

THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO

**BBC**

# DOCTOR WHO



THE **FOURTH**  
DOCTOR

## THE COMPLETE HISTORY



**STORIES 102-104**

**THE POWER OF KROLL, THE ARMAGEDDON FACTOR  
AND DESTINY OF THE DALEKS**





BBC

# DOCTOR WHO

THE COMPLETE HISTORY

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THE POWER OF KROLL

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THE ARMAGEDDON FACTOR

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DESTINY OF THE DALEKS

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

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# Welcome

**W**hen *The Power of Kroll* [see page 6] was broadcast, I had just turned seven years old. I'd been transfixed by *Doctor Who* since the latter years of Jon Pertwee's time as the Doctor, merging into Tom Baker's early terrifying adventures at the controls of the TARDIS. But by seven, I was starting to pay more attention to plot, the actors, the names of scriptwriters. These were the earliest signs that as I grew up in front of this wonderful TV programme, I was becoming a fan.

Crucially, however, while I might have been becoming more literate in the real-world backdrop to *Doctor Who's* production, I was still more than young enough to retain that sense of wonder at the pictures unfolding on screen. I was still swept along on a breathtaking adventure each week in the company of the Doctor, this reassuring and magical figure that made the scary bits easier to cope with.

So while in the pages of this volume of *Doctor Who: The Complete History* there may be discussions of some of the shortcomings

of the special effects on offer in 1978 and 1979, viewed at the time, these considerations didn't matter a jot to me.

At the time of *The Power of Kroll's* production, concerns were expressed over realistically creating the gargantuan titular squid. Indeed, as you will read, problems on location caused difficulties in post production, limiting the effectiveness of Kroll's appearances. But these problems didn't trouble the seven-year-old me watching wide-eyed in my parents' living room. If you'd asked me then, I would have told you that a terrifying creature hundreds of feet tall had towered over the swamp to attack my heroes.

Similarly, the Marshal's spacecraft in *The Armageddon Factor* [see page 40] in reality is just some cobbled together bits of wood, but in my child's mind's eye, it's a sleek attack craft soaring through space.

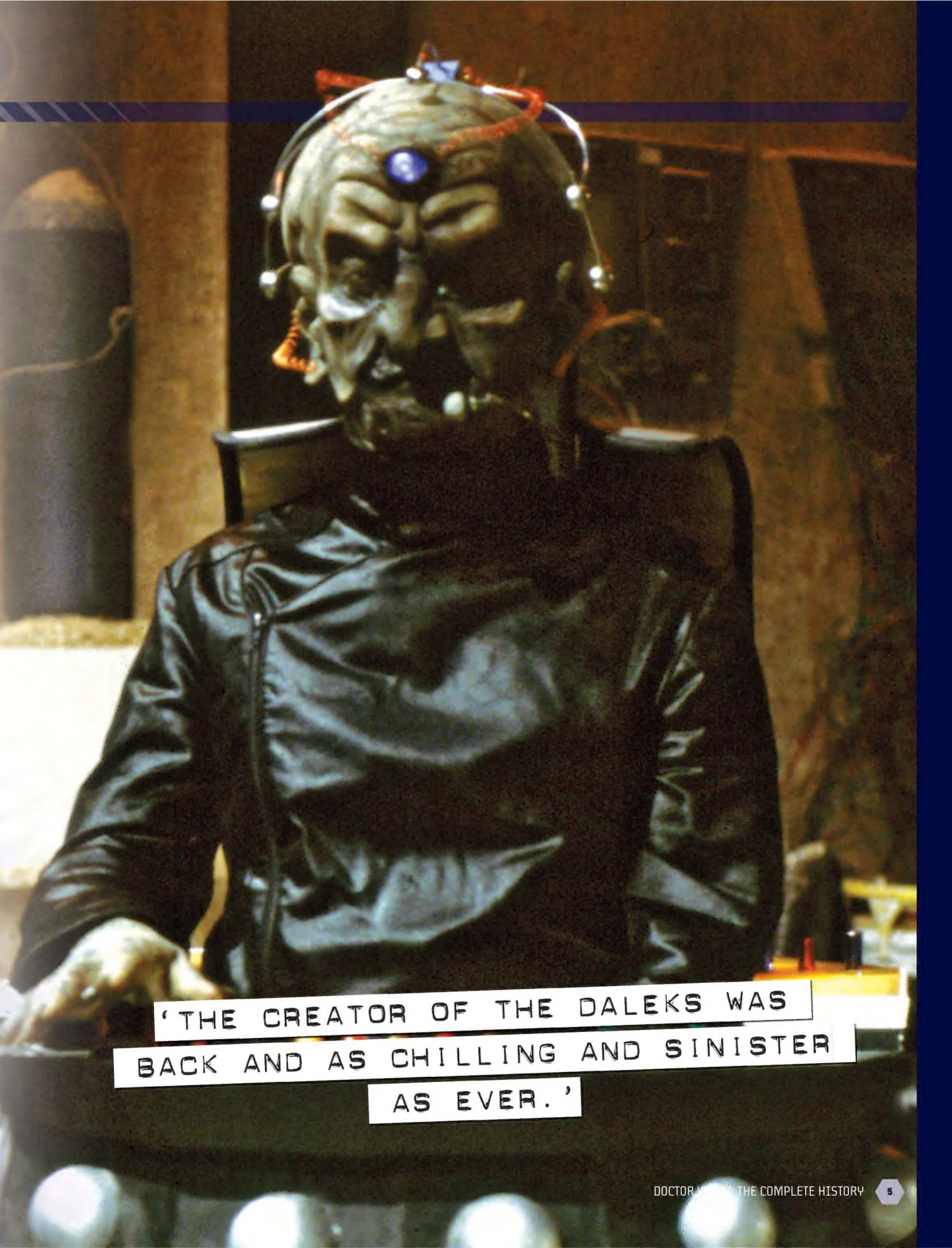
In *Destiny of the Daleks* [see page 86], actor David Gooderson had problems with the ill-fitting Davros mask he wore, its dishevelled appearance caused by the passage of time and wear and tear. It didn't matter. The creator of the Daleks was back and as chilling and sinister as ever, commanding a Dalek army sweeping over the wasteland of Skaro – not some battered, shuffling plywood Dalek casings that were way past their best.

These episodes imprinted on my impressionable young mind, and they're still as magical and believable today as they were in the 1970s. Thankfully, now in my 40s, *Doctor Who* has never lost the ability to sweep me along on the latest adventure.

*Mark Wright – Editor*

**Right:**  
Kroll awakes  
– can you  
see the join?





'THE CREATOR OF THE DALEKS WAS  
BACK AND AS CHILLING AND SINISTER  
AS EVER.'



# THE POWER OF KROLL

➤ STORY 102

The quest for the Key to Time brings the Doctor and Romana to a distant moon. They find themselves caught in the conflict between the native Swampies and the crew of a methane refinery – while, submerged in the swamps, something stirs...





POLICE BOY

POLICE

# Introduction

**T**he *Power of Kroll* has a rather unfortunate distinction: Robert Holmes nominated it as his least favourite of the many scripts he wrote for the series.

By the time it began broadcast, at the end of 1978, Holmes had been working on the series for many years. His first story, *The Krotons* [1968/69 – see Volume 13] had aired almost exactly 10 years earlier. After *The Power of Kroll* went out, it would be quite a while before he wrote another *Doctor Who* story.

He'd spent three years as script editor, not only writing his own stories, but also making substantial contributions to others. It's perhaps no surprise that after the high demands of that job he was ready for a break. Also, having relinquished editorial control, he was now working to someone else's brief. Holmes felt the ideas for *The Power of Kroll* were overambitious – a problem that would recur, when approached to write the 20th Anniversary Special [the story that eventually became *The Five Doctors*, 1983 – see Volume 37]. He found it impossible to satisfactorily incorporate all the Doctors, companions and monsters requested by the producer.

The vision evident in *The Power of Kroll* is, nevertheless, a part of its charm. It's set on a swampy, alien moon, populated by a bizarre tribe of little green men. The industrial operation – manned by a small group – had the potential to be an intriguing, isolated outpost in the midst of a hostile environment. And then, of course, there's the giant sea monster!

What's more intriguing about *The Power of Kroll*, though, is that a lot of its elements


resurface in Holmes' next script – *The Caves of Androzani* [1984 – see Volume 39] – which was voted as the best *Doctor Who* story by readers of *Doctor Who Magazine* when polled in 2009. Like the third moon of Delta Magna, Androzani Minor is the lesser of two worlds, and regarded as little more than a business asset. Both stories feature scheming villains, who employ a mercenary to supply guns to their enemies, for their own nefarious purposes. Trapped in between are characters like Fenner and Dugeen in *The Power of Kroll*, and Chellak and Salateen in *The Caves of Androzani*.

Admittedly, Ranquin, the superstitious leader of the Swampies, isn't quite as captivating as *Androzani's* Sharaz Jek, but perhaps, without the groundwork of his least-favourite story, one of Robert Holmes' best wouldn't have taken shape the way it did. ■

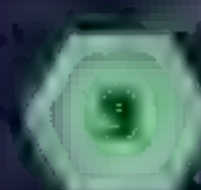
## Right:

*The Caves of Androzani's* Sharaz Jek – a captivating creation.





'THE POWER OF KROLL IS SET ON A SWAMPY, ALIEN MOON, POPULATED BY A BIZARRE TRIBE OF LITTLE GREEN MEN.'



## PART ONE

**T**hawn arrives at the refinery on the third moon of Delta Magna and is reunited with his fellow technicians Dugeen, Fenner and Harg. Dugeen thinks a second ship followed Thawn down and landed out in the swamp. Thawn tells his colleagues there is a rumour that the 'Sons of Earth' are planning to arm the Swampies, the resettled natives of Delta Magna.

Seeking the fifth segment of the Key to Time, the Doctor and Romana land on the third moon. [1] Romana tries to use the tracer to locate the segment but the signal is very diffuse.

Thawn and Fenner set off in a hovercraft to deal with the new arrival. [2]

While Romana heads to higher ground, the Doctor carves a flute. Romana is grabbed by two Swampies while Fenner shoots at the Doctor. The Doctor is unharmed – the shot only hit his hat. [3]

Romana is tied to a rock in the Swampie village and questioned by the gun-runner Rohm-Dutt. [4]

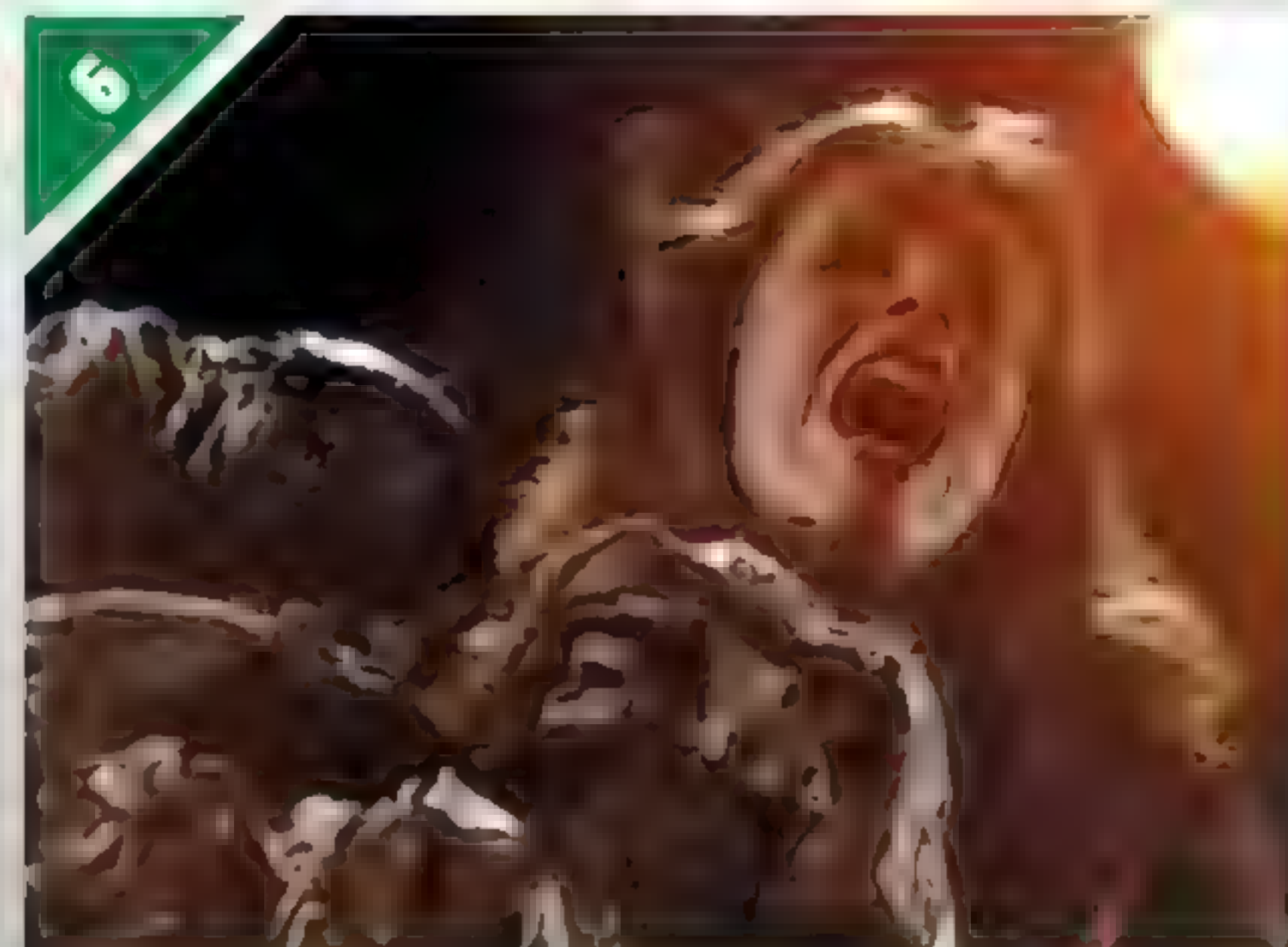
The Doctor is taken to the refinery. Thawn tells him that it is a classified project, but the Doctor has seen similar refineries before and suggests how it could be made more efficient.

Rohm-Dutt delivers weapons to Ranquin, the leader of the Swampies. He intends to use them to “drive the dryfoots from our waters” and will sacrifice Romana before the battle.

Thawn explains that the refinery produces compressed protein which they then shoot into orbit.

That night, the Swampies chant to Kroll as Romana is tied up in their temple. [5] The Doctor hears the chanting; Thawn explains that Kroll is a giant squid – and if they're making a sacrifice, they're preparing for war. The Doctor takes a canoe and paddles to the village.

Inside the temple, Romana is menaced by a hideous, crab-like creature! [6]





## PART TWO

**T**he Doctor runs in and removes the head of the creature, revealing it to be a Swampie! He knocks him out and frees Romana but the Swampie recovers and escapes.

Ranquin receives a message from Mensch, a Swampie who works at the refinery, warning that the dryfoots plan to attack. Rohm-Dutt attempts to dissuade the Swampies from fighting but Ranquin wants to set an ambush – with Rohm-Dutt fighting alongside them. [1]

The refinery technicians notice the Doctor has gone. The Doctor discovers the Swampies' illustrated history, showing them being evicted from Delta Magna and being given the moon as a reservation. There's also a picture of Kroll, who awakens every couple of centuries, suggesting a creature of massive size. [2]

The Swampies hide as Thawn arrives in a hovercraft with Mensch. A Swampie fires

at them but his gun explodes in his face. [3] A tentacle drags Mensch to his death – and then Kroll itself rises from the depths! [4]

Thawn returns to the refinery and tells his colleagues what he saw. He blames the Sons of Earth for arming the Swampies. But first they have to deal with the giant squid using depth charges.

The Doctor and Romana deduce that the methane the refinery is processing is generated by Kroll, which has been roused from its sleep. They are caught as they reach the Swampie village.

Rohm-Dutt is also a prisoner of the Swampies. Varlik, his guard, tells him he has betrayed the Swampies by bringing them weapons that were old and rotten as part of a plot to make them fight a battle they couldn't win. [5] Ranquin tells Rohm-Dutt, the Doctor and Romana they will die by the seventh holy ritual.

Harg investigates a noise in the pump chamber. A tentacle bursts out of a pipe and drags him inside! [6]

## PART THREE

The Doctor, Romana and Rohm-Dutt are tied with wet creepers horizontally to a rack in the temple.

[1] Varlik explains that as the sun dries the creepers, it shortens them so they will be stretched until their spines snap. The Doctor is more interested in the architecturally incongruous window. He asks Ranquin about the secret of Kroll's power and is informed that the Symbol of Power was a holy relic brought to the moon by the Swampies, enabling them to see into the future until Kroll swallowed it.

Ranquin leaves them to die. Rohm-Dutt confesses that he was paid by Thawn to deliver guns to the Swampies in order to give Thawn an excuse to wipe them out.

In the refinery, Thawn, Fenner and Dugeen assess Kroll via a scanner [2] then detect an approaching storm.

In the temple, the creepers are drying and Romana finds she can no longer

breathe. As rain hammers on the window, the Doctor screams, trying to find the correct pitch to shatter the glass. [3] He is successful and rain pours in, causing the creepers to stretch and allowing the Doctor to get free. He releases Romana and Rohm-Dutt and they hurry outside.

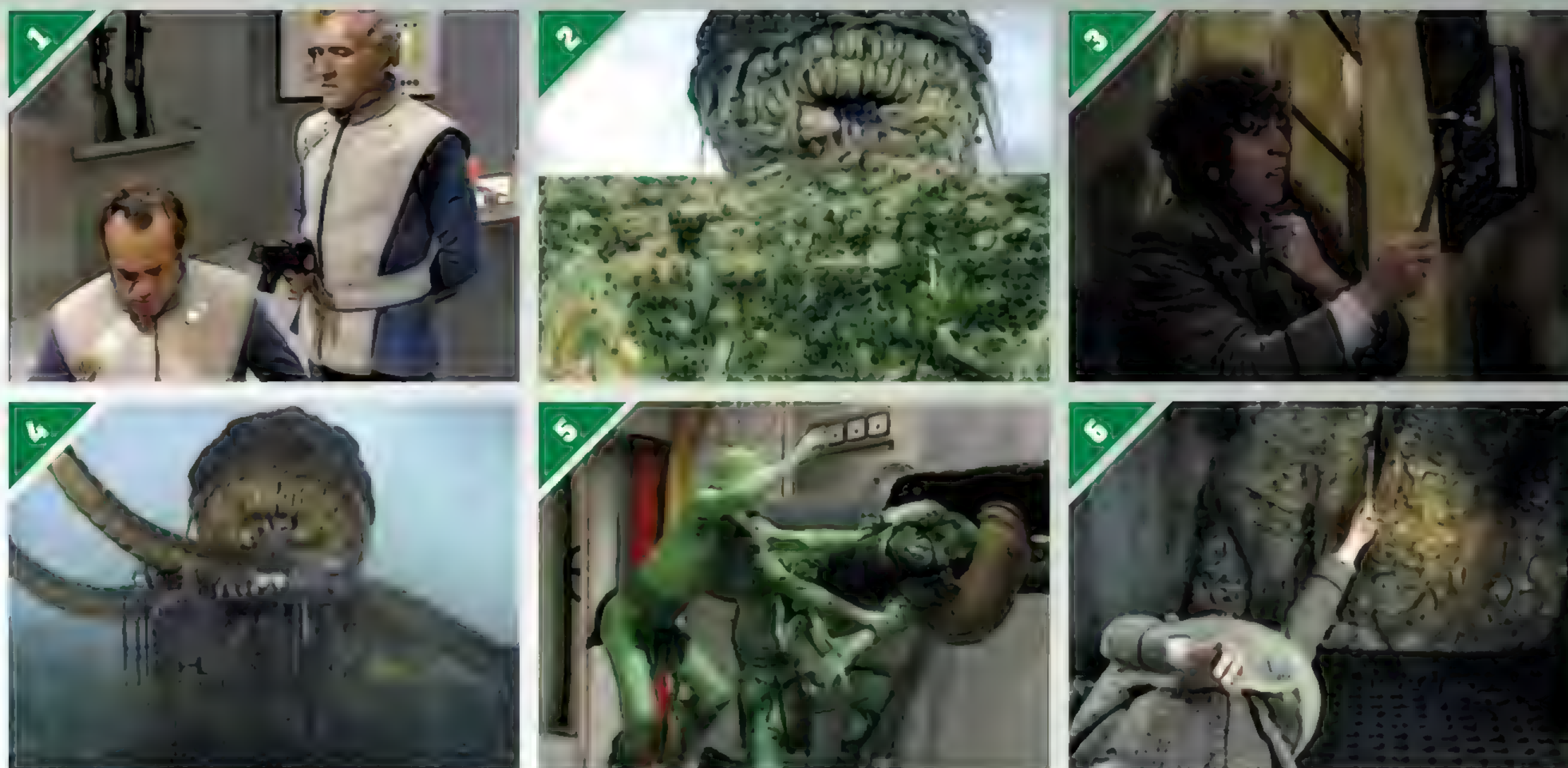
As the storm eases, the technicians observe that Kroll is moving again – towards the settlement. [4]

The Swampies discover that their prisoners have escaped. Ranquin accuses Varlik of helping them.

The Doctor tells Romana and Rohm-Dutt to freeze. The swamp is bubbling up ahead – and then a clump of reeds is pulled down. Rohm-Dutt flees, and is grabbed by a tentacle and dragged away. [5] The Doctor explains that Kroll hunts by detecting surface vibrations.

With the Swampies in pursuit, the Doctor and Romana reach the canoe from the refinery, and row out into the lagoon. Then Kroll rises out of the water ahead of them! [6]





## PART FOUR

**T**he Doctor and Romana keep still – and Krall sinks back under the swamp.

Thawn tells Dugeen he intends to target their next orbit shot at the creature, which will also destroy the Swampie settlement.

The Doctor and Romana enter the refinery and hear Dugeen refusing to obey Thawn. He admits that he sympathises with the Sons of Earth. Thawn knocks him aside and Fenner starts the countdown to launch. [1]

Kroll destroys the Swampie village. [2] Ranquin believes it has turned against them as punishment for letting the dryfoots escape.

The Doctor and Romana sneak into the rocket silo. In the control room, Dugeen tries to abort the launch and Thawn kills him. The abort fails, until the Doctor cuts the rocket's primary ignition [3] and the countdown halts.

Thawn captures the Doctor and Romana and takes them to the control room, just as Fenner detects Kroll heading towards them. Suddenly Thawn collapses with a spear in his midriff and the Swampies rush in. Kroll surfaces and wraps itself around the refinery. [4]

The Doctor tells Fenner to switch on the centrifuge to create noise to confuse Kroll. Ranquin walks to the pump chamber and kneels before one of Kroll's tentacles. It drags him into the pipe. [5]

Outside, the Doctor dodges Kroll's tentacles as he tries to touch it with the tracer. [6] He succeeds. Kroll vanishes, leaving the fifth Key to Time segment.

The Doctor returns to the control room as the computer starts the countdown to the next orbital shot – which will destroy the whole refinery. He disconnects it in the nick of time. The Doctor and Romana return to the TARDIS, leaving Fenner to teach the Swampies how to find a replacement for Kroll, which has now dispersed into hundreds of baby squids.

# Pre-production

**O**ne of the writers *Doctor Who* producer Graham Williams had worked with while script editor of the BBC police drama *Z Cars* (between 1975 and 1977) was thriller novelist

Ted Lewis, whose book *Jack's Return Home* had been filmed as *Get Carter* in 1971. By late 1977, Williams had become the producer of *Doctor Who* – and Lewis was invited to meet with *Doctor Who* script editor Anthony Read. In discussions, the pair mapped out an idea of a story with a historical setting in which a famous hero – such as Robin Hood – would be shown

to be evil rather than good. On Thursday 5 January 1978, Lewis was commissioned to provide a four-part storyline, *The Doppelgangers*, which would form part of the Doctor's series-long search for the Key to Time.

Lewis overshot his target delivery date of Wednesday 18 January, submitting his outline eight days late. Nonetheless, Read and Williams were happy to develop Lewis' story as the fourth serial of the new series, entering production in July – and on Friday 24 February, Lewis was commissioned to write four scripts under the title *Shield of Zarak*, to be delivered by

A blue police call box stands in a field of tall, green grass. The box is rectangular with a slightly peaked top and has the words "POLICE CALL BOX" printed on its front in white capital letters. The background is a soft-focus landscape of more grass and a distant horizon under a pale sky.



Monday 10 April. What the production team did not realise was that Lewis' personal life was in turmoil; he had split from his wife and was drinking heavily. Worryingly, Lewis' first two scripts were not delivered until Friday 28 April, and it soon became clear that revisions would be needed – but when an inebriated Lewis submitted Part Three to the production office in person on Friday 12 May, Read and Williams decided that the writer was in no state to complete his scripts. Although not formally abandoned until Thursday 11 January 1979, Lewis' story (also referred to as *Shield of Zareg*) was put aside in mid-May 1978.

With Michael Hayes, the director on the serial, due to start work on Monday 5 June, a replacement script was urgently required. Read approached Robert Holmes, his

predecessor as script editor, who had already written the first Key to Time serial, *The Galactic Conman* – later known as *The Ribos Operation* [1978 – see Volume 28] over the New Year period and was just completing *Killer*, his first script for the first series of the new BBC sci-fi drama *Blake's 7*. At the same time, David Fisher, an old associate of Read's from another BBC drama, *The Troubleshooters*, was also asked for another story – his first being *The Stones of Time* – AKA *The Stones of Blood* [1978 – see Volume 29]. Fisher's new story, *The Androids of Zenda* – eventually titled *The Androids of Tara* [1978 – see Volume 29] – was intended for the fifth slot, and was due for delivery on Wednesday 21 June.

On Friday 26 May, Williams commissioned Holmes to deliver four scripts entitled *Moon of Death* by Monday

'HOLMES' MAIN REQUIREMENT  
WAS TO INCLUDE THE  
BIGGEST MONSTER EVER  
SEEN IN DOCTOR WHO.'

**Right:**  
The Doctor  
faces a giant-  
sized dilemma.

5 June, in time for Hayes' pre-production on serial 5D. Holmes' main requirement was to include the biggest monster ever seen in *Doctor Who*. Coupled with the restrictive Key to Time quest format and the fact that Read was not looking for a humorous story, Holmes had misgivings from the start. He duly developed his scripts, now titled *The Horror of the Swamp* – but it proved to be his least favourite of all his *Doctor Who* scripts. “It is about some Red Indians and the oil company that wants to shift them off their reservation,” explained Holmes in the fanzine *Type 40* at the time the story was being made. The story was based on the treatment of North American natives by European colonists, and how indigenous peoples were forced out of their lands into reservations while their homelands were exploited for their natural resources. Sequences in which the Swampies offer the Doctor's companion, Romana, as a sacrifice to Kroll strongly echoed the start of the 1933 RKO film *King Kong*.

Parts One and Two were delivered on Wednesday 7 June. In early drafts, the satellite on which the serial was set was that of Gannymede [sic], rather than Delta Magna. Of the refinery crew, Dugeen was ‘the electronic wizard’; when Thawn prepared to head out into the swamps with Fenner, Dugeen said, “Count me

out” – causing Thawn to retort, “I never counted you in, Dugeen.”

Because of the swamp setting, Holmes opted to write out K9 by marooning him in the TARDIS. When the Doctor jumped onto the firm grass of the swamps on arrival, Romana asked him, “Something bite you?” After his deduction



about their whereabouts, she remarked, “Your demonstrations of alfresco science are highly diverting, but...” whereupon the Doctor added, “The trouble with pomposity is it takes too long.” The swamp-skimmer used by the refinery crew was described as ‘an inflatable hovercraft’, and Fenner and Thawn were armed with ‘triple-barrelled hunting rifles’. Gun-runner Rohm-Dutt was ‘a burly man, running to fat. His wide-brimmed hat is fringed with animal fangs, dangling on strings to deter insects.’ When Fenner confronted the Doctor and threatened to shoot him, he observes: “Gun-running’s an offence. Nobody’ll miss you...” Forced back to the refinery at gunpoint, the Doctor observed, “I would be churlish to refuse such a pressing invitation.”

Originally, the scene in which Rohm-Dutt interrogated Romana was set in a hut at the Swampies' stockade, where Romana was tied to a centre-post: ‘Two Swampies set down Rohm-Dutt's safari kit. He comes in... fanning himself with his hat. The Swampies leave when he gestures to them. He examines his legs carefully.’ This led to discussion about the drill fly, which lays its eggs in people's legs; as he spoke, he ‘takes

**Connections:  
Piping it in**

➤ The tune played by the Doctor on his makeshift reed flute is *Badinerie* from Orchestral Suite No.2 in B Minor by JS Bach (1917-23). The tune was dubbed on in post-production.



tweezers and a phial of fluid from his kit and works on a puncture in his ankle'. Continuing his questioning of Romana, Rohm-Dutt commented, "I'm good at digging things out. Would you look at that!" whereupon he then 'inspects the point of the tweezers...' At the end of the interrogation scene: 'Rohm-Dutt flicks some of the fluid from the phial in [Romana's] face. Surgical spirit or iodine perhaps, by her reaction as it sears into her eyes.'

## Swampies

**H**olmes' script described the silver domes and huts of the refinery glinting in the planet light. The buildings of the complex stand above the lake on pylons.' When the Doctor is brought into the pump room by Fenner and Thawn, he asked who Rohm-Dutt was, only to be told that if he is an Enforcer – a Government secret agent – he would already know. When the Doctor said that he isn't an Enforcer, Fenner retorted, "Enforcers are never allowed to admit

it, anyway" – which, as the Doctor said, completed the circle of the conversation. Discussing how the Doctor arrived, Thawn said, "There've been no deep space ships into Elvedon Port in the last 10 years."

Ranquin, the Swampie Chief, was described as being dressed 'in his full regalia. He wears a cloak of orlu feathers and carries the serpent-headed staff of Kroll.' In the original script, Ranquin signed the weapons receipt with Rohm-Dutt's pen rather than using the staff. The Swampies' stockade was described as the 'usual Aztec-type temple building'. At the refinery, Thawn explained to the Doctor that they had put their Swampie servant, Mensch "on the payroll because he's the only native who seemed to co-operate." Later on, when Thawn said the Company would look after the Swampies if they saw reason, the Doctor jibed, "You mean you'd put them on the payroll?" Thawn also said that he would "get the boys started on arming the shells" for the attack on the Swampies.

As the sacrificial ceremony began, there was to be a short scene in the Swampie

**Below:**  
Sometimes  
you just have  
to stretch out.

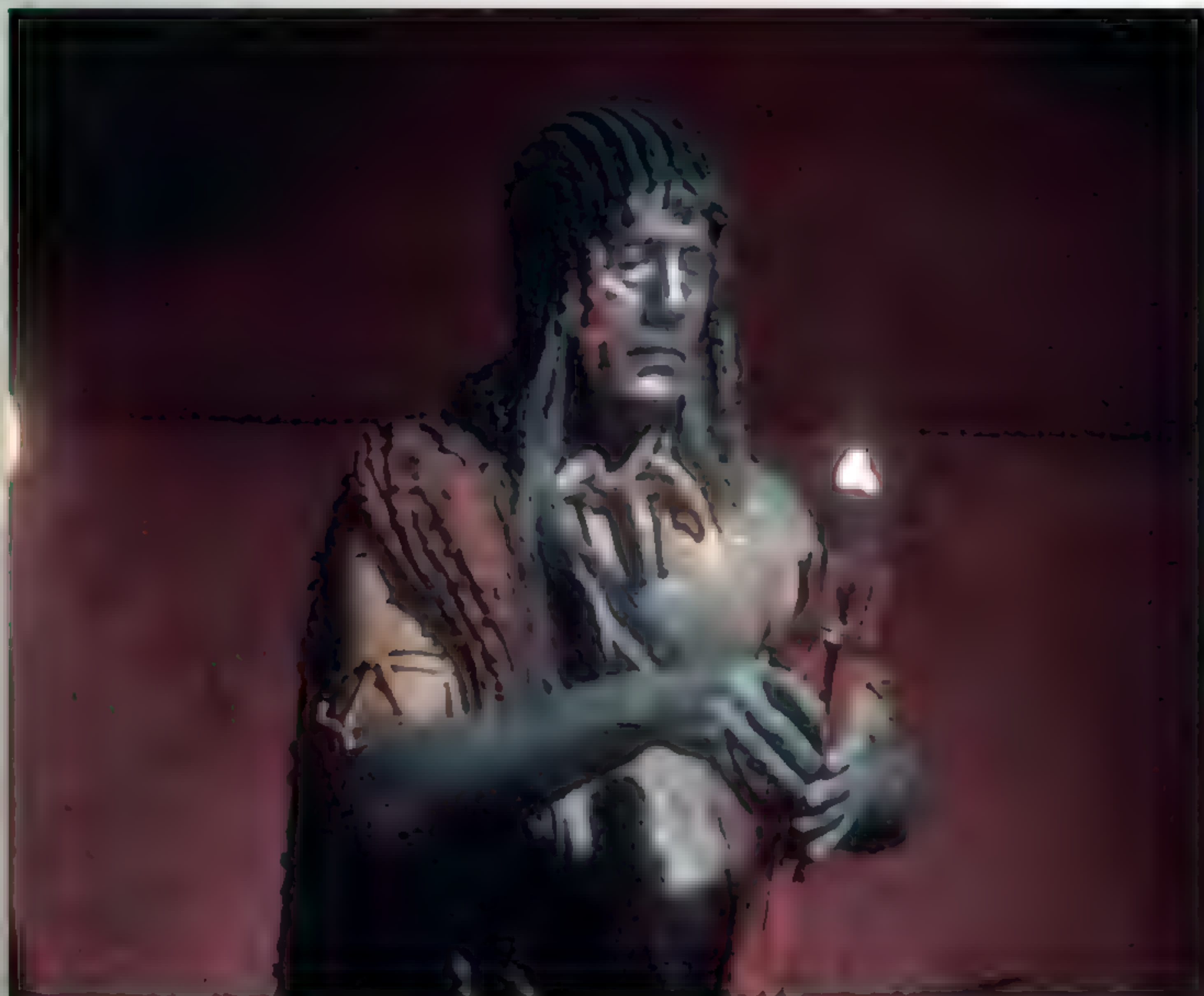


**Right:** Fenner and Thawn – not the closest of colleagues.

hut with Rohm-Dutt: ‘trying to sleep on his safari bed. He scowls across at the unglazed window.’ The Doctor was originally scripted as using a dinghy to get from the refinery to the settlement. The fake Kroll seen at the end of Part One was described as an ‘amorphous, luminous glob... the whistling, evil mass bubbles over the edge of the pit... it is a grey, glistening ball, like a knot of eels writhing under a single skin... a lobster-like pincer protrudes from the middle of the creature, snapping and weaving in the air’.

At the start of Part Two, the Doctor used the gong-striker to knock out Skart in his fake Kroll costume – commenting, “Every one’s a coconut” – and showed Romana the footprints left by Skart which had revealed his true identity. Discussing Kroll, the Doctor made reference to Kroll’s tell-tale teethmarks rather than its sucker marks; observing the bitten stonework, he remarked, “Something took a chunk out of that altar, that’s for certain”. Unchaining Romana from the post, the Doctor quipped: “That’s the trouble with women in politics – always chaining

**Below:** Ranquin was disappointed with the size of his ice cream.



themselves to things. I remember arguing with Mrs Pankhurst about it. ‘Won’t do you any good, old chap,’ I said...” (this was a reference to the early twentieth-century suffragette Emmeline Pankhurst).

The sacred book found by the Doctor and Romana was compared to the Bayeux Tapestry, a pictorial narrative of the Norman invasion of 1066; describing the book, Holmes noted: ‘A figure cowers by the altar holding a shining crystal totem carving, of an octopus/squid type creature in front of him.’ As the Doctor and Romana left the temple, ‘A Swampie woman pulls her child into the door of a hut as Romana and the Doctor pass. He raises his hat absently.’ When the pair were recaptured and encountered Rohm-Dutt, the gun-runner was “bleeding and only semi-conscious” and the Doctor observed: “Fortune was ever a fickle jade. Something like that...” As the sacrificial rituals were discussed, the Doctor explained, “At this point they usually dance round and sing a few songs... they don’t seem a very imaginative bunch.” The Doctor also told Rohm-Dutt: “There’s no appeal against sentence in these shotgun trials.”

The first two scripts of *The Horror of the Swamp* did not meet with Hayes' complete approval; the director was concerned about creating such a massive monster within the confines of *Doctor Who's* budget.

The next pair of scripts were delivered on Thursday 15 June. While on the creeper-covered rack, the Doctor babbled to Romana and Rohm-Dutt: "Did I tell you about the time in China when I was sentenced to the death of a thousand cuts?... that can take up to three days and they beat a gong the whole time. No ear for music, the Chinese." Before leaving the trio to die, 'Ranquin touches the area around them with his torch, in a purification ritual.' While on the rack, the Doctor played 'I Spy' - and when he emits a high-pitched wail, Holmes indicated: 'We shall need to cheat because the sound should be full colorata [sic].' The Doctor commented on how he met Dame Nellie Melba, the famous Australian opera singer, and also tried to use his powers of hypnotism on Ranquin.

An extra discussion between Thawn and Fenner appeared in the rehearsal script

for Part Three. Thawn said that the last of the giant squids died out on Delta Magna centuries ago, but Fenner said that Kroll is not a squid; it is too large. Thawn speculated that the low-gravity conditions had allowed the squids to evolve into "super-giants". Dugeen measured the disturbances on the 'Rochter scale' (later changed to the 'Diemster' scale), and Thawn took a monocular from his pocket, crossing to the window to look out at the swamps. Crossing the swamps, the Doctor tied one end of his scarf to Romana's belt as she jumped for what may be the next piece of dry ground: "If you're wrong, don't pull me out. I'll probably kill you," said Romana.

### Sonic screwdriver sabotage

**I**n the script for Part Four, the presence of Kroll at the stockade was to be discovered by a "handcrafting Swampie". The Doctor used his sonic screwdriver to sabotage the rocket in the silo, commenting, "When in doubt, everything out." Thawn's demise in the Control Centre was scripted differently, too: 'The Swampies pour in. Thawn swings on them and opens fire. The others duck away behind the consoles as the Swampies loose off their crossbows.' When Ranquin said that the angered Kroll wanted to kill the Doctor, the Doctor agreed: "But he wants us all - just one big mouthful..." Early versions of Part Four lacked the Doctor's battle with Kroll's tentacle; instead, the Doctor simply used the tracer to turn the creature into the segment. In the dialogue, the Doctor said he'd had a good life, and was nearly 760 (this tied in

### Connections: Jammin'

► The Doctor asks, "Will there be strawberry jam for tea?" when he is captured in Part One. This is a quotation from *The Lumber Room*, a short story by Saki, the pen name of British writer Hector Hugh Munro (1870-1916).



**Left:**  
Lost in the  
tall grass.

**Connections:  
First appearance**

> Philip Madoc first appeared in *Doctor Who* as Eelek in *The Krotons* [1968/9 – see Volume 13]. The Krotons was also the first of many contributions to *Doctor Who* by Robert Holmes, scriptwriter of *The Power of Kroll*.



with his age as previously given by Romana in *The Ribos Operation*); after transmuting the segment, he continued, “On the other hand, of course, some people would say it’s really no age at all.”

Throughout, Holmes’ scripts contained detailed descriptions of Kroll. Watching the scanner in the script for Part Two, Fenner speculated that the titanic Kroll fed through

its tentacles – an idea emphasised in the stage directions for the end of the episode: ‘[Harg’s] body is lost in pulsing grey coils... even as [Fenner and Dugeen] watch, the coils seem to digest Harg and draw back into the pipe.’ In Part Three, Dugeen told Thawn, “One of the creature’s feeding tentacles must have been right inside the main pipeline!”

Holmes’ intention was that the full Kroll monster should be kept hidden as long as possible, and would not appear until the

end of Part Three, noting: ‘The huge bulk of Kroll emerges, higher and higher, until it is towering over everything. For the first time, we see the whole immensity of the monster.’ The final script described Kroll as ‘a bulbous leathery mass’, ‘a bloody shape that looks to be the size of a cathedral’ and ‘a mountain of grey jelly’. When Ranquin perished, his ‘prayer ends in a squawk as a sticky end coils over him’. In the climax of Part Four, the Doctor approached Kroll to see its “toad-like underbelly pulsating”.

**New designers**

The final two scripts confirmed Hayes’ fears that he could not successfully realise Kroll. By now, David Fisher had delivered the first script of *The Androids of Zenda* – a swashbuckling spoof of *The Prisoner of Zenda*, which was far more to Hayes’ taste and budget. Two weeks into pre-production, Hayes agreed with Williams that he would instead direct Fisher’s scripts, and *The Horror of the Swamp* would be dropped back into the fifth slot.

Hayes’ replacement as director was Norman Stewart, who joined the production team on Monday 17 July; Stewart was a production manager with BBC Drama whose directorial debut had been the previous year’s *Underworld* [1978 – see Volume 28] and who on Monday 23 January 1978 had originally been booked to direct a serial between Tuesday 11 July and Friday 10 November. Three of the designers working on the show were new to the series: set designer Don Giles, costume designer Colin Lavers and make-up artist Kezia Dewinne. In charge of visual effects was Tony Harding, who had originally constructed K9 for *The Invisible Enemy* [1977 – see Volume 27].



**Below:** The Doctor approves of Harg’s haircut.

**Left:**

Romana hangs on the Doctor's every word.

By early August, *The Horror of the Swamp* was retitled *The Power of Kroll* by the production office. On Monday 7 August, Williams' superior, Graeme MacDonald, commented on the scripts. Although he found the story exciting, MacDonald observed that all three cliffhangers were effectively the same threat – the emergence of Kroll, in whatever form. He was concerned about Rohm-Dutt flicking the liquid in Romana's face, which children might imitate. In Part Two, he was unsure exactly how Harg was digested by Kroll. A Part Three comment about a character 'deserving' death was frowned upon – and MacDonald also found the convenient conclusion rather unbelievable, requiring clarification of how the segment got inside Kroll. Williams responded the following day, commenting that Read and Stewart had already noted the same shortcomings and rewritten the scripts accordingly.

At an early stage, Stewart adopted a different approach than was usual for *Doctor Who*. With a large number of exterior scenes, Stewart swapped one

of his studio recording sessions for an additional week's worth of outdoor filming. By the time the serial's Drama Early Warning Synopsis was issued on Thursday 17 August, the production had been scheduled for a single three-day studio session. At this point, it was not known if *Doctor Who* would be rested over the Christmas period (as it had been since 1975), or whether the serial would be screened from Saturday 23 December.

Early in production, it had been decided that the natives of Delta Magna should have green skin – something not mentioned in the script – but the use of green wetsuits was ruled out on grounds of cost. In an attempt to alter the human form, Colin Lavers gave the Swampies very high loincloths, hoping to suggest that they had long legs for traversing the marshland. The green body make-up used was a water-resistant product imported from Germany.

Stewart was unable to obtain all the actors he had hoped to hire. As the villainous Thawn, he had Julian Glover and Alfred Burke in mind, before aiming for George Baker, who had appeared in television series such as *Bowler* and *I, Claudius*; the role went to Neil McCarthy, who had played Barnham in *The Mind of Evil* [1971 – see Volume 16] and had recently appeared in *Who Pays the Ferryman?*. Rohm-Dutt was to be played by Glyn Owen, a well-known TV face from *Emergency Ward 10*, *The Ratcatchers* and *The Brothers*. Stewart had originally considered Leo McKern and John Collin for this role. Gary Watson, who had appeared in *The Evil of the Daleks* [1967 – see Volume 10], was the first choice for Ranquin,

### Connections: Nothin' like a Dame



► The Doctor shatters the glass in the temple window to escape the vine torture using a high-pitched note. He claims it was the party trick of Dame Nellie Melba, the celebrated Australian soprano (1861-1931).

## THE POWER OF KROLL STORY 102

**Right:**  
Kroll waves  
a tentacle.

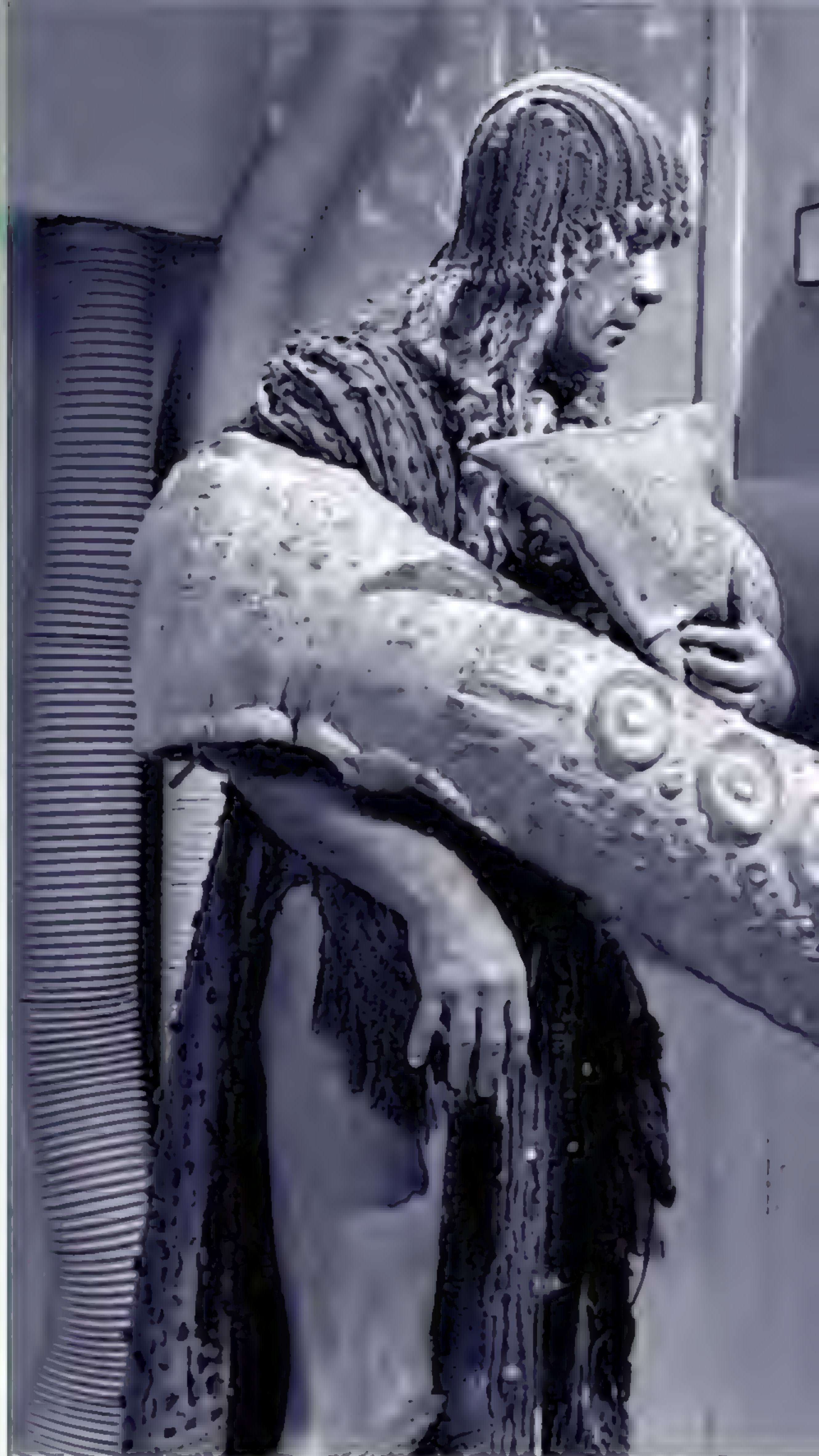
with Edwin Richfield, TP McKenna and Frederick Jaeger also on Stewart's list of candidates. The role eventually went to John Abineri, whose *Doctor Who* credits comprised *Fury from the Deep* [1968 – see Volume 12] *The Ambassadors of Death* [1970 – see Volume 15] and *Death to the Daleks* [1974 – see Volume 21]. Tom Chadbon, who had appeared in *The Changes* and *The Liver Birds*, was considered for Varlik, along with Kenneth Colley who had featured in *Pennies from Heaven*; the part, however, went to Carl Rigg, a regular in the ATV drama *General Hospital*. Alan Browning, a regular on *The Newcomers* and *Coronation Street*, was cast as Fenner. The first choice for Dugeen was Martin Jarvis, who had appeared in *The Web Planet* [1965 – see Volume 4] and *Invasion of the Dinosaurs* [1974 – see Volume 21] and was then starring in the BBC sitcom *Rings on their Fingers*. Earlier possibilities in the mix were Peter Halliday and Michael Sheard. Harg was played by Grahame Mallard, a regular in *Softly, Softly: Task Force*. Cast as Skart was Frank Jarvis, whom Stewart had used the previous year as Ankh in *Underworld*. The small role of Mensch required some stunt work in Part Two – and was therefore given to Terry Walsh, a stuntman on the series since 1966; John

Carter had originally been considered for this role.

The end of Part Four was rewritten on Wednesday 6 September. This altered the Doctor's aborting of the rocket launch, and amended the dialogue between the Doctor and Romana as they returned to the TARDIS, with the Doctor commenting, "It was the segment that turned [Kroll] into the super giant, bumper model."

### Connections: Look into my eyes

- The Doctor says that you can't hypnotise people with narrow little eyes. He has used hypnosis on many occasions, most recently at the start of the Key to Time quest in *The Ribos Operation* [1978 – see Volume 28] to overcome a guard with a fob watch.



Holmes' scripts were rather short, and Part Two in particular needed padding. Some redundant dialogue to reiterate certain plot points was inserted at four points: Thawn falsely implicating Rohm-Dutt and the Doctor with the Swampies; the Doctor and Romana discussing losing the tracer in the temple and the Doctor explaining about the refinery to Romana; Dugeen and the crew speculating the Doctor's connection with the image on the scanners, and whether he is a saboteur; plus dialogue between Fenner and Thawn about the Swampies being armed. The dialogue of the refinery crew was also reallocated in some scenes, giving some of Fenner and Thawn's dialogue to Dugeen and Harg.

Scripts were sent out to the cast from Monday 21 August. The first casting





casualty was Martin Jarvis, and it was decided to give his role to John Leeson, the actor contracted to provide the voice of K9. Clearance was given for Leeson to make this, his first on-screen appearance in the series, on Tuesday 22 August. “I was still on the payroll – I was contracted by the series – I was ‘spare effort’ and so the BBC, doing some good housekeeping, cast me in the story,” recalled Leeson in the fanzine *Zygon*.

Cast members assembled for a readthrough of *The Power of Kroll* at the BBC rehearsal rooms in Acton on Wednesday 13 September. For the show’s stars, Tom Baker and Mary Tamm, this was their first *Doctor Who* work since *The Androids of Tara* had completed recording at the end of August. Over this period,

the new series had started transmission, and the pair had guested on *Pete Murray’s Open House* on Radio 2. On the final days of filming rehearsals, Tamm made a live appearance as a surprise guest on Noel Edmonds’ *Lucky Numbers* show, which went out before Part Three of *The Ribos Operation*. Prior to this she had opened the Molesey Hospital fête in Surrey on Saturday 2 September, the day on which her first *Doctor Who* aired on BBC1. The same day, Baker had made an appearance at the Chalfont St Giles show.

### Illness strikes

Rehearsals continued to Saturday 16 September. Alan Browning was taken ill a few days before filming commenced; Stewart immediately offered the part of Fenner to Philip Madoc, who had appeared in *The Krotons*, *The War Games* [1969 – see Volume 14] and *The Brain of Morbius* [1976 – see Volume 24] and had also been a regular in the police drama *Target*. Madoc accepted the script thinking he had been offered the villainous role of Thawn.

During production of *The Power of Kroll*, Graham Williams also fell ill; this was his only prolonged period away from the *Doctor Who* office (including holidays) since becoming producer in January 1977. Anthony Read himself had considerable experience as a producer and so took on some of his colleague’s chores. Production unit manager John Nathan-Turner stood in on day-to-day matters and supervised parts of the location shoot, while David Maloney – an experienced *Doctor Who* director, then producing *Blake’s 7* – made himself available to keep an eye on the series as a whole. ■



# Production

**T**he venue for the major location shoot was the wetland marshes around the River Aide on the Suffolk coast near Ipswich; the film schedule carried the warning: “Important Note: The filming will all be in soggy marshland (as the script implies) so please make sure you have adequate clothing and particularly waterproof footwear!!!!”

Location shooting on 16mm film began on Monday 18 September, with the cast leaving BBC Television Centre to arrive at the Maltings at Snape to shoot from 12.30pm. Sequences due to be filmed in a spot referred to as Area 1 included the TARDIS’ arrival and departure, plus the Doctor meeting Fenner and Thawn. The TARDIS prop had been damaged and was missing its usual roof light, so a coloured decorative oil-burning lamp was

used instead. Baker and Tamm enjoyed changing some of their scripted dialogue. For this serial, Baker reverted to wearing the grey coat introduced a few series earlier; as a joke, Lavers added some flying duck badges (based on the paintings of wildlife artist Vernon Ward) to his lapel. As it turned out, the marshland was tidal, and the changes in water level were particularly noticeable in mid-September; the team would start off filming on dry land but soon find themselves standing in water. On at least one occasion, Baker and Tamm became stuck in the marshy ground, Tamm losing one of her shoes. During the shoot, Baker lost the tracer prop at one point and a new one had to be made and sent out from London. The day’s shoot complete by 6pm, the team travelled to the two base hotels in Woodbridge and Aldeburgh. Baker and Tamm headed out to a wine bar

'THE FILMING WILL ALL BE IN SOGGY  
MARSHLAND SO PLEASE MAKE SURE  
YOU HAVE ADEQUATE CLOTHING AND  
PARTICULARLY WATERPROOF FOOTWEAR!'

**Connections:  
Coincidence**

► The Swampies' sacrificial altar was referred to as "the stone of blood". This evoked the title of *The Stones of Blood* [1978 - see Volume 29], an earlier adventure in the Key to Time series.



in Woodbridge owned by an actor friend of Baker's on the first evening and were joined by Glyn Owen; this became a regular date for the three performers during the shoot. One night, the local policemen's ball was being held in the bar at the main unit hotel, and instead the trio gate-crashed the event... much to the delight of the local constabulary.

Filming on Tuesday 19 began at 8.30am and was scheduled to run to 5.30pm, with the team meeting at the Iken Cliff Picnic Area and Public Car Park. The weather remained fine for shots of the Doctor's party and the pursuing Swampies crossing the wetlands at Area 7, Rohm-Dutt being sucked under at Area 8 and the Doctor and Romana in the sciff for the cliffhanger

bridging Parts Three and Four in Area 5. It was also decided that a Swampie played by Terry Walsh would be attacked by Kroll at the end of Part Three; the deaths of both this Swampie and Rohm-Dutt required the use of a large prop tentacle, manipulated partly on wires and partly by the artistes involved. The sequence of the Doctor and Romana's escape - with only the Doctor rowing - caused further problems as the light began to fade in the afternoon. First of all, Baker got his oar tangled in the reeds and dropped it in the water. Thus the sciff drifted away out of control until it struck a low mound of earth. Baker and Tamm pushed their transport free with enough force to float back in the right direction. The scene was subsequently reshot with both performers rowing.

A 35mm film camera was also present alongside the 16mm unit to get the material needed for shots of characters

**Below:**  
The Refinery exterior is prepared for filming.



alongside the massive Kroll. These would be achieved by a horizontal split-screen technique, with the cast standing in the lower half of the frame and the model Kroll 'towering' above them. Unfortunately, film cameraman Martin Patmore had been incorrectly advised not to expose the top half of the film; this would have serious consequences in editing.

The problems with the water-resistant green Swampie body make-up had also not been fully anticipated. This needed to be removed at the end of the day with a heavy-duty cleaner like Swarfega when it transpired that the make-up team lacked the correct solvent to deal with it; even then, the actors found that the residual dye would stain their bed linen at the unit hotel. Ultimately many of the Swampie supporting artists were taken to use the showers at the nearby RAF Bentwaters establishment which was then home to the 81st Fighter Wing of the United States Air Force; here they were teased by American air crews. Other actors were scrubbed clean by make-up assistants armed with scouring powder at 2.00am at the base hotels.

### The Maltings' boat moorings

**S**hooting from 8.30am to 5.30pm on Wednesday 20 began at the Iken Cliff again - this time in Area 3 - with the Doctor and Romana walking back to the TARDIS in Part Four and encountering a small (rubber) squid en route. After that, it was back to Area 2 - the Maltings' boat moorings - for scenes on the refinery platform, showing the Doctor's battle with Kroll's tentacle (another addition to the script); visual effects also provided the 'pulsating underbelly' of Kroll. The Maltings was the first venue for Thursday



**Above:** Two members of the crew messing about in a boat...

21 September (filming 8.30am to 4pm), the day on which the small hovercraft used as the refinery's swamp-glider was available. The first sequence filmed showed Fenner and Thawn walking to their glider, after which the unit moved back to the Iken Cliff area for the rest of the day. The main sequence to be filmed in Area 5 detailed the ambush on the glider in Part Two, although the shots of Fenner and Thawn arriving and departing with the Doctor were also filmed in Area 1. A camera was mounted on the hovercraft for some shots, although a great deal of spray was blown up onto the lens. In the ambush sequence, some gruesome make-up was added to the Swampie extra whose gun exploded, and the prop tentacle was again used for the sequence in which Mensch was grabbed. Again, 35mm split-screen shots were also filmed.

Filming continued at Iken Cliff from 8.30am to 4pm on Friday 22, starting at Area 6 for the shots of Kroll rampaging at the start of Part Four, once more using the 35mm camera. The last scene of the first week showed Romana being captured by the Swampies in Part One - after which the cast returned to London for the weekend,

### Connections: 759 again

► The Doctor claimed that he's nearly 760. In *The Ribos Operation* [1978 - see Volume 28], the Doctor said he was 756, until Romana pointed out he had lost count somewhere and he was, in fact, 759.





**Above:** The winter nights fly by on the Refinery.

while the crew stayed behind to erect the Swampie settlement/stockade in Area 4 over the Saturday and Sunday.

The cast departed from Television Centre on the afternoon of Monday 25 September, arriving to film at Iken Cliff from 5.00pm through the night to 3.00am. Two camera crews were prepared to shoot the night-time 'sacrificial ceremony'

sequences bridging Parts One and Two. Additional local extras were hired to swell the natives' numbers, and a single drummer kept the performers chanting in time (composer Dudley Simpson would add other music elements in post-production).

The night shoot meant that work on Tuesday 26 did not start until 4.00pm, again back at the stockade.

The first scene filmed was Rohm-Dutt's interrogation of Romana - a scene scripted for studio. As darkness fell, filming continued through to 11.00pm, for the Doctor making his way to the settlement and following the signalling Swampie; these scenes took place in Area 6.

Aware that the availability of cast and crew would be determined by when the Tuesday night work had wrapped, Stewart aimed to start filming at Iken Cliff at around 10.00am on Wednesday 27. The crew was blessed with a sunny day at the stockade for the scenes showing Rohm-Dutt handing the guns to the Swampies and the Doctor and Romana speculating about Kroll prior to their recapture. Work wrapped around 6pm.

The final scheduled filming day was Thursday 28 September, again spent at the stockade. After several days good weather, it rained more or less on cue in

**Connections:  
Lucky number seven**

► The Swampies condemn the Doctor, Romana and Rohm-Dutt to die by the Seventh Holy Ritual of the Great Book. Which is fortunate, as the Doctor says seven was his lucky number.



the afternoon: the first scene filmed had Rohm-Dutt pleading to be released, and then the rain fell as the storm broke in Part Three. The last scheduled sequence had the Swampies seeing Kroll at the stockade early in Part Four; again, a 35mm camera was used, with crew members operating the tentacles through the wall of the stockade. Shooting on this day was covered by a film crew from BBC East for one of its local magazine programmes (as, apparently, had some of the hovercraft material filmed the previous week); Baker and Tamm were interviewed, as were some of the Swampie actors. Stewart then had the morning of Friday 29 available to pick up any additional shots. Both these last two days were scheduled for 8.30am to 6.00pm.

### Too horrific for children

**R**ehearsals for the single studio recording block began at the BBC's Acton Rehearsal Rooms on Saturday 30 September. During rehearsals, Mary Tamm continued to enjoy working with Glyn Owen in particular, although she was unhappy at being the only woman in the cast. The cast was concerned about the stretching sequence in Part Three and how it might be too horrific for children, and so attempted to add a few more light-hearted lines. Madoc also altered some of his lines (including his reference to Kroll as 'Jemima' in Part Three). Because of the appearance on location of the hovercraft driver, who was dressed as a refinery crewman, the Doctor's scripted comment about there only being five crewmembers at the plant (including Mensch) was increased to six. John Leeson found the rehearsal experience rather odd; in his usual role as K9 he was used to crawling around on the floor, and he now found

himself adopting the same eye line as Baker and Tamm. By now, Baker, Tamm and Leeson had bonded as a team, partly united by their love of *The Times* crossword which they did during rehearsals each day.

It was in early October that Williams was called in from sick leave by MacDonald who explained that Baker had now indicated that he would not renew his contract unless he was given casting, director and story approval. By now, Baker was pushing notes through Williams' letterbox to say that he would not be returning to the series. Williams felt that this removed the decision from his shoulders, since as producer he did not feel that a lead actor should have such power. The initial verdict was that since Baker was a success with the public, Williams would be moved to another series. However, MacDonald then ordered Williams to fire Baker, but this was a move which the producer did not feel was necessary.

Recording began in Studio 6 at Television Centre on Monday 9 October, and required two recording sessions each day - between 2.30pm and 5.15pm, then from 7.30pm to 10pm. By now, it had

**Below:**  
Mary Tamm  
sits down on  
the job.



been decided that *Doctor Who* would not break over Christmas and New Year, and *The Power of Kroll* would indeed start on Saturday 23 December.

The first studio day concentrated on scenes in the Control Centre, up to around the point where Thawn leaves to check the rocket's ignition after the abortive launch; short scenes were also recorded on the adjacent corridor set. The main Control Centre set incorporated two small monochrome monitors which showed electronically generated radar traces and also filmed elements, including the rainstorm. Other panels and set dressings were reused from episodes of *Blake's 7*. For the storm sequences in Part Three, a blue light was flashed to simulate lightning and the camera was shaken, as it was for Kroll's attack in Part Four. CSO material was placed behind the corridor window which Thawn looked out of in Part Three, so that film of the storm could be inserted.

The handguns carried by the refinery crew were

dressed versions of practical firing guns; Thawn's gun was required to fire a blank for when Dugeen was shot. Opening and closing credits were recorded along with these scenes.

### Model filming

Tuesday 10 saw the taping of most of the other refinery scenes - in the pump room, rocket silo and gantry. A videodisc was made available in the afternoon so that the sequences in which Harg and Ranquin are grabbed by Kroll's tentacle could be recorded in reverse, with the prop being pulled off the actors and then played backwards. Small explosions and smoke featured in these scenes. Dry ice and red lights were used on the minimal rocket silo and gantry sets; Baker and McCarthy ad-libbed a little when recording their Part Four scenes.

**Below:**

"You're putting two and two together, aren't you?"







**Left:**  
Ranquin –  
leader of  
the Swampies.

Wednesday 11 October began with all the scenes scripted for the Swampie temple. In fact, two different sets were used; a mock-up of the stockade interior (as seen on film) was used for the 'fake Kroll' sacrifice spanning Parts One and Two, while a small chamber with a high window rigged to shatter on cue was constructed for the 'creeper execution' in Part Three. One of the relics examined by Romana at the start of Part Two was a Tuscan Raider's spear from the 1977 film *Star Wars*. Part Four scenes back in the control centre and adjacent corridor concluded the sessions. Here, a recording break to insert a prop arrow and blood bag into McCarthy's chest was required for Thawn's demise; the Kroll tentacles were reused in a cutaway showing the corridor

window being shattered; sparks were created for the Doctor's short circuit to abort the rocket launch.

Model filming took place at Bray Studios over Thursday 19 and Friday 20 October. Scenes were shot on 35mm film, so that certain shots of Kroll could be matched with the location material in a split-screen effect. It turned out that the location work had been filmed half-exposed, rather than full-frame – much to visual effects designer Tony Harding's disappointment. He feared that this would result in a harsh straight line being evident across the middle of the screen, making the join between live action and model footage obvious.

With a 12-foot tentacle span, the Kroll model was sculpted in clay by effects assistant Steve Drewett and then cast in latex and foam over fibreglass. Inside were many rods, levers, wires and cables to allow three operators to manipulate the tentacles and move the mandibles using air pumps; a fourth operator pumped water through Kroll's mouth. The prop was made to look muddy and slimy, but proved very difficult to control. In many shots, the creature was seen alongside the refinery model. Again, Harding was disappointed that the makeshift tank facilities restricted camera angles, making it evident that this was model work. ■

#### PRODUCTION

**Mon 18 Sep 78** The Maltings, Snape, Suffolk (Area 1 (Wetlands))

**Tue 19 Sep 78** Iken Cliff, Iken, Suffolk (Area 7 (Marshes), Area 8 (Marshes), Area 5 (Marshes/Boat))

**Wed 20 Sep 78** The Maltings (Area 3 (Swamp), Area 2 (Landing Platform))

**Thu 21 Sep 78** The Maltings (Area 1 (Mooring)); Iken Cliff (Area 5 (Lake))

**Fri 22 Sep 78** Iken Cliff (Area 6 (Marshes/

Hut/Stockade))

**Mon 25 Sep 78** Iken Cliff (Area 4 (Stockade/Marsh/Hut))

**Tue 26 Sep 78** Iken Cliff (Area 4 (Hut/Mooring), Area 6 (Marsh))

**Wed 27 Sep 78** Iken Cliff (Area 4 (Stockade))

**Thu 28 Sep 78** Iken Cliff (Area 4 (Stockade))

**Fri 29 Sep 78** Standby day

**Mon 9 Oct 78** Television Centre Studio 6:

Refinery Control Centre, Refinery Corridor, Refinery Pump Room

**Tue 10 Oct 78** Television Centre Studio 6: Refinery Pump Room, Refinery Rocket Silo, Refinery Gantry

**Wed 11 Oct 78** Television Centre Studio 6: Swampie Temple, Control Room and Corridor

**Thu 19 Oct 78** Bray Studios: Model filming

**Fri 20 Oct 78** Bray Studios: Model filming

# Post-production

**A** gallery-only session was held in Studio 3 at Television Centre from 4pm to 10pm on Thursday 26 October. Various effects were added to the recorded and filmed material, such as superimposing the 'orbit shot' above the stockade in Part One and adding lightning to the stormy skies in Part Three. The tentacle grabbing the Doctor was reversed onto the master tape, and Kroll 'vanished' by cross-fading two model shots during a white-out. Library film was also used to depict the wetlands in Parts One and Three; other stock footage included lightning for Part Three.

A second gallery-only day was held in studio TC1 in on Wednesday 8 November.

Norman Stewart edited the four episodes over five days between Friday 27 October and Sunday 5 November. Because each episode ran short, Parts Two, Three and Four began with long reprises, to help pad them out; Stewart expanded Part Three by repeating some shots of the Swampies (a trick he had used on *Underworld*). Hardly anything was cut – only odd camera shots,

#### Below:

The Doctor and friends are prisoners of the Swampies.



such as the glider returning to the refinery with the Doctor, being removed. First edits of all four episodes were prepared for dubbing.

## Incidental score

**T**he incidental score for *The Power of Kroll* was composed by Dudley Simpson and performed by eight musicians. The plan had been to record music for Parts One and Two on Thursday 23 November at Lime Grove studios, but this session was spent only on Part One. Part Two was pushed back to Wednesday 29 November. Dubbing for Part One was pulled forward to Sunday 26 November. Part Two was due to be dubbed on Tuesday 12 December, but this was also delayed until Wednesday 27 December, just days before transmission. Due to the knock-on effect of industrial action in the run up to Christmas 1978, the final two episodes were not scored until the first episode had been transmitted; Part Three's score was recorded on Saturday 30 December, with Part Four following the next day. Simpson recorded an incidental score of around 23 minutes' duration, as well as around 14 minutes' 'visual music' for the Swampies. At the BBC Radiophonic Workshop, Dick Mills used the sound effect created for the Nestenes in *Spearhead from Space* [1970 – see Volume 15] for the Kroll creature. Parts Three and Four were dubbed on Thursday 4 and Monday 8 January 1979. On Thursday 11 January, Graham Williams issued a memo to the design department, saying he had been unhappy with Don Giles' work on the control centre set. ▶



# Publicity

- ▶ Promotional material was issued on Thursday 2 November, emphasising the 'Swamp People', guest stars Madoc and McCarthy, plus the 'biggest monster' in the show's history.
- ▶ Kröll made an appearance in the *Daily Express* on Saturday 2 December when Douglas Orgill chatted to Graham Williams and Tony Harding about the show's recent 15th anniversary; a photo of the monster puppet appeared in the feature entitled *Who's Who*.
- ▶ BBC1 East local programme *Variations* screened a six-minute report on the location shoot on Friday 15 December; it had been planned to show this at an earlier date, but a technical fault had caused its postponement.
- ▶ A *Daily Mail* article headed *Jolly Green Giants helped promote transmission of Part One of the serial* on Saturday 23 December. *Radio Times* singled out Part Three as one of its shows of the week.
- ▶ Mankind's rendition of the *Doctor Who* theme was introduced by David 'Kid' Jensen on *Top of the Pops* on Thursday 11 January. *Dr Who turns over a new leaf* was the title of a piece by George Thaw in the *Daily Mirror* on Saturday 13 January 1979 promoting both *The Power of Kröll* and also the début of Tom Baker's new Yorkshire Television children's series *The Book Tower* which began on ITV that week now that the strike at Yorkshire was over.

**Above:**  
The Swampies  
have lost  
the Doctor.

# Broadcast

▶ It was only the day before its scheduled air date that the production team knew that *The Power of Kroll* Part One would definitely be shown; in the preceding week, industrial action had blacked out both BBC1 and 2 and the ITV network. The BBC was only able to start broadcasting again on Friday 22 December (two ITV regions, Yorkshire and Scottish, remained off the air over Christmas).

▶ In the haphazard Yuletide scheduling that followed, Part One of *The Power of Kroll* was generally shown opposite *The Incredible Hulk*; most regions

also ran this against the rest of the serial, although LWT repeated *Emu's Christmas Adventure* opposite Part Two and scheduled *CHiPs* against Parts Three and Four.

▶ Although ratings for Part One saw a notable drop in audience, the number of viewers almost doubled for Part Two, making it the most-watched episode of the series. Although the audience declined slightly for the two final instalments, *The Power of Kroll* still enjoyed the highest average audience figures for *Doctor Who's* 1978/9 run.

**Below:**  
Thawn is shocked at the script for Part Four.





**Left:**  
Time travellers  
together!

▶ An Audience Research Report on the serial was compiled on Tuesday 13 March 1979 from 210 questionnaires; almost half of the sample saw the whole serial, but only a few found the monster interesting, with the trick photography being described as 'obvious'. Baker's portrayal continued to be popular, but Tamm's performance was not so well received, with some calling her character 'boring'. Madoc was singled out for special praise, however.

▶ ABC in Australia acquired *The Power of Kroll* in April 1979, passing it uncut

for screening with a 'G' rating. The story first aired in New Zealand in August 1980 and in Canada in 1982. In 1981, it was syndicated to North America, where it was also shown as an 83-minute TV movie. UK Gold first screened the serial in episodic form in April 1994, showing it as a compilation since May 1994. It was also shown on BBC Prime in August 1999.

▶ *The Power of Kroll* was the final *Doctor Who* serial to be directed by Stewart, who next went on to handle episodes of BBC Scotland's paranormal series *The Omega Factor*.

#### ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
<b>Part One</b>	Saturday 23 December 1978	6.15-6.40pm	BBC1	23' 16"	6.5M (85th)	-
<b>Part Two</b>	Saturday 30 December 1978	6.30-6.55pm	BBC1	23' 57"	12.4M (26th)	-
<b>Part Three</b>	Saturday 6 January 1979	6.25-6.50pm	BBC1	21' 56"	8.9M (51st)	-
<b>Part Four</b>	Saturday 13 January 1979	6.25-6.50pm	BBC1	21' 58"	9.9M (31st)	63

# Merchandise

**Right:**  
Novelisation of the story with a cover painting by Andrew Skilleter.

**D**octor Who and the Power of Kroll by Terrance Dicks was originally published by Target/WH

Allen in May 1980 in both hardback and paperback editions. It featured a cover by Andrew Skilleter.

BBC Worldwide released *The Power of Kroll* on VHS in June 1995, with a cover by Colin Howard. A DVD box set of all six stories from the 16th series of *Doctor Who*, collectively termed *The Key to Time* was released exclusively in the United States in 2002. BBC Worldwide adopted the same approach in September 2007, *The Power of Kroll* included in the set and now packaged with additional extra features:

**Below and right:**  
Video and DVD releases of the story.



- numerous roles in *Doctor Who*
- ▶ **Continuities** - off-air continuity links from the story's original transmission
- ▶ **Radio Times Listings** - in Abode PDF format
- ▶ **Coming Soon Trailer** - *Planet of Evil* [1975 - see Volume 24] (2007 UK and Australian version)
- ▶ **Photo Gallery**
- ▶ **Production Subtitles**  
Harlequin Miniatures produced metal models of a Swampie Warrior and Swampie Leader and Rhom Dutt in 1999.

Prints of the Fourth Doctor and Fenner from *The Power of Kroll* were issued from The Stamp Centre in October 2005. Copies signed by Tom Baker and Philip Madoc were available. ■



- ▶ **Commentary** by Tom Baker and John Leeson (previously included on the 2002 set)
- ▶ **Variations** - a BBC local news programme visits the story location during filming. Includes interviews with Tom Baker and Mary Tamm
- ▶ **In Studio** - raw video footage taken from studio recording, including scenes featuring Neil McCarthy, Philip Madoc and John Leeson
- ▶ **There's Something About Mary...** - a feature on Mary Tamm's time on *Doctor Who*
- ▶ **Philip Madoc - a Villain for all Seasons** - featurette on Madoc's



# Cast and credits

## CAST

<b>Tom Baker</b> .....	Doctor Who <sup>1</sup>
<b>Mary Tamm</b> .....	Romana
	with
<b>Neil McCarthy</b> .....	Thawn
<b>John Abineri</b> .....	Ranquin
<b>Philip Madoc</b> .....	Fenner
<b>Glyn Owen</b> .....	Rohm-Dutt [1-3] <sup>2</sup>
<b>Carl Rigg</b> .....	Varlik
<b>Frank Jarvis</b> .....	Skart
<b>John Leeson</b> .....	Dugeen
<b>Grahame Mallard</b> .....	Harg [1-2] <sup>3</sup>
<b>Terry Walsh</b> .....	Mensch [1-2]

<sup>1</sup> Credited as The Doctor in *Radio Times*

<sup>2</sup> Appears uncredited in reprise of Part Four

<sup>3</sup> Appears uncredited in reprise of Part Three

## EXTRAS

**Philip Bird, Richard Edmunds, Mark Hardy, Barry Stearn, Norman Clive-Fisher, Curtis Dabek, Steve Palmer, Steve Sandis, David Babin, Graham Baker, Paul Mann, Steve Vickers, Steven Pleasance, Peter Crutchley, Paul Smith, John Hodges, Julian Mark, David Sinclair, Mike Wilson, Michael Archer**.....  
 ..... Swampