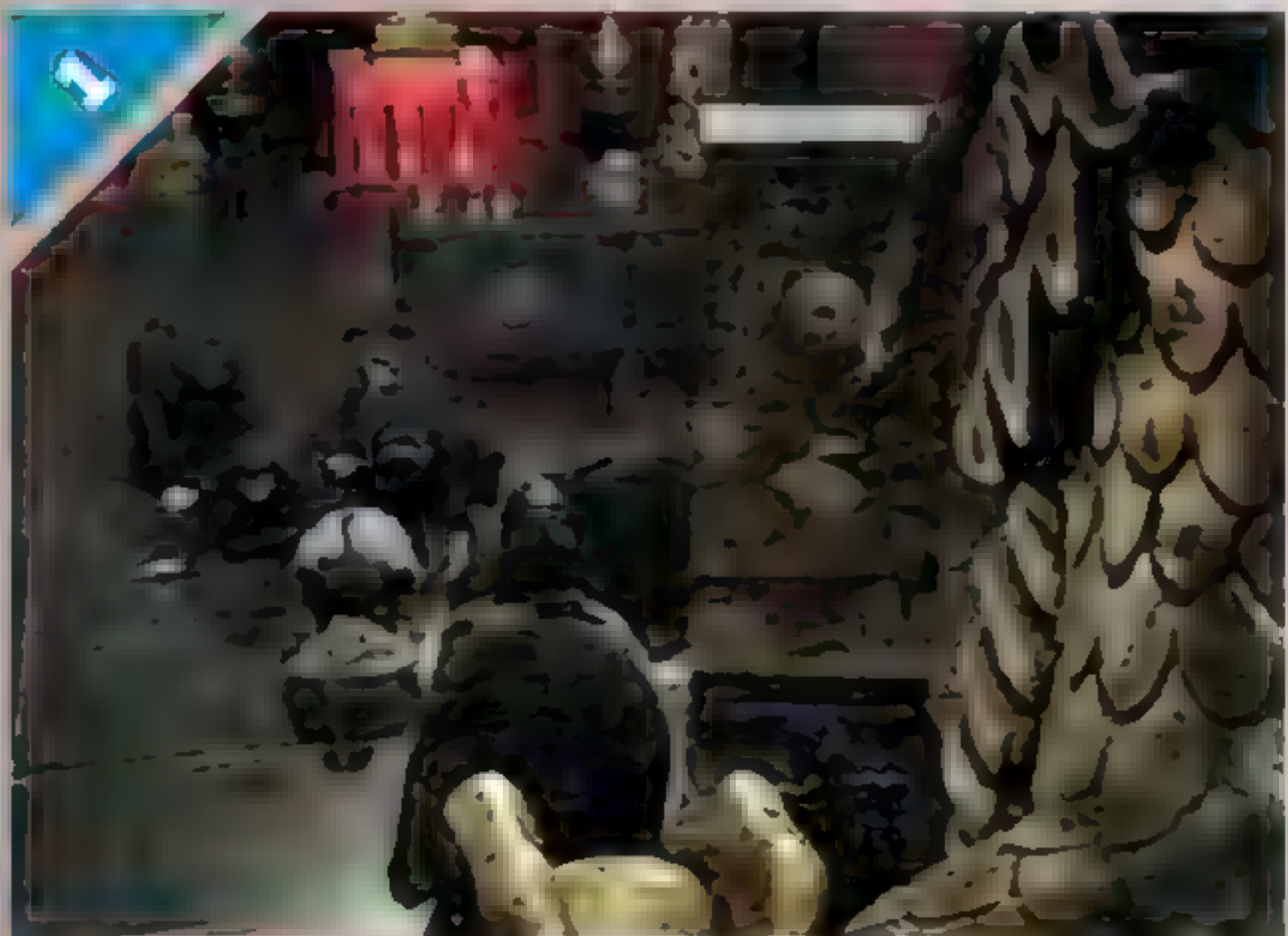
The Doctor and Leela break into the laundry and discover it is an opium den. Chang is there, smoking to deaden the pain of his lethal injuries inflicted by the giant rat. [3] He tells the Doctor to beware the eye of the dragon and dies.

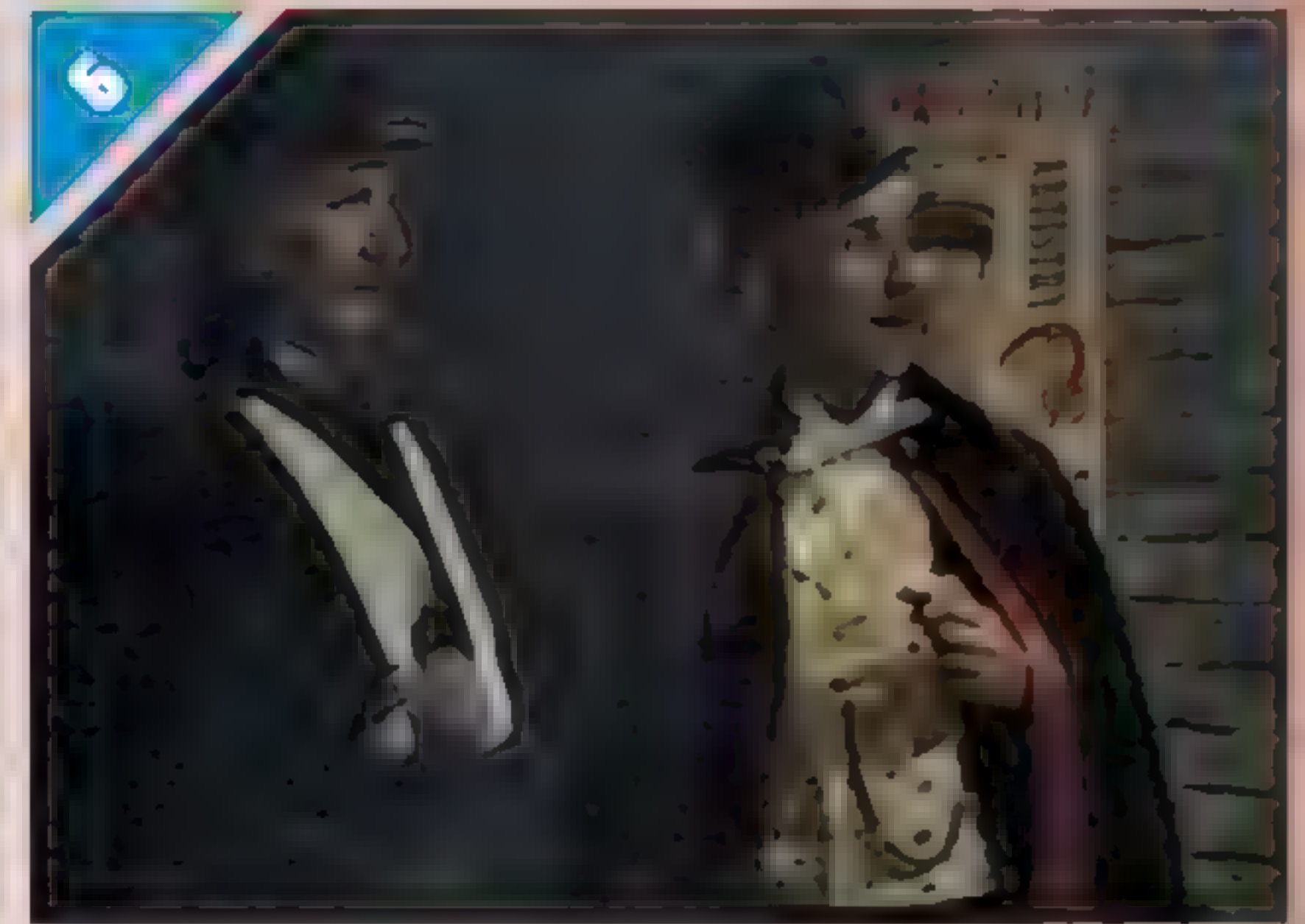
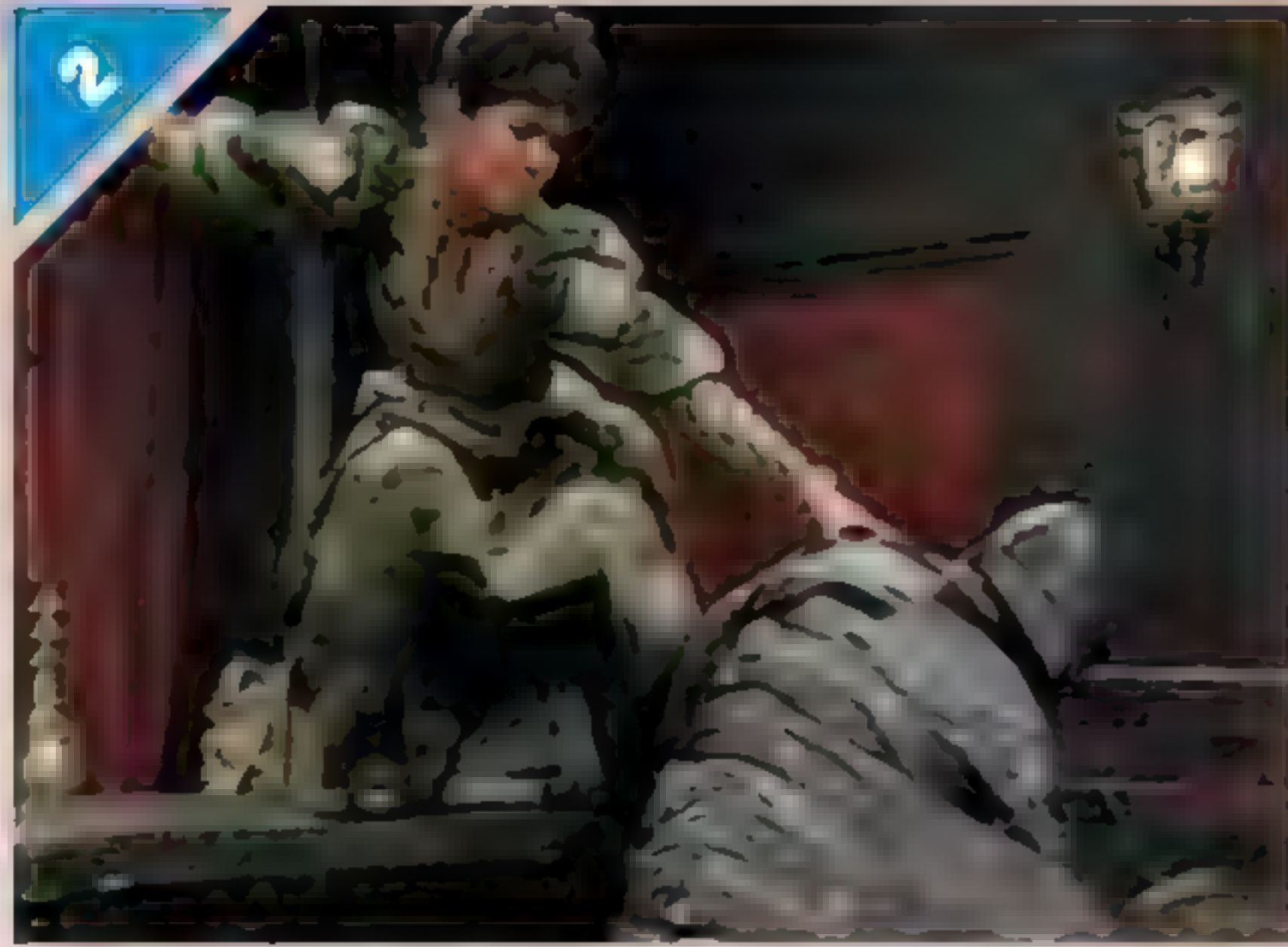
Jago and Litefoot follow one of the Tong to the House of the Dragon where they are captured [4] and taken inside. Weng-Chiang forces Litefoot to reveal where the bag is – it's at his house.

The Doctor and Leela enter Litefoot's house where the Doctor is delighted to find the key to the time cabinet. The Doctor realises that Weng-Chiang will force Litefoot to tell him the key's location. Leela proposes an ambush.

Jago and Litefoot are locked in a basement kitchen with two women destined for the distillation chamber. [5]

The Doctor and Leela are gathering weapons when Weng-Chiang emerges from behind a curtain and grabs Leela. She rips off his mask, revealing his hideously melted features. [6]





PART SIX

The Doctor enters and Weng-Chiang demands he hands over the key. The Doctor threatens to smash it if Weng-Chiang doesn't call his men off [1], and offers him a bargain; Weng-Chiang can have the key when they get to the House of the Dragon. Weng-Chiang consents and they leave.

At the House, Mr Sin climbs into the head of an ornamental dragon. The Doctor asks Weng-Chiang his real name. He is Magnus Greel, "the Butcher of Brisbane".

Jago and Litefoot are led in and mention the two women being held captive. The Doctor demands their release but Mr Sin fires a laser from the dragon's eyes and the Doctor is stunned. Greel grabs the key and uses it to open the cabinet.

The Doctor wakes up in the basement with Jago and Litefoot.

Leela creeps into the House of the Dragon and attacks Greel, [2] but she is dragged off him and placed in the distillation chamber.

The Doctor fills a mattress cover with gas. As Greel's men enter, it explodes [3] and the Doctor, Jago, Litefoot and the two women escape.

The Doctor, Jago and Litefoot arrive in the hall in time to save Leela. Mr Sin fires at them and they hide behind a bench. [4] Greel's followers enter the hall and Mr Sin kills them.

The Doctor warns Greel that if he uses the cabinet they will all die. Mr Sin hears this and turns the eyes on Greel - and the Doctor shoves him into the distillation chamber. Greel disintegrates. [5]

But Mr Sin is still alive - until the Doctor removes his fuse.

Later, the Doctor, Leela, Jago and Litefoot have muffins. The Doctor and Leela say their goodbyes and dematerialise in the TARDIS. Jago is impressed by their disappearing act. [6]



Pre-production

Above:
A Victorian
Doctor.

Writer Robert Banks Stewart, who had previously written the scripts for *Terror of the Zygons* [1975 – see Volume 23] and *The Seeds of Doom* [1976 – see Volume 25], was invited to submit a new storyline for a six-episode *Doctor Who* adventure in early 1976 by his old colleague, script editor Robert Holmes. Both Holmes and producer Philip Hinchcliffe had been very impressed with Stewart's submissions, particularly with six-part *The Seeds of Doom* which was written very quickly as a replacement serial. Although Hinchcliffe had an aversion to these longer stories

because the ratings tended to flag, the schedule of 26 episodes necessitated a six-part story at the end of the year.

Uneasy with outer space settings, Stewart again asked if he could write a story with an Earth setting, choosing a village in the West Country as his starting point and drawing upon strange goings on in the isolated community, inspired by the 1960 science-fiction movie *Village of the Damned* (an adaptation of John Wyndham's novel *The Midwich Cuckoos*) and the 1975 film *The Stepford Wives* (based on Ira Levin's novel of the same name). His notion was that the villagers would come under a strange influence because of a group which had travelled back in time from the future

where humanity had gone wrong; this idea of a villain from the future travelling into his own history was developed with Holmes.

Both producer and script editor were delighted with the idea and commissioned a six-part storyline entitled *The Foe from the Future* on Friday 7 May 1976 to end the 1976/7 series. Due to be delivered on Monday 31 May, Stewart submitted the outline one day late on Tuesday 1 June.

A human travesty

Entitled *Dr Who: The Foe from the Future*, Episode 1 established a mysterious Gothic mansion of the Grange in a Devon village, close to which a small boy sees a ghostly highwayman. The Doctor and Leela detect a temporal imbalance when they arrive in the area and encounter the vicar who is investigating the apparent hauntings. The Grange is occupied by an unseen reclusive figure called Jalnik who wears a leather mask and quickly realises that the TARDIS is a vehicle. In Episode 2, the Doctor deduces that the ghosts are illusions created to keep people away from the Grange and employs technology from the future. In the cliffhanger, the Doctor pulls Jalnik's mask away to reveal 'a human travesty'. Episode 3 sees the revelation that Jalnik's face is malformed as he was the first to use molecular transfer to travel from 4000AD. The Doctor and Leela are transported into the complex of the future where elements of twentieth-century life have been created as a training ground. Here, the travellers face the ruling Council of Twelve and giant locust creatures called the Pantophagen, while becoming ensnared in Jalnik's plans for his time transference machinery which will relocate the population to the past.

In summer 1976, Holmes attempted to take a rare holiday from the series and went off to Italy with his wife. En route, Holmes' wife suffered a perforated stomach ulcer and had to be hospitalised in Germany for three weeks. Thus Holmes was late returning from holiday and it was on a chance visit to the production office that he found a note from Stewart, who explained that he had accepted a post as script editor on the daytime drama *Rooms* with Thames Television, and would be unable to accept the commission to develop his storyline into a set of scripts.

With very little time left to get replacement scripts, Holmes realised that the only solution was to write them himself, based on Stewart's storyline and although not credited on screen, Stewart retained copyright of the storyline (because key elements such as the masked villain from the future and the illusionary spectres designed to keep people away from the villain's lair were retained). There was little time left before the director joined in early November to start planning the filming.

Taking on this extra *Doctor Who* commission meant that Holmes now

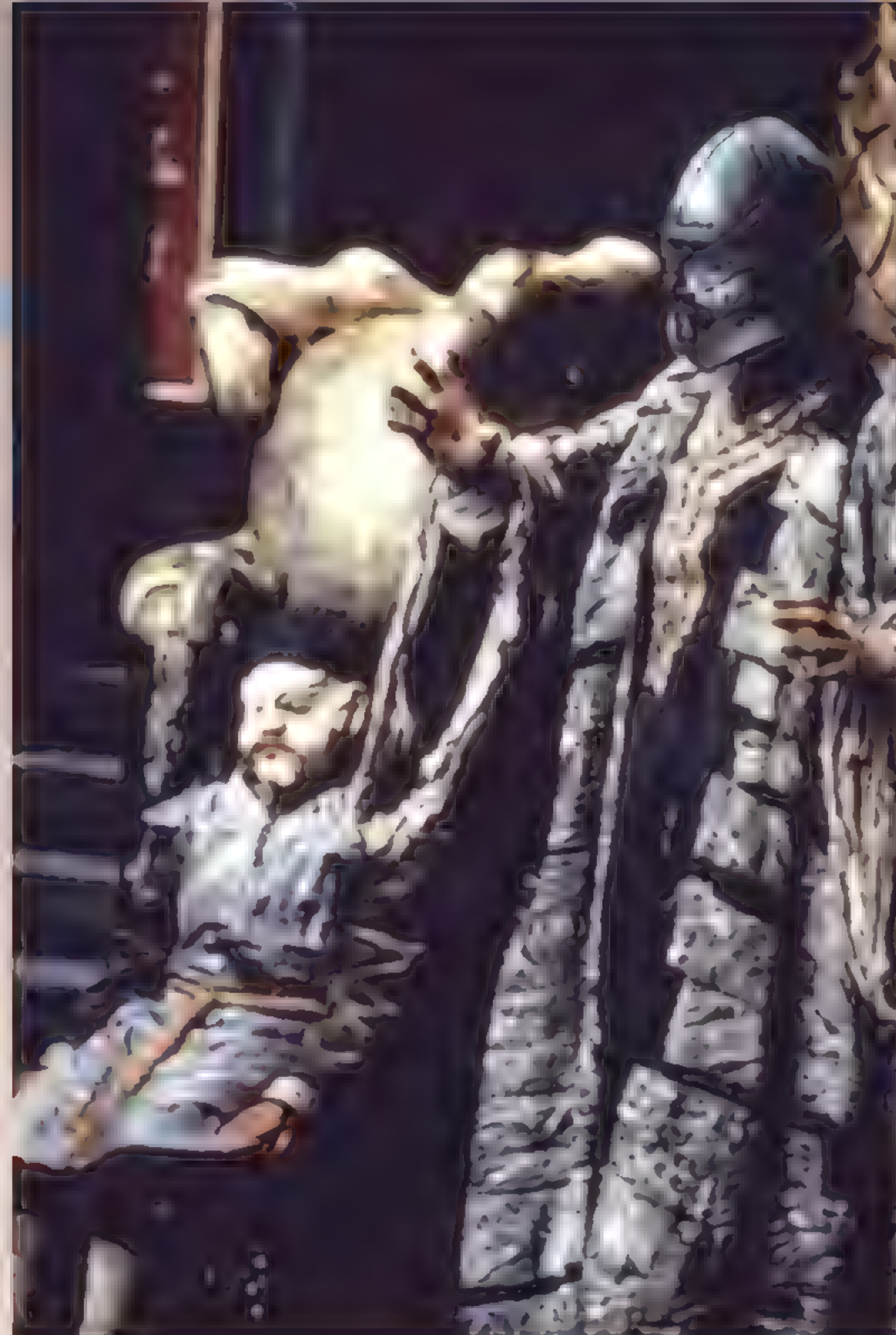
Below:
Lady Leela.



had to drop out of his commission for the Radio 4 science-fiction serial *Aliens in the Blood*. On Friday 6 August, Holmes informed producer John Dyas that another writer could take his storyline and develop it into a full set of scripts. Rene Basilico quickly adapted Holmes' ideas into the retitled *Aliens in the Mind* which was recorded during October for transmission from January 1977.

By late 1976, Philip Hinchcliffe knew that he would be moving on from *Doctor Who*, having joined the programme in early 1974; although he enjoyed it, he feared that the series would become repetitive after three years. Hinchcliffe and Holmes had hoped to move onto another project and assembled a proposal for an adult science-fiction series about an experimental drug: *Lituvin 40*. However, before this proposal could be commissioned, Hinchcliffe was offered a chance to helm a new police film series called *Target* which had been developed by Roger Marshall working with Graham Williams, the script editor on *Z Cars*.

Williams meanwhile had been attempting to launch a filmed thriller series *The Zodiac Factor* which was to be a BBC co-production with an American company; although scripts were commissioned, this fell through and Williams was offered the opportunity to take over *Doctor Who*, trailing Hinchcliffe from November. Knowing that this would be his final serial as producer, Philip Hinchcliffe allowed Robert Holmes to write whatever he wanted (allowing Holmes' fascination with Victorian magic and cannibalism to be employed)



Right: Weng-Chiang shows off his talons.

and also permitted the serial to go over-budget so it could look as good as possible. At the start of the current series, he had wanted a Victorian-based serial from Holmes which could have introduced the Doctor's new companion, a Victorian character akin to cockney flower girl Eliza Doolittle from George Bernard Shaw's 1913 play *Pygmalion* who was 'educated' by Professor Henry Higgins. Holmes had been too busy to take this on at the time, and so elements of this new character were adapted into Leela who featured in scripts for another serial written by Chris Boucher and who would become the Doctor's new travelling companion.

Holmes wrote his scripts at home, and Hinchcliffe encouraged him to have as much fun with the story as possible. Because the story was needed quickly, it was agreed that to some extent the narrative would be split in two; the first four episodes would employ exterior filming, location recording using an Outside Broadcast unit, and studio work to tell the tale of the phantom of a music hall, while the last two instalments would be largely studio-bound and take place in the villain's lair. If the first four episodes alone could be written quickly,

**Connections:
Hot bath**

► The Doctor exclaims "eureka" and wittily tells Leela that it's Greek for "this bath is too hot". This is a reference to Greek scholar Archimedes who allegedly shouted "eureka", meaning 'I've found it' when he realised that the volume of water displaced when he got into

his full bath was equal to the volume of his body.



pre-production could get underway and the later instalments could then be completed concurrent with location work.

One of Holmes' ideas which was dropped at the outset was the notion of the masked villain being the Master who had just been reintroduced in *The Deadly Assassin* [1976 - see page 6], but Hinchcliffe objected strongly as he felt this was unoriginal. Although Hinchcliffe felt that Holmes got the Doctor-Leela relationship right, he was concerned that the character of the new villain was not set up clearly enough.

Oriental magic

The scripts, entitled *The Talons of Greel*, were developed rapidly by Holmes, working in conjunction with director David Maloney, with both men enjoying the collaboration. Maloney was Holmes' favourite director and had been working on the series since 1965. Hinchcliffe asked for David Maloney to be booked as the director of the serial from Monday 25 October 1976 to Tuesday 8 February 1977; Maloney had only recently completed work on the serial *The Deadly Assassin*, also written by Holmes.

Holmes was not formally commissioned to write the six scripts entitled *The Talons of Greel* until Friday 12 November with a delivery date of Saturday 20 November. In fact, he had already delivered the first three on Monday 8 November and the fourth was to arrive on Thursday 18 November.

The influences on Holmes' story were diverse. Most obvious was the Eastern villain and his fanatical followers, whose secret base has access to the sewers. This stemmed from the 1965 movie *The Face of Fu Manchu*, inspired by the novels of 'Sax Rohmer' (the pen name of Arthur Ward) published from 1913; there had also been

a real Oriental magician around 1900 in the form of American illusionist William Robinson who performed his own 'bullet trick' under the alias of Chung Ling Soo. The theme of a ventriloquist's dummy that could come to life was lifted by Holmes from the 1945 film *Dead of Night*. Masked and disfigured villains, theatres built over water-courses, kidnapped women, murdered stagehands and ghosts could all be found as ingredients of the 1962 Hammer Films version of Gaston Leroux's *The Phantom of the Opera*, especially the murderous dwarf which Hammer inserted into the *Phantom* storyline. The 1925 silent movie of the story was screened by BBC2 in its *Masters of Terror* strand on Saturday 14 August 1976. Holmes' description of Greel's chamber in the script was a '*Phantom of the Opera* set' with chinoiserie dressing. The villain of the story, Magnus Greel (who

Connections: Chin up

- ▶ Trying to put a brave face on things in Part Five, Litefoot comments, "He that is down, need fear no fall," a quotation from Part 2 of John Bunyan's *Pilgrim's Progress* (1684).



Below:

There's magic in the air for Li H'sen Chang.





Above: Magnus Greel hides from the deadly gaze of the dragon..

was not named on screen until the last episode) was to have a 'mask of soft black leather' with eye-slits in positions that suggested gross deformity. The idea of a precious object being recovered after being taken by British colonists derived from Wilkie Collins' 1868 novel *The Moonstone*. Other influences appear to have come from the 1968 *New Larousse Encyclopedia of Mythology* which covered Chinese mythology including the benevolent God of Literature Wen Ch'ang and the armoured door god known as Heng-Chiang.

Opium dens, corpses in the river and an investigator who does not sleep also appear in *The Man with the Twisted Lip*, an early Sherlock Holmes short story by Sir Arthur Conan Doyle. A later Holmes tale, *The Adventure of the Abbey Grange* has a clue in the form of a monogram reading 'EB' on a letter - in this case Sir Eustace Brackenstall. In Robert Holmes' script, a glove monogrammed 'EB' related to the missing Emma Buller. The most obvious reference was that Sherlock Holmes and Professor Litefoot both had housekeepers called Mrs Hudson. *The Adventure of the Sussex Vampire* also contained references to an undocumented escapade of Holmes'

involving the giant rat of Sumatra. Holmes admitted to having read Doyle's works, although was not a fan of them.

At this point, it had still not been decided whether to retain the new companion, Leela. Tom Baker had already indicated his doubts about such a violent companion, and Hinchcliffe allowed the actor to believe that Leela was to be written out at the end of the current series. Because of the pressures of time, an earlier suggestion of replacing Leela with an Eliza Doolittle-like street urchin character (whom the production team hoped would be played by the model/actress Twiggy) in the six-part serial were abandoned. Instead, Holmes decided to develop Leela in a similar mould.

The theatre

The draft scripts were very close to the final programmes. It was suggested that the first episode could open with library videotape of a theatre audience, and at this stage the owner of the Palace Theatre was called Sachs (renamed Jago from the second episode); this would appear to be a placeholder name derived from that of Leonard Sachs, the actor who had been the chairman of the BBC music hall series *The Good Old Days* since 1953. Sachs' manner was a gentle send-up of the theatre owners of the period, in line with the BBC series, while Holmes' script drew upon the verbosity of this sort in Jago's dialogue (eg "I shall doubtless descry these lugubrious lineaments at the crepuscular hour") as well as having him spout the odd Latin phrase in unused dialogue. The magician at this stage was called Li H'sen Chang, and the episode ended with the Tong agent throwing the hatchet at the Doctor outside the mortuary.

In terms of continuity, the script for Part One had the Doctor stating he could speak Cantonese and Mandarin with all the dialects – a talent he'd previously exhibited in *The Mind of Evil* [1971 – see Volume 16] and touched on in *The Masque of Mandragora* [1976 – see Volume 25]. In some dialogue that was later altered, the Doctor commented, “When was I last in China? With Marco Polo? No, it must have been before that but at some more recent time.” Whether by luck or research, Holmes' lines maintained continuity to the First Doctor adventure *Marco Polo* [1964 – see Volume 2]. Another reference removed in rehearsals was a comment from Casey that ‘Jolly Jack’ (Jack the Ripper) was meant to have “gone back to Canada”. In Part One, Leela was still using janis thorns to kill her victims, as in *The Face of Evil* [1977 – see page 38]. Of Buller's mutilated body, Holmes' directions read, ‘The Doctor's attention is riveted by something mercifully out of camera vision’.

Revised pages for the first episode now had the instalment climax with a model shot of the giant rat in the sewer. As the

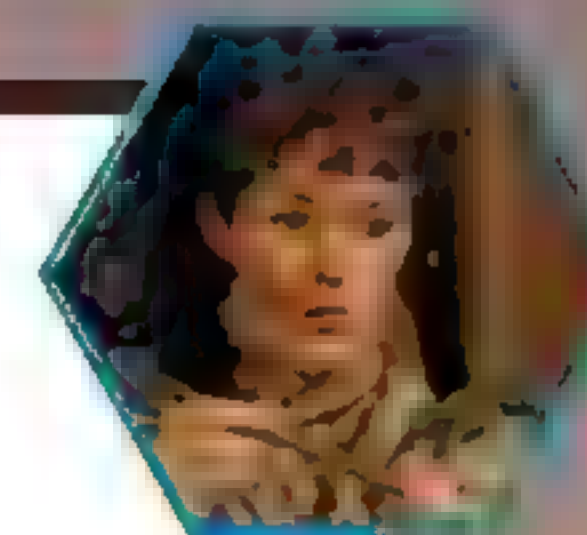


Doctor and Leela left the sewer at the start of the second episode, the Doctor ruminated of the rat: “Like those fabulous monsters Heracles was always having to kill with his bare hands – it's a guard.”

Leela's encounter with robots in *The Robots of Death* [1977 – see page 76] was hinted at in deleted dialogue at the start of Part Three.

When the Doctor asked Leela who was trying to kill them, she replied (referring to Mr Sin): “There was a little man. Not a robot, but not alive, I think.” “Lot of 'em about,” retorted the Doctor, “they're called commuters.” The Doctor's wit continued in his scene with Litefoot where he speculated that the intruders interested in the professor's collection were “Chinese art collectors then.” The Doctor also commented that Leela “puts too much faith in simple physical violence”. Later in the episode, the Doctor dismissed Litefoot's caution about his trip into the sewers with words like ‘noodlepate’ (simpleton) and ‘jabbemowl’ (a speaker of gibberish).

Connections: Guard the approaches



▶ When Leela expresses her interest in weaponry, the Doctor suggests that she would have “loved Agincourt”. The Battle of Agincourt in 1415 was a major English victory in the Hundred Years' War.

Left:
Rat attack!

Victorian literature

In Part Three's script, the scene of Greel and Chang (whose name was spelt Li-H'sen Chang in the scripts) discussing the distillation process was more detailed. “Older women who have borne children have nothing worth extracting...” explained Greel, with Chang bemoaning the fact that Weng-Chiang's requests ruled out the plentiful males. “I have told you!” said Greel, “Males are chemically inferior. Maidens at the point of puberty are the ideal material.” “And the most closely guarded class in all



Above:
The next victim
of the distillation
process.

societies,” explained Chang. The script also had Greel telling Leela and the cleaner to “take those clothes off”.

**Connections:
Cat got your Tong?**

► In Chinese culture, ‘Tong’ actually means ‘hall’ or ‘gathering place’ but in North America it is a name associated with Chinese secret societies, usually connected to criminal activity. However, the Tong of the Black Scorpion is totally fictitious but did feature in *Pale Hands I Love*, an episode of the BBC1 period sitcom *It Ain’t Half Hot Mum* broadcast on Friday 30 January 1976.



It Ain’t Half Hot Mum
broadcast on Friday
30 January 1976.

Holmes’ script had in-jokes about Victorian plays and literature. Explaining away Leela’s eccentric behaviour in Part Two, the Doctor remarked that she had been found in a hatbox. “A hatbox?” echoed Litefoot, in the manner made famous by the line, “A handbag?” in Oscar Wilde’s 1895 play *The Importance of Being Earnest* when a character was revealed to have been found in a handbag at Victoria Station. In Part Five, Holmes had the Doctor paraphrasing the Holmes misquote: “Elementary my dear Litefoot.”

Although not dwelt upon, Teresa, the girl picked up by Chang in Part Three (who was not named on screen), was described in the scripts as being ‘a lady of the night’. No date for the serial was specified, although clearly it was sometime soon after 1888 due to the references to Jack the Ripper. Litefoot refers to his family leaving China in 1873, commenting on that being quite some years ago.

Wanting a good technical crew for his final serial, Hinchcliffe acquired the services of designer Roger Murray-Leach, visual effects designer Michael John Harris and costume designer John Bloomfield. Murray-Leach had handled several previous serials with the first being *The Sontaran Experiment* [1975 – see Volume 22], Harris’ first work on the series had been on *The Evil of the Daleks* [1967 – see Volume 10] and Bloomfield was an award-winning designer who had worked on *The Face of Evil* and had replaced Hinchcliffe’s first choice of James Acheson. Make-up was handled by Heather Stewart who had previously worked on *Day of the Daleks* [1972 – see Volume 17].

In addition to the London streets, riverside and exterior of Litefoot’s house being planned for film, sequences at the Palace Theatre were to be made with Outside Broadcast (OB) cameras. The Royal Theatre, Northampton, was booked on Friday 26 November for use on the serial with the BBC arranging with Makki Marseilles, the General Manager, to record *The Talons of Greel* using the stage and auditorium on Sunday 9 and Monday 10 January and the backstage and stage door area on Tuesday 11 and Wednesday 12. Designed by CJ Phipps and opened in 1884, the Northampton Repertory Theatre had been selected as The Palace since it offered an original Victorian flying gallery area, necessary for the chase sequence

between the Doctor and Greel in Part Two. Prior to recording, BBC painters were sent to re-paint one of the backstage areas to make it more appropriate for the Victorian period. It was painted back to its original white once recording was completed.

Incoming producer Graham Williams contacted John Gau, the editor of *Nationwide*, on Monday 6 December to suggest that work on the serial at Northampton Theatre might merit coverage as Tom Baker had been asked to be guest of honour at the establishment's Golden Jubilee.

Filming was originally scheduled over the period Monday 13 to Friday 24 December 1976.

Jago and Litefoot

There would only be two studio recording sessions instead of the usual three, with the other allocation going towards a week of OB work. It was arranged that in lieu of a studio session at Television Centre, a LMCR (lightweight mobile control room) camera unit would be available on Friday 7 January and from Monday 10 to Friday 14 January 1977.

Tom Baker was deeply impressed with the script for the serial, admiring the dark humour employed by Robert Holmes. He was also pleased to be working with his friend David Maloney again. Louise Jameson was similarly delighted with the script, enjoying the Eliza Doolittle role for Leela.

One of the guest stars for the serial was John Bennett who played Li H'sen Chang, and had previously starred as General Finch in *Invasion of the Dinosaurs* [1974 – see Volume 21]. Appearing as Magnus Greel was Michael Spice, an actor chosen for his vocal talents and who had provided

the voice of Morbius in *The Brain of Morbius* [1976 – see Volume 24]. Maloney knew Michael Spice from his theatre work; Spice was a regular in the Radio 2 soap opera *Waggoner's Walk*. Diminutive Nairobi-born actor Deep Roy was hired to play the ventriloquist's doll, Mr Sin. Maloney cast Trevor Baxter as Litefoot having worked with him at the West of England Theatre Company in his acting days in 1955; during the production, Louise Jameson used her secretarial skills to type up a script for Baxter. The other main guest actor was Christopher Benjamin as Henry Jago (who was not required for filming). Benjamin had previously appeared in the series as Sir Keith Gold in *Inferno* [1970 – see Volume 16]. Maloney had first encountered Benjamin on the BBC production of *The Forsyte Saga* on which he had worked as a production assistant.

With production of the first four episodes planned, Holmes delivered his scripts for the final two instalments on Thursday 9 December. ■

Below:
What to hunt?



Production



'THE TALONS OF WENG-CHIANG IS OFTEN CITED AS ONE OF THE SERIES' BEST STORIES.'

Filming on Serial 4S began on Monday 13 December with 16mm shooting from 2.15pm to 5.30pm on Ealing Stage 2 for the scenes inside the coaches in Parts Two and Four. The carriages were provided by Dave Goody. One of the carriages was then needed for location filming from 6.30pm to 9.30pm at Skin Market Place of Litefoot's hansom moving along as well as parts of the Doctor leaving the mortuary.

A special prop required for the scenes in which Greel searched London for his time

cabinet was the trionic lattice, a small disc (described in the script as a pendant) that glowed when close to the Cabinet. The script specified that the Doctor should wear a 'viciously checked Ulster', and he carried a cane which was revealed to hold a small phial of drink. Leela shed her usual animal skins in favour of three different Victorian outfits.

Because of his make-up as Chang, John Bennett had to be careful not to blink his eyes beneath the rubber eyelids applied to his face; these had been constructed from a cast of his face. Costume designer John

**Connections:
Fishy story**

▶ The Doctor claims to have gone fishing for salmon in the Fleet and that he shared his catch with the monk the Venerable Bede (673-735 AD). However, Bede never visited London.



Bloomfield based Leela's first outfit on that of a Victorian lady cyclist, while his initial vision for the Doctor's costume would be a top hat and long scarf over a checked coat. The Doctor's final costume, with deerstalker hat and Inverness cape, evoked the clichéd vision of Sherlock Holmes as popularised by stage actor William Gillette and depicted by Sidney Paget

in the illustrations for *The Boscombe Valley Mystery* in 1891.

On Tuesday 14 December, filming was scheduled from 3.30pm through to 6.30pm, on and around Clink Street for shots of Chang's carriage at St Mary's Overy Wharf in Part One, Litefoot's carriage stopping at Cardinal Cap Alley on Bankside in Part Two, the shot of Jago and Litefoot watching the House of the Dragon (with Ronald Musgrove standing in as Jago), and it was also planned to shoot the whole sequence of the TARDIS materialising with the Doctor and Leela's dialogue on emerging. From 7.30pm to 10.30pm, shooting was scheduled for the fight between the Doctor, Leela and the coolies. This action sequence and the others in the serial were arranged by regular stunt performer Stuart Fell. Unable to find oriental stuntmen, Fell used two regular *Doctor Who* stuntmen, Alan Chuntz and Max Faulkner, who wore Chinese make-up to appear alongside three oriental actors. The location work was very cold, especially for the Tong actors in their thin cotton suits.

On Wednesday 15 December, the BBC offered Tom Baker and Louise Jameson contracts for a further 26 episodes of *Doctor Who*; it was envisaged that these would be made between Monday 21

March 1977 and the following New Year's Eve. Jameson was unsure about accepting; her first few months on *Doctor Who* had been difficult because of Baker's attitude towards her, although she was now realising that the actor was badly missing his former co-star Elisabeth Sladen who had welcomed him onto the show over two years earlier. However, Baker badly upset Jameson on one of the night shoots, with Hinchcliffe buying Jameson a brandy to help cheer her along during filming. Maloney was aware of the tension between his two leads and managed the situation carefully. Discovering that the actress was reluctant to sign for another year, Graham Williams spoke to Jameson during location filming and offered the concession of a narrative which would allow her to stop having to wear the contact lenses which caused her particular problems. Jameson agreed.

Shooting took place on Wednesday 15 December at Broad Oak, 24 Cambridge Park in Twickenham (the nursery school which Maloney's children attended) from 2.30pm with the Limehouse Laundry delivery at Litefoot's, followed by the remaining exteriors for Litefoot's home at 4 Ranskill Gardens through to 6.30pm,



Right:

Stuck in the sewers, and the Doctor smells a rat.

and then from 7.30pm to gone 12.30am. A fake window was installed at Broad Oak for Leela to dive through with Fell doubling for. A lightweight dummy version of Mr Sin was used in this sequence for Chang to carry to the waiting hansom cab. At the start of this sequence, the script indicated that Chang should be outside the house, standing over the unconscious Litefoot – concentrating intensely to direct Sin. It is the arrival of the Doctor that breaks his power over the mannequin. This and other scenes set in the porch were originally planned for film but were relocated to the studio and the hallway set. Approaching the house in Part Three, the Doctor was heard whistling the march *Colonel Bogey* as he had in *The Face of Evil*.

Cars and carriages

Wapping Pier Head was the main venue for filming on Thursday 16 December, starting at 2.30pm for the scene of Chang hypnotising Teresa. For this scene, close-ups of Chang's hypnotic eyes were recorded later on tape and edited in. At low tide the discovery of Buller's body in the Thames was filmed, followed by the opening shot of the TARDIS' arrival (the bulk of which was abandoned and re-enacted in studio), and Chang's carriage in the streets in Part Two. The BBC had posted letters to the local residents asking that their cars be removed from the area for the duration of the filming. Arriving to film the scenes with Greel's carriage, the production team found a Porsche parked on the street with its owner nowhere in sight. In desperation, Murray-Leach covered the vehicle with a tarpaulin and then covered it in hay from the horsebox used to transport the animals pulling the cabs. Hay and horse dung were also used to hide modern road markings.



Playing the speaking ghoul, Patsy Smart removed her false teeth and gave them to Maloney for safe keeping so they did not fall in the river. The visual effects team allowed the local police to borrow the prop of Buller's corpse and leave it in an alley so they could play a prank on a junior colleague. The evening shoot from 7.30pm was spent on the scene of the Doctor and Leela being tailed by the coolie in Part One and his subsequent despatch by Leela at Bridewell Place. Visual effects assistant George Reed made both the coolie hatchet which was fired from a compressed air gun (although the mechanism was not accurate enough, so Reed just threw it instead) and Leela's blowpipe which was adapted from a previous production.

On Friday 17 December, the unit assembled at St Katherine Docks to film the boat scenes for Part Three from 11am. In the afternoon, the Doctor pursuing a coolie to the sewer entrance was filmed at Ivory House, along

Above:

Pick on someone your own size!

Connections: Slumming it

► Robert Holmes' inspiration for Henry Gordon Jago's surname may well have been Arthur Morrison's 1896 novel *A Child of the Jago* in which 'jago' is the name of a fictitious East End slum.



with the Doctor and Leela's descent into the sewers (during which a little boy onlooker cried, "Go to it Doctor!"). It was discovered that the Doctor's Ulster was too large to allow Baker to go down through the manhole. The scene of the duo emerging was filmed in the evening from 4.45pm.

With filming complete, Tom Baker travelled to The Royal Edinburgh Hospital for Sick Children on Wednesday 22 December and also performed similar duties to cheer hospitalised youngsters in Glasgow as a favour to actor Russell Hunter.

The trade paper *The Stage* announced details of the next location work on Thursday 23 December with a story about how *The Talons of Greel* would be recorded at The Royal from Sunday 9 January.

After the Christmas break, production resumed with a rehearsal for the OB work at the BBC Acton Rehearsal Rooms from Monday 3 to Thursday 6 January 1977; the cast members were kept amused by

the giggling of Christopher Benjamin and Trevor Baxter, who quickly bonded.

OB work was conducted over the period of Saturday 8 to Thursday 13 January, 1977, with trailing producer Graham Williams joining the team. The cast and crew were based at the Saxon Inn Motor Hotel in Northampton.

On Saturday 8 January, recording for the police station scenes took place at an empty rates office on Fish Street from 2.30pm to 7pm. The scene where the Doctor and Chang meet for the first time had various rewrites. When discussing the Tong, the Doctor referred to the magician as 'Chairman Chang' in the script, and at the end of the scene there were references to Sergeant Kyle (who was not named on screen) using a telephone. There were also additional lines of dialogue in the script, when Chang left, Leela remarks, "The smell of death has gone, Doctor... did you not notice? It clings to the yellow one like mist over a swamp." The Doctor retorts, "All I noticed was a disagreeable odour of old joss sticks." In Part Two, Leela was

Below: Leela learns the rules of etiquette from her own Professor Higgins.



originally to proudly tell Kyle that she killed the Chinese man found dead outside the mortuary as the Doctor hurried her away.

The scenes recorded at the theatre from 11am to 6.30pm on Sunday 9 January included the act seen opening the serial in the morning, and Chang's performance watched by the Doctor and Leela in Part Four in the afternoon. Magician Larry Barnes of the Magic Circle supervised Chang's magic act in which local rep member Sally Sinclair appeared to be levitating, but was held in the air by two men dressed in black against a black backdrop (after original plans to use CSO on location had to be abandoned). Some of the local theatre actors were used as walk-ons for the audience scenes, with others bussed in from Birmingham. Also present was a film crew from the local BBC1 news programme *Look East*.

Golden Jubilee dinner

Christopher Benjamin joined the cast for the theatre scenes. Given cigars to smoke in character, Benjamin took the unsmoked ones home to enjoy later. During Chang's act, a solid block of cards was thrown up to the Doctor.

On Monday 10 January, recording at the theatre between 9.30am and 6.30pm began with the sequence of the Doctor chasing Greel in Part Two, then of Jago talking to a fearful Casey in Part One, Chang descending the cellar in Part Two, backstage scenes for Part Four, Leela following Chang backstage in Part Three and Jago and Casey discussing the missing girls.

For the chase sequence, the Doctor was originally to encounter the caped figure of Greel in the orchestra pit, with Greel knocking the Doctor senseless using a



Above: The Doctor and the Professor hatch a plan.

chair. Faulkner doubled for Spice as the masked Greel in these sequences, since the script called for the villain to swing from one side of the theatre to the other on a rope. Fell doubled for Baker in the shots where the Doctor had to fall through the pre-cut gantry barrier and then reach the stage below by means of a tearing backdrop. Production was speeded up considerably by the use of two hand-held OB cameras for this sequence.

That evening, the cast was invited to a Golden Jubilee dinner for the theatre at the Saxon Inn. During the evenings, the theatre was being used to stage a production of *The Owl and the Pussycat Went to Sea* by David Wood.

Work at the theatre continued between 10am and 6.30pm on Tuesday 11 January with scenes outside Chang's dressing room including Buller's accusations in Part One, scenes in the Doctor's box before Chang's act in Part Four, Jago sending Casey home in Part Two and the Doctor meeting Jago in Part Two. The tricks performed by Baker in the scene between the Doctor and Jago in Part Two were as scripted. First of all, the Doctor extracted a long stream of flags from Jago's top pocket, and then produced a white dove from a seemingly empty circular tin. The stage door area was dressed with genuine bill posters from the Alhambra Palace of Varieties in Hull for the weeks of Monday 2 December 1901 and Monday 1 December 1902, Paul's

**Connections:
Class act**

▶ Arriving in Victorian London, the Doctor is eager to catch a performance by 'Little Tich' - the stage name for small comedian Harry Relph (1867-1928), who was best known for his dance in long boots.



Varieties in Leicester around April 1883, and the Princess Palace in Leeds from April 1895.

For several scenes in the theatre auditorium for Parts One and Four, at the invitation of Maloney composer Dudley Simpson made his only appearance before the *Doctor Who* cameras, as the orchestra conductor. There

were no musicians in the pit, and Simpson conducted around eight minutes of music which he had pre-recorded with three musicians on Wednesday 8 December. In addition to this, Penny Lister appeared as singer Lettie Randall in Part Four, singing just over a minute of the popular music hall number *Daisy Bell*, composed by Harry Dacre in 1892 and made famous by Katie Lawrence. This had also been pre-recorded with the other orchestra music which mixed popular music hall melodies with oriental music for Chang's act.

Also on Tuesday 11 January at Television Centre, gallery effects work was undertaken from 11am to 5pm.

Recording from 10am to 1pm on Wednesday 12 January included more scenes outside Chang's dressing room for Parts Three and Four. The unit then moved to the psychiatrics establishment of St Crispin's Hospital and from 2pm to 4.30pm recorded the scenes in Chang's dressing room for Parts One to Three.

The crew remained at St Crispin's on Thursday 13 January to record the remaining dressing room scenes for Parts Three and Four, and also the two mortuary scenes between 10am and 4.30pm.

On Friday 14 January, the local BBC1 news programme *Look East* covered location recording for the serial in the

form of a film report from David Cass running to three minutes 34 seconds.

Rehearsals for the studio recordings began at Acton on Sunday 16 January. The first studio session took place at Television Centre on Monday 24 and Tuesday 25 January. On the first studio day recording took place from 8pm to 10pm. Roger Murray-Leach was interviewed for the BBC2 programme *The Lively Arts* who were preparing a documentary about the series entitled *Whose Doctor Who* for transmission the day after *The Talons of Weng-Chiang* (as the serial had now been renamed because Hinchcliffe felt that the character of Greel was not strongly established enough under his own name) concluded. Deep Roy was also filmed for the documentary, being made up as Mr Sin. This recording was very uncomfortable for Jameson who had contracted glandular fever a few days earlier.

The first sequences to be recorded were all those in Litefoot's dining room and porch (which formed linked sets) for Parts Two to Four, recorded in order. For the scene at the start of Part Three where Leela hurled the carving knife into Mr Sin's neck, there was a break in recording where Jameson hurled a prop knife, and then recording recommenced after a dummy

Right: Leela is down the drain.



knife handle had been attached to Deep Roy's collar. When pointing at the map on Litefoot's tablecloth in Part Three, Baker confused the Fleet and Thames, and a 1977 newspaper could be seen in the laundry basket. Litefoot was seen reading the February 1892 issue of *Blackwood's Edinburgh Magazine*. The fowling piece was made by visual effects assistants Lazell, Reed and John Brace.

Sewer scenes

Part way through the evening, recording breaks were scheduled to allow Jameson to change first into her soaked underwear, and then into the new outfit purchased by Litefoot in Part Four.

With the dining room scenes completed, the rest of the first evening was spent on the sewer scenes. The design team had recced a real London sewer for the studio set. This was a small section of curved fibreglass tunnel and intersection with a suitable manhole entrance, built on a raised set which contained a water trough and which also meant that Stuart Fell could get lower to the floor in his rat costume (referred to as 'Rat Fell' in the camera scripts); this outfit had been made at home by Bloomfield who had worked on it with his six-year-old son.

The water trough was filled before lunch, but unfortunately the weight of water was greater than allowed for; when the team returned in the afternoon, there had been a leak which got into the camera channels and was in danger of seeping through the floor of Studio 1. Visual effects assistant Andy Lazell made the rubber nose which of the rat costume could be made to twitch its whiskers by using a bellows. Again, changes of costume were required for Jameson throughout these sewer sequences.



Above: Tom Baker gives Mr Sin a lift in rehearsals.

There was also a model sewer set recorded in the Presentation Studio at Television Centre. This was built by Reed and Lazell which was populated by rats from a Shepherd's Bush pet shop (which bit their handler).

For the start of Part Two, a flash charge and then some kerosene flames were used for the Doctor hurling his lantern at 'Rat Fell'. Unfortunately, the undergarments worn by Jameson for scenes in Parts Three and Four had a tendency to become transparent in the sewer water, and some careful editing had to be made when preparing the finished episode. 'Rat Fell' also featured prominently in the cliffhanger to Part Three where the rodent had to savage Leela. The cliffhanger resolution of the Doctor firing a blank in studio again required a flash charge. Fell also performed the scenes where Chang was attacked in Part Four.

Connections: Miraculous cabinet

▶ Li H'sen Chang reveals that Greel's time cabinet was taken by the soldiers of T'ung Chih (1856-75), who was the tenth emperor of the Qing Dynasty and the eighth Qing emperor to rule over China with his reign lasting from 1861 to 1875.

**Connections:
Black as
Newgate's Knocker**

▶ Casey referred to the iron door knocker on Newgate Prison, a notorious

London landmark demolished in 1902.



The opening titles for Part One had to be recorded twice since the caption slide machine jammed on the first take. The film crew from *The Lively Arts* interviewed set designer Roger Murray-Leach and shot material of Deep Roy being made up as Mr Sin. A photoshoot was also held on this day, with

photographs being taken of Leela, the rat, Mr Sin, Li H'Sen Chang, and Litefoot.

For the second studio day, recording was scheduled to run from 7.30pm to 10pm and began with all the scenes set in Greel's chamber for Parts Two to Four. In attendance to speak to Baker, Jameson, Holmes and Williams about their approach to the series was Martin Wainwright of the *Evening Standard*, whose report would appear on Monday 31 January as *The Why of Who*. Greel's life-draining device was referred to in the scripts as a dilation chamber and was described as looking like a steam cabinet, meaning that only the head of its victim was visible. There were to be two steel balls on rods that were suspended either side of the victim's head so that lightning appeared to arc across

Below:
He's behind you!



the cranium. The life essence was also to be held in a drip feed, and Greel would partake of this by inserting it into a vein in his arm. In the finished programme the distillation chamber was an open cabinet with white bars down each side that illuminated as it operated. As the process continued, a swirling red video effect was overlaid that obscured the victim inside. This masked a recording break, during which, in Part Three, Vaune Craig-Raymond left the cabinet and was given blackened body make-up. When Greel grasped the controls of the chamber to gain its life essence, a similar red glow was superimposed over his body.

House of the Dragon

To the far side of Greel's chamber was a passage leading to the sewer, obstructed by a grille that could be covered by a lowering hatch; this had been built as a raised set to allow performers to 'descend' into the tunnels. Again, 'Rat Fell' appeared in Part Three to take the raw meat left for it by Greel. Greel's ray gun was referred to in the script as a light-bolt Magnum, and fired a white video beam - with a flash charge secreted on the target.

With the scenes in the laboratory completed, inserts were recorded on the cellar set for Part Four, after which all the cellar scenes for Parts Two to Five were taped. The cellar was a raised set, allowing the hidden entrance to Greel's base - a tilting flagstone - to be incorporated into the floor. A small amount of dialogue in a scene between the Doctor and Jago in Part Two was cut in rehearsals, with the Doctor commenting that emanations of some kind were affecting the fauna in the vicinity (referring to the huge money spider - a rubber prop). The spirit that 'guarded' the entrance to



Left:
The Doctor seems to have raided Sherlock's wardrobe.

Greel's lair was achieved by superimposing another camera image of a floating figure with 'a grinning skull of a face' – an extra covered in a sheet and draped with chains. A short scene for Part Four of *Chang* calling down into the lair for Weng-Chiang was abandoned before recording. One scene for Part Five was recorded at the end of the evening showing Jago finding Greel's abandoned carpet bag. Recording overran by 30 minutes because of the large amount of material that needed to be covered as well as a tape change.

Rehearsals for the second studio session began on Thursday 27 January, and were covered by the crew from *The Lively Arts* who eavesdropped on rehearsals with Baker, Maloney and Deep Roy, and filmed an interview with the show's star. Jameson rested to recover from her illness, missing an appearance on *Multi-Coloured Swap Shop* on Saturday 29 January. Over the next few days the film crew also covered work on building the huge dragon idol, and a meeting at the Radiophonic Workshop where Maloney discussed the sound requirements for the first few episodes

with Simpson and special sound designer, Dick Mills (who created sound effects at the workshop from January).

Greel's face was referred to in the script for Part Five as, 'A distorted jumble of features – eyes, nose, mouth – compressed gruesomely and set into a texture like a fresh veil. It is a face from a Picasso nightmare.' This was to involve a lengthy make-up session for Spice, starting with a cast being taken of his face (filmed by *The Lively Arts* crew on Wednesday 19 January) from which Heather Stewart made the melted features that he would only need to wear briefly for one scene in studio.

The final studio session took place from Tuesday 8 to Thursday 10 February and was attended by two incoming members of the production team for the new season: not only Graham Williams but also production unit manager John Nathan-Turner, who was replacing Chris D'Oyly-John.

Parts Five and Six were recorded generally in sequence apart from the scenes set in the main hall at the House of the Dragon. For the shed that formed the opium den, a raised set was built with a skylight through which Leela and the Doctor could enter in Part Five.

A small section of road was built for the close-ups of Jago and Litefoot watching Greel's new hideout and also served as the venue for the remount of the TARDIS' arrival in Part One and its departure in Part Six (using the usual roll-back-and-mix technique). The brief conversation between Leela and Litefoot just before this had also been planned for location filming.

Another set was the small room near the House of the Dragon where the Doctor, Jago and Litefoot and the two young girls were held captive. This incorporated a section of wall with a dumb waiter cubicle set into it, which was also inserted into a



Above:
Don't mess
with the
dummies.

similar set and recorded from a different angle to imply (with the aid of sound effects) that Jago and Litefoot had moved between floors in their abortive escape attempt in Part Five (padding material written when the script had under-run in rehearsals). Benjamin and Baxter kept giggling during rehearsals for this scene but were able to perform it perfectly in a single take in the studio. In Part Six, the Doctor's mis-attribution of the 1911 poetic monologue *The Green Eye of the Little Yellow God* to music hall star Harry Champion in 1920 was an unscripted adlib. One scripted joke from the Doctor about Chinese soup being "more mickey finn than shark's fin" was dropped in

rehearsals, as were the more detailed instructions from the Doctor to Jago about how they should use wax (in the form of greasepaint sticks carried by Jago) to act as a sealant on the linen mattress to form a gas bomb. The explosion of this required a huge flare to be activated in the doorway of the set.

As it turned out, Part Five eventually overran. Its cliffhanger was to have been when Greel informed the Doctor that he had three seconds to reveal the location of the trionic lattice before Mr Sin knifed Leela,

but some of this material was moved into the first scene of Part Six to give the memorable climax of Greel's distorted face being revealed.

The final studio day was devoted almost entirely to the scenes in what the scripts referred to as the Dragon Room, a frugal set mainly composed of red satin curtains. The centre piece of the set was the polystyrene dragon statue that doubled as a laser cannon. Designed by Murray-Leach, it had been constructed by a freelance sculptor who had worked almost 150 hours on it non-stop to get it ready for studio. The dragon was hollow, so that Mr Sin could be seen clambering up into it at the start of Part Six, and during this final episode the swivelling eyes were also seen to illuminate green.

Magnus Greel

Several shots in Part Six showed Sin's view of the room from the cannon and were recorded as cutaways, all through a circular mask with a pulsing green glow. The laser beams that fired from the dragon's eyes were superimposed video effects, and a series of flash charges were secreted around the set, augmented by clouds of smoke. In particular, an ornate Chinese table had been made with small detonators inside it that could be blown apart on cue by the laser fire (although this did not perform as spectacularly as hoped because an over-enthusiastic painter had put a coat of varnish over it). Again, revolvers which fired blanks were used in studio under armourer supervision. The set was dressed with equipment from Greel's chamber, such as the catalytic extraction chamber and also the time cabinet.

Lee's death in Part Five was rewritten. Originally on learning that the bag has been left at the Palace, Greel stamps forward at

Connections: Being green

► When the Doctor quotes, "There's a one-eyed yellow idol to the north of Katmandu. There's a little marble cross below the town," Litefoot suggests that the author is Kipling. The Doctor corrects him saying that it is comedian Harry Champion. However, it was in fact a line from *The Green Eye of the*

Little Yellow God by
Milton Hayes with
Cuthbert Clark.



the coolies, kicking at them, with Lee trying to shield his face. Greel takes his light-bolt magnum and repeatedly blasts him.

The Doctor's arrival in the Dragon Room in Part Six was longer in the rehearsal scripts, having him order "Foo Young with crispy noodles" on his entrance. The Doctor also tells Greel that he has studied his time period, "The blackest period in human history..." and makes specific reference to the slaughter of thousands at the warmonger's hands in his experimental camps. A later scene with Greel menacing Leela has the villain saying that previous victims had pleaded for the bullet, knife or vivisection centre in preference to the extraction process. During the climax where Litefoot and the Doctor were pinned down by Sin's laser fire, in the script Litefoot asks, "What is that weapon?" The Doctor replies, "Light amplified ... Professor, at this range it doesn't matter!"

The death of Greel in the distillation chamber used a collapsing dummy and a red video effect to show his cellular collapse. This climax was different to the rehearsal

script in which Greel attacks the Doctor with his derringer and the pair struggle on the floor until a shot is heard. Then Mr Sin emerges from the cannon to attack Leela, with Jago and Litefoot coming to her aid. The Doctor then struggles from under Greel's corpse to remove a tube from the back of Sin's neck, causing the homunculus to fall limp. After the body crumbled away, Litefoot referred to Greel's death as being from "a bullet through his black heart."

Because of the problems with visual effects (notably the exploding Chinese table), recording overran by an hour. However, the scene crew walked out at 10.35pm and Stuart Fell was left to stack the boxes for the stunt fall himself. This was the worst overrun of Hinchcliffe's tenure as producer.

The fact that the serial had gone so far over budget placed so much stress on production unit manager Chris D'Oyly-John that he had to be removed from the production, and John Nathan-Turner - who was due to replace D'Oyly-John in March - took over the final studio session. ■

PRODUCTION

Mon 13 Dec 76 Ealing Film Studios: Stage 2 (Carriage); Skin Market, Emerson Street, London (Street)

Tue 14 Dec 76 Clink Street, London (Street); St Mary Overy's Wharf, Southwark, London (Street); Bankside, Southwark, London (Street)

Wed 15 Dec 76 Broad Oak, Cambridge Park, Twickenham, London (Litefoot's House)

Thu 16 Dec 76 Wapping Pier Head, Wapping High Street, London (Street; Riverside); Coroner's; Bridewell Place, Wapping, London (Outside the Mortuary)

Fri 17 Dec 76 St Katherine Docks, East Smithfield, London (Sewer

Entrance; Street)

Sat 8 Jan 77 Empty Rates Office, Fish Street, Northampton (Police Station)

Sun 9 Jan 77 The Royal Theatre, Swan Street, Northampton (Stage; Backstage; Theatre Box)

Mon 10 Jan 77 Northampton Repertory Theatre (Dressing Room; Backstage; Stage)

Tue 11 Jan 77 Northampton Repertory Theatre (Stage Door)

Wed 12 Jan 77 Northampton Repertory Theatre (Stage Door); St Crispin's Hospital, Duston, Northampton (Dressing Room)

Thu 13 Jan 77 St Crispin's Hospital (Dressing Room; Mortuary)

Mon 24 Jan 77 Television Centre: Studio 1 (Dining Room [Parts Two to Four]; Litefoot's Porch [Parts Three and Four]; Sewers)

Tue 25 Jan 77 Television Centre: Studio 1 (Greel's Chamber & Sewer; Cellar)

Tue 8 Feb 77 Television Centre: Studio 8 (Litefoot's House [Part Five]; Litefoot's Porch [Part Five]; Shed/Opium Den; Road Outside Dragon House; Kitchen Lock-up [Part Five]; Dumb Waiter)

Wed 9 Feb 77 Television Centre: Studio 8 (Litefoot's House [Part Six]; Kitchen Lock-up [Part Six]; Hallway; Street [Parts Six and One])

Thu 10 Feb 77 Television Centre: Studio 8 (Dragon Room; Head of Dragon)

Post-production

Incidental music for the serial was composed by Simpson who was contracted on Monday 23 August. Recording took place over six 2.30pm to 5.30pm sessions on Monday 21 and Sunday 27 February, and Monday 7, Monday 14, Monday 21 and Monday 28 March. Simpson conducted six musicians playing around 35 minutes of conventional music. Simpson also composed several tracks of particularly atmospheric music to be played on a church organ by Leslie Pearson, who had previously performed pieces for *The Deadly Assassin*, for scenes in the theatre. Around four minutes of this was used in Part Two for scenes in the cellar and in the chase, with a further

Below:
One in the eye!



minute in Part Three for the sequence where Leela follows Chang from the cellar. In Part One, one 1'40" of 1846 *Cylinder Piano* music recorded by Roy Mickleburgh for the 1968 LP *Music of the Streets: Mechanical Street Entertainment Through Three Centuries* (Saydisc SDL 121) was used when the Doctor and Leela locate the manhole, with 12 seconds of the same track being used in Part Two as the pair emerge from the sewer, and a further 50 seconds in the final scene of Part Six.

The bells heard as Litefoot waits in the boat on the Thames were a sound effects recording of the Bells of St Clement Dane in the Strand.

The smell of death

Parts One and Two were edited from Saturday 12 to Monday 14 February. Part One lost a short scene of Chang sitting concentrating in his dressing room, lit by an incense burner prior to the attack by Mr Sin, and also the end of the scene between Jago and Casey where the former remarked, "It's time to crack me monica." The end of the police station scene with Chang was trimmed; originally it ended with Leela saying that the smell of death had gone. Part Two lost the end of the carriage scene where Leela said she could eat "an owrus". Parts Three and Four were edited from Wednesday 16 to Friday 18 February, with the final pair of episodes assembled on Thursday 24 and Friday 25 February and Tuesday 1 March. Jameson was upset when some of her favourite lines which she had fought to keep in were dropped during editing. ■

Publicity

- ▶ The promotional Document for the serial emphasised the costume design from John Bloomfield who had worked on *The Six Wives of Henry VIII*. Deep Roy was also listed as a selling point for *The Talons of Weng-Chiang*. The synopsis for the deaf still referred to the serial as *The Talons of Greel*.
- ▶ The day after recording completed, Holmes found himself attacked in the press as a result of an interview he and Williams had given to Jean Rook of *The Daily Express* in which she accused the series of being too terrifying for a family audience. Holmes stressed that *Doctor Who* was no longer a children's show, speaking of the 15-foot rats in the next serial...
- ▶ The series completed, a recovered Jameson was able to appear on the Saturday 12 February edition of *Multi-Coloured Swap Shop*, chatting to viewers and offering Dalek bubble bath, Leela jewellery and a trip to a *Doctor Who* exhibition as prizes to a correctly answered question.
- ▶ The difficulty in selling *Doctor Who* on the continent was discussed by Brian Keyser of BBC Enterprises in *Doctor Who is Too Terrifying for Europe*, an article which appeared in the *Daily Mail* on Monday 28 February. John Bennett discussed his special make-up for the serial in the piece *Making Up is Hard to Do* in the *Daily Mirror* on Saturday 5 March.



- ▶ To promote the final episode, Tom Baker took part in a science-fiction-themed edition of the Radio 4 magazine programme *Weekend* at 2pm on Saturday 2 April. Hinchcliffe was particularly pleased with his final *Doctor Who* story and his last duty as producer was an appearance on *Pebble Mill* on Thursday 31 March to discuss the programme with David Seymour and promote *Whose Doctor Who*. With *Whose Doctor Who* scheduled by BBC2 at 8.20pm on Sunday 3 April – the day after Part Six was broadcast – the closedown for BBC2 on Saturday 2 April comprised colour photographs of *Doctor Who* monsters accompanied by the commercially released Dudley Simpson incidental track *The Worlds of Doctor Who*.

Above:
"Elementary,
my dear
Litefoot."

Broadcast

Right:

There's nothing like a nice cuppa to help you recover from a giant rat attack.

▶ The first edits of *The Talons of Weng-Chiang* were broadcast weekly on BBC1 on Saturday evenings from 26 February 1977 at 6.30pm (apart from Part Two which went out five minutes later). The viewing figures saw a drop from *The Robots of Death*, but the audience reaction figures were healthy. All bar Part Six were inside the Top 30 programmes of their particular week. Competition on ITV was generally either from *New Faces* or *Celebrity Squares*.

▶ On Monday 28 February, Stanley Reynolds in *The Times* felt 'the period charm of Victorian London is caught well enough' and remarked on the sexiness of Leela, adding, 'Personally I find the new Who more interesting.'

▶ In *The Listener* on Thursday 3 March, Maire Messenger commented that 'Saturday is a great evening's viewing all round for children. Dr Who... is now tangling with a sinister Edwardian chinaman... Leela (Louise Jameson) is a smasher, single-handedly fighting off six Chinamen, and defying the Doctor's orders to "stay out of it" - quite rightly, as she is a better shot than he is. Apparently she is already a big hit with the little girls; producer Philip Hinchcliffe admits that he is sorry they didn't draw up a Leela-type before in view of all the girls who "obviously see themselves as mini-Barbarellas"'. The same publication looked at *Whose Doctor Who* on



Thursday 14 April, noting that 'Tom Baker spoke with almost Hippocratic responsibility about his role.' Meanwhile, Alan Coren was also very positive about the serial in *The Evening Standard* on Monday 21 March.

▶ *The Guardian* took a look at the series and its BBC2 documentary in *Time Lord of the air wave* on Saturday 9 April, commenting of the 'blood-curdling encounter' that 'the BBC is beginning to pitch the pieces at a somewhat older audience... which is no doubt why the Doctor's latest comely assistant is allowed to stage more generous displays of thighs and bosom than were ever dreamt of in Hartnell's day'. This prompted a letter from one Tom Carr which was printed on Saturday 16 and suggested that the Doctor's lack

of interest in Leela was presumably because viewers saw him when he was busy on Saturday evenings... and maybe they should drop in on the TARDIS at 11.30pm on Wednesdays.

- ▶ The serial was purchased by ABC Australia in March 1978, where it was broadcast with a 'G' rating after shots of the giant rat attacking Leela and Chang from Parts Three and Four had been removed. The serial was also sold to New Zealand and Canada, where some regions refused to screen it for fear of upsetting the Chinese community. Edited versions of the episodes were syndicated in North America from 1978 by Time Life, with narration added by Howard Da Silva. Uncut versions of the episodes were distributed by Lionheart in the 1980s, and the serial also ran in North America as a television movie of two hours 16 minutes duration and as two compilations of 67 and 68 minutes.
- ▶ The serial was to be one of Robert Holmes' favourite stories for *Doctor Who*, and was greatly enjoyed by most who worked on it. Particularly popular

with Holmes and Maloney were the characters of Litefoot and Jago, and there were brief discussions about the possibility of spinning the pair off into their own offbeat Victorian detective series. It seemed that the only disappointing aspect had been the giant rat, which Maloney felt was seen too clearly and was not filthy enough. Jameson praised Holmes' script as being a strong one for Leela. Both Jameson and Baker now had a six-week break before rehearsals for the following series began. Baker recorded an appearance on *Call My Bluff*, and on Thursday 17 February was quoted as saying that he would make only one further series of *Doctor Who*. One report in the tabloids (*Tom Baker to quit as Dr Who*) had the actor explaining that he had not signed his contract for the next 26 episodes and commenting, "I've had enough, I think I've done my bit."

- ▶ *The Talons of Weng-Chiang* was the last major association with *Doctor Who* for both Hinchcliffe and Maloney. Hinchcliffe moved on to produce and write a new police show called *Target* before working on series such as *Private Schultz* and *the Charmer*. Maloney



Left: The tabloids report that Tom Baker is leaving *Doctor Who*.

Right: Leela manages to look like a Victorian lady, even if she doesn't know how to act like one.



became the producer of *Blake's 7* and later worked on *Juliet Bravo*, *Family Pride* and *Hold the Front Page*.

- ▶ Nominated for a BAFTA Award in the Children's Entertainment category, *Doctor Who* was beaten by BBC1's *The All-Star Record Breakers* when the results were announced at Wembley Conference Centre on Thursday 24 March.
- ▶ Part Three of *The Talons of Weng-Chiang* was chosen as part of the *Fourth Doctor – Selected Gems* screening on Sunday 30 October 1983 during the event *Doctor*

Who: The Developing Art at London's National Film Theatre. The episode was then made available at the regional event *The TARDIS Comes to Tyneside* on Thursday 15 December 1983. The NFT then screened the serial again as part of a Tom Baker retrospective in 2001, with the first three episodes on Tuesday 4 September and the remainder on Tuesday 11 September.

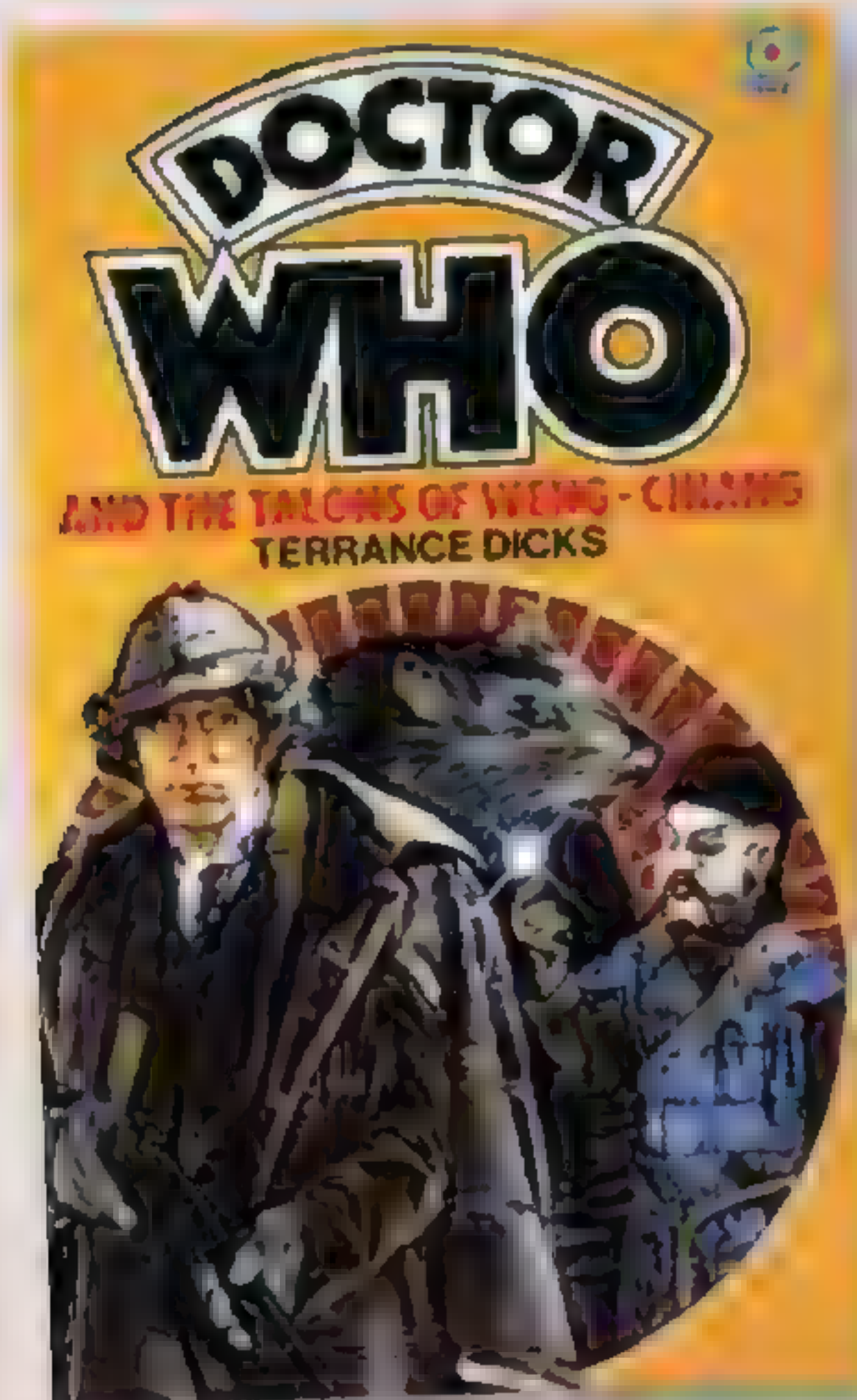
- ▶ UK Gold screened the serial in episodic and compilation form from January 1994, it appeared on BBC Prime from September 1998, and debuted on the Horror Channel in June 2014.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
Part One	Saturday 26 February 1977	6.30pm-6.55pm	BBC1	24'44"	11.3M (16th)	-
Part Two	Saturday 5 March 1977	6.35pm-7.00pm	BBC1	24'26"	9.8M (28th)	-
Part Three	Saturday 12 March 1977	6.30pm-6.55pm	BBC1	21'56"	10.2M (22nd)	-
Part Four	Saturday 19 March 1977	6.30pm-6.55pm	BBC1	24'30"	11.4M (21st)	60
Part Five	Saturday 26 March 1977	6.30pm-6.55pm	BBC1	24'49"	10.1M (18th)	-
Part Six	Saturday 2 April 1977	6.30pm-6.55pm	BBC1	23'26"	9.3M (32nd)	58

Merchandise

Holmes' story was novelised by Terrance Dicks and published in November, 1977 by Target Books as *Doctor Who and the Talons of Weng-Chiang*, with a hardback edition from WH Allen the following month. Jeff Cummins' cover for the British edition was replaced



by a new cover by David Mann when the American paperback edition from Pinnacle was published in September 1979, as book No 7. The British edition was subsequently numbered Book 61 when it was reprinted by Virgin in February 1994 with a new cover by Alister Pearson as *Doctor Who – The*

Talons of Weng-Chiang. The novelisation was released by AudioGO as an audio book in January 2013, read by Christopher Benjamin. Robert Holmes' *Doctor Who The Scripts – The Talons of Weng-Chiang*, edited by John McElroy, was published in November 1989 by Titan Books with a cover from Duncan Fegredo. A revised cover for the script book was painted by Alister Pearson but never used; instead the book was reissued with a different logo. This contained the complete script of the *Doctor Who* story, together with never-before published background and technical information. Professor Litefoot made a return appearance, this time meeting the Eighth Doctor, in Mark

Morris' *Doctor Who* novel, *The Bodysnatchers*, published by BBC Books in 1997.

Sound effects of the distillation chamber and the dragon ray gun were released on *Doctor Who Sound Effects* by BBC Records in May, 1978.

A *Talons of Weng-Chiang* stamp cover (from The Stamp Centre) was issued in March 2002. A limited 1,000 covers were signed by Tom Baker and Louise Jameson.

Edited into a compilation, the story was released on video in Australia in 1986 although the UK had to wait until November 1988 for a BBC Video release. With new opening and closing credits added, the only other change was the removal of a few violent shots in the fight between the Doctor and the Tong in Part One, notably with the use of the nunchukas.

The DVD release of *The Talons of Weng-Chiang* came in April 2003 from BBC Worldwide. It featured the following extras:

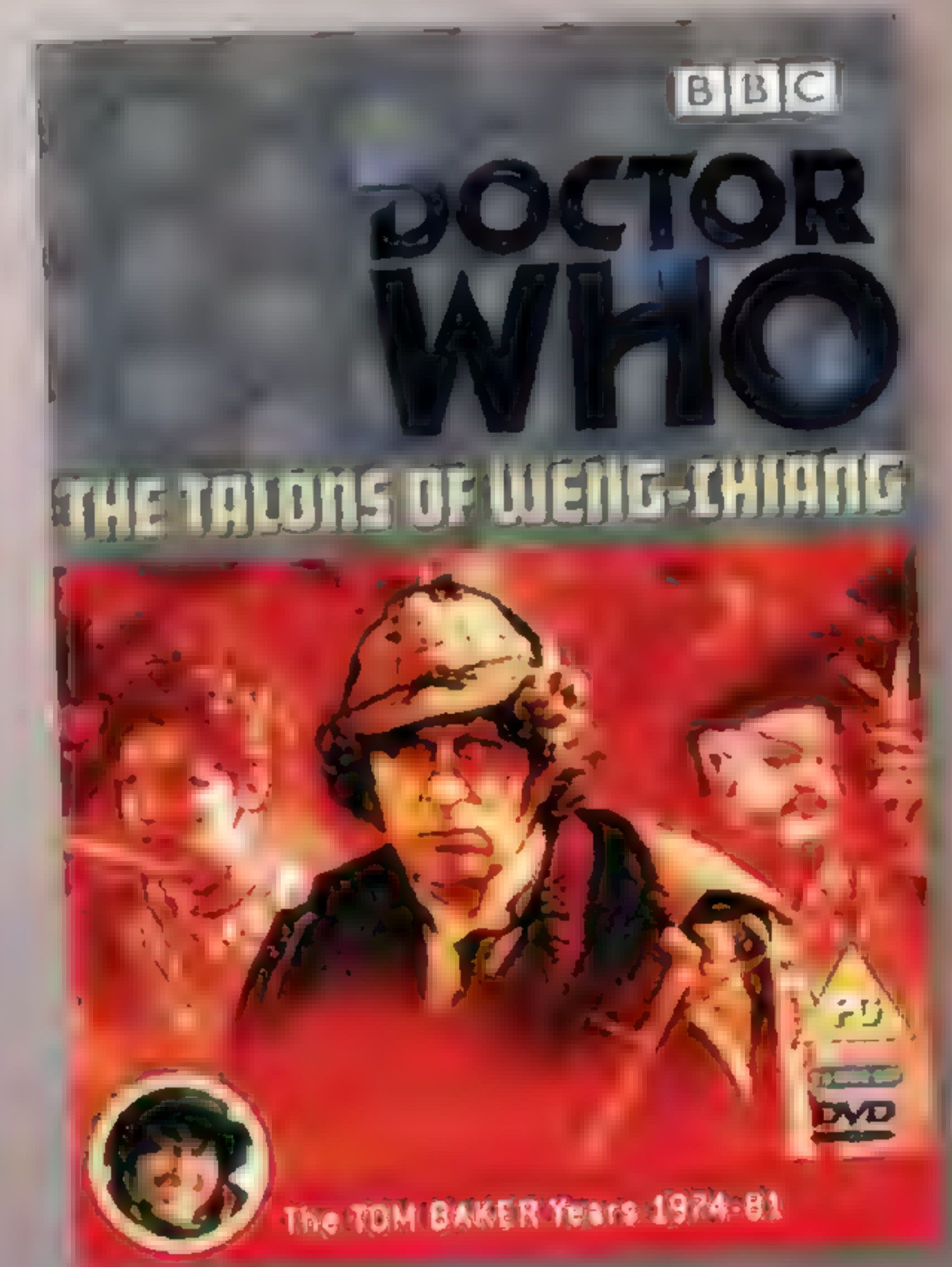
- ▶ **Commentary** by Louise Jameson, Philip Hinchcliffe, David Maloney, John Bennett, Christopher Benjamin
- ▶ **Whose Doctor Who** - 1977 BBC2 documentary
- ▶ **Blue Peter puppet theatre feature**
- ▶ **Pebble Mill At One** - 1977 Philip Hinchcliffe interview
- ▶ **Trailers and continuity**



Above:
The video release in 1988.

Left:
The Target novelisation with its Jeff Cummins cover.

Below:
The DVD cover from 2003.



- » **Photo gallery**
- » **Production subtitles**
- » **Tardis Cam 6**

The story was also included on the *Doctor Who – DVD Files*, published by GE Fabbri in July 2010.

In October 2010, a BBC special edition DVD box set entitled *Revisitations 1* included *The Talons of Weng-Chiang*, along with the following special features in addition to those on the original release:

- » **The Last Hurrah!** – Tom Baker and Philip Hinchcliffe meet at Tom’s home to discuss the making of what would be their final story together
- » **Moving On** – Featurette looking back at the ideas Philip Hinchcliffe had for the next season of *Doctor Who* (had he remained as producer)
- » **The Foe from the Future** – a look at the original concept idea for the un-made story *The Foe from the Future*, which eventually became *The Talons of Weng-Chiang*
- » **Now & Then: The Locations of The Talons of Weng-Chiang** – the latest instalment of this series visits the locations used in the story and compares how they looked on screen in 1977 to how they look now
- » **Look East** – in January 1977, the BBC’s local news programme paid a visit to the filming of *The Talons of Weng-Chiang* in The Royal Theatre, Northampton
- » **Victoriana and Chinoiserie** – a discussion of the literary references that can be found within the story. With producer Philip Hinchcliffe and University of Westminster

Right:
The Character Options figures of Greel and Mr Sin.



lecturer in English Literature Dr Anne Witchard

- » **Music Hall: The Talents of Ones Who Sang** – documentary looking at the history of the music hall where *The Talons of Weng-Chiang* is set
- » **Limehouse: A Victorian Chinatown** – Dr Matthew Sweet looks at the history of the serial’s setting

Jago & Litefoot & Strax

In May 2009, Jago and Litefoot made their first audio appearance in Big Finish’s *The Companion Chronicles: The Mahogany Murderers*. Then in June 2010, Big Finish released *Jago and Litefoot – Series 1*, a box set of four audio dramas. There have since been 10 series of this from Big Finish as well as appearances by Jago and Litefoot in other releases. In November 2015, *Jago & Litefoot & Strax*, a double CD audio drama from Big Finish, featuring the characters from *The Talons of Weng-Chiang* and the Sontaran Strax was released.

A prequel to *The Talons of Weng-Chiang*, *The Butcher of Brisbane* by Marc Platt and featuring the Fifth Doctor, was released by Big Finish in June 2012.

Between 1998 and 2000, a range of Harlequin metal miniatures was produced including: Weng-Chiang, Mr Sin, a Victorian policeman, Li H’sen Chang and the Fourth Doctor II. An action figure of Li H’Sen Chang (from Biff Bang Pow!) went on sale in October 2013.

A T-shirt featuring artwork from the episode went on sale in December 2011 (BG Tees). ■

'THE NINETEENTH-CENTURY SETTING IS
CHIEFLY FOR ATMOSPHERE.'

Cast and credits

CAST

Tom Baker..... Doctor Who
with
Louise Jameson.....Leela
John Bennett.....Li H'Sen Chang [1-5]
Michael Spice.....Weng-Chiang [2-6]
Christopher Benjamin.....Jago
Chris Gannon.....Casey [1-4]
Trevor Baxter.....Professor Litefoot
Deep Roy.....Mr Sin
David McKail.....Sergeant Kyle [1-2]
Conrad Asquith.....PC Quick [1-2]
Alan Butler.....Buller [1]
Patsy Smart.....Ghoul [1]
Tony Then.....Lee [1, 4-5]
John Wu.....Coolie [1]
Judith Lloyd.....Teresa [3]
Vaune Craig-Raymond.....Cleaner [3]
Penny Lister.....Singer [3]
Vincent Wong.....Ho [5-6]

Below:
Litefoot and
the Doctor are
bemused.



UNCREDITED

Dudley Simpson..... Conductor
Bernard Price..... Violin Player
James Lloyd.....Percussionist
Tony Randle.....Pianist
Elizabeth Jane Bennett, John Bill, Susan Bronte, Mary Brownbill, Barbara Carey, George Carr, Barbara Chambers, Brian Fellows, Verdi Gilbert, Clarice Good, Valerie Hastings, Carl Haugland, Yvonne Lambe, Gillian Lee, Dennis Lycett, John Milner, Sylvia Milner, Leslie Price, Michaela Rae, John Thomas, Stanley Welch, Ricky Williams, Dorothy Ward, Roger Wood... Theatre Audience
Charles Adey Gray..... Theatre Doorkeeper [Fred]
Arnold Lee, Kevin Sullivan..... Chimney Sweeps
Alan Chuntz, Max Faulkner, Stuart Fell.....
..... Stuntmen/Coolies
Fred Lee Own, Dennis Chin, Arnold Lee, Dennis Chin, Sabu Kimura, Jimmy Ang, Dennis Matsuki, Basil Tang, Kim Teoh .Coolies
Sally Sinclair..... Levitating Girl
Richard Sheekey, James Haswell..... Policemen
Lisa Bergmayer, Marie Anthony.....Ghouls
Jim Delaney, Colin Thomas.....
..... Policemen [at Station]
Stuart Fell.....Giant Rat
David J Grahame.....Chestnut Seller
Bill Hughes, John Cannon, Jean Channon.....
..... Passers-by
Mary Maxted, Rita Tobin.....Cleaners
Max Faulkner..... Stunt Double for Weng-Chiang/
Stunt Double for Policeman [at Litefoot's]
Stuart Fell.....
..... Stunt Double for Doctor/Stunt Double for Leela
Frederick Cresswell..... Waterman
Huntley Young..... Policeman [at Litefoot's]
Ronald Musgrove..... Double for Jago
Helen Simnett, Debbie Cumming... Young Girls
Chris Carrington, Bob Williams.....Unknown



CREDITS

Written by Robert Holmes

[from a storyline by Robert Banks Stewart]

Fight Arranger: Stuart Fell [1-3, 6]

Incidental Music by Dudley Simpson

Title Music by Ron Grainer and the BBC

Radiophonic Workshop

Title Sequence by Bernard Lodge

Production Assistant: Ros Anderson

Production Unit Manager: Chris D'Oyly-John

[Uncredited: John Nathan-Turner]¹

OB Lighting: John Mason [1-4]

OB Sound: Vic Godrich [1-4]

Studio Lighting: Mike Jeffries

Studio Sound: Clive Gifford

Film Cameraman: Fred Hamilton [1-3]

Film Recordist: John Gatland [1-3]

Film Editor: David Lee [1-3]

Visual Effects Designer: Michael John Harris

Special Sound: Dick Mills

Costume Designer: John Bloomfield

Make-Up Artist: Heather Stewart

Designer: Roger Murray-Leach

Producer: Philip Hinchcliffe

Directed by David Maloney

BBC © 1977

¹ On the final studio session

Above:

The House of the Dragon.

Profile

CHRISTOPHER BENJAMIN

Henry Gordon Jago

Christopher J Benjamin was born 27 December 1934 in Trowbridge, Wiltshire. His father owned a music shop for some years before buying the family farm when Christopher was 12.

Benjamin first acted while at Lord Weymouth's Grammar School, Warminster, cast in *Murder in the Cathedral* by the headmaster's wife. A keen singer, he was advised to become a choral scholar at Cambridge but was too busy playing cricket to consider reaching such academic heights. Nonetheless he won a Wiltshire County Council scholarship to RADA.

Benjamin's career in rep theatre began at the Library Theatre, Manchester in 1959, then onto the Salisbury Playhouse

(1960-2) where he played 43 parts including the lead in *Othello* and Falstaff in *Henry IV*. He met actress Cynthia Taylor while at Salisbury and they soon married.

Benjamin's next rep stint at Bristol Old Vic, from 1962-7, included Shakespeare works *Much Ado About Nothing*, *Julius Caesar*, *Othello* and *Twelfth Night* as well as *The School for Scandal*, *The Fire Raisers*, *Around the World in 80 Days* and *The Rivals*. A 1964 tour performance of *Love Labour's Lost* was recorded and broadcast on the BBC in 1965.

He made his TV début playing a hospital doctor in an edition of *Suspense* entitled *Needle Point*, shown on BBC TV 18 June 1962. More TV followed including *Wednesday Play: Sir Jocelyn, the Minster Would Like a Word* (1965), *Quick Before They Catch Us* (1966), and no less than three episodes of *The Avengers - How To Succeed... At Murder* (1966), *Never, Never Say Die* (1967) and *Split!* (1968). Benjamin played agent Potter in an episode of *Danger Man* (1966) and appeared to reprise the role in its 'sequel' *The Prisoner* (1967-8) in which he also took two more bit parts. Other 1960s TV included *Public Eye* (1968) and *The Saint* (1968).

Benjamin's suitably Dickensian jowled features gave him a perfect face for flamboyant characters in period and classical dramas, and after playing Prospero in *The Forsyte Saga* (1967) he was constantly cast in such parts including *Detective: Murders in the Rue Morgue* (1968) and *The Way We Live Now* (1969). 70s period parts included *The Onedin Line* (1972), *The Strauss Family* (1972), *Upstairs Downstairs* (1973), *Churchill's People* (1975), and the regular roles of Sir Hugh Bodrigan in *Poldark* (1975-6) and Channing in *When the Boat Comes In* (1977). For *Dick Turpin* (1979-80) he played regular villain Sir John Glutton.

Below:

Benjamin as Henry Gordon Jago in *The Talons of Weng-Chiang*.



Benjamin continued to appear in many 'present day' series too, including *Softly, Softly: Task Force* (1970 and 1976), *Ace of Wands* (1970), *Paul Temple* (1970), *Jason King* (1971), *Budgie* (1972), *Van der Valk* (1973), *Special Branch* (1974), *Thriller* (1974), *Gangsters* (1976), *Angels* (1976), *Hadleigh* (1976) and *Target* (1977).

Alongside his prolific television career, Benjamin joined the Royal Shakespeare Company in 1978, with whom he has continued to perform ever since in London, Stratford and touring productions. Beginning with *The Hang of the Gaol* (1978) he went on to appear in a nine-hour version of *Nicholas Nickleby* (1979-82), *The Tempest* (1982-3), *Much Ado About Nothing* (1982-4), *Hamlet* (1985, as Polonius), *Love Labour's Lost* (1985), *Romeo and Juliet* (1995-6, as Capulet), *A Midsummer Night's Dream* (1996-7, as Bottom), *King Lear* (1999) and *The Merry Wives of Windsor* (2008-10, as Falstaff).

Period pieces on TV in the last four decades have included *The History of Mr Polly* (1980), *Winston Churchill – The Wilderness Years* (1981), *Shine on Harvey Moon* (1982), *The Diary of Anne Frank* (1987), *Campion* (1990), *A Likely Lad* (1992), playing Sir William Lucas in *Pride and Prejudice* (1995) and *Foyle's War* (2003).

He continued to appear in contemporary shows including *The Sandbaggers* (1978), *Shoestring* (1980), *Blott on the Landscape* (1985), *Boon* (1987), *Yes, Prime Minister* (1987), *Casualty* (1992), *Lovejoy* (1994), *The Tomorrow People* (1994), the regular role of Steve Gaydon in *Judge John Deed* (2003-6), *Midsomer Murders* (2005), *Rosemary and Thyme* (2006) and *Doctors* (2009).

He has appeared in several Dickens radio adaptations including *Little Dorrit* (1980), *Martin Chuzzlewit* (1987), *The Pickwick Papers* (1987) and *Great Expectations* (2006).



Film appearances meanwhile include *Ring of Bright Water* (1969), *Brief Encounter* (1974) and *Hawk the Slayer* (1980).

He has played three roles in *Doctor Who*. As well as Jago, he was Sir Keith Gold in *Inferno* [1970 – see Volume 16], a role he later reflected, “wasn’t a great part”, and Colonel Hugh Curbishley in *The Unicorn and the Wasp* [2008 – see Volume 58] playing “a sort of crusty old ex-First World War colonel. Not the nicest of men, really.”

A proposed spin-off television series for Jago and Professor Litefoot failed to transpire, but Benjamin and Trevor Baxter finally reprised their roles for Big Finish in a *Companion Chronicles* audio release, *The Mahogany Murderers*, in 2009. As of 2015, this has spawned nine series of spin-off audios for *Jago & Litefoot*. ■

Above: Christopher Benjamin's third role in *Doctor Who*, as Lord Hugh Eddison in 2008's *The Unicorn and the Wasp*.

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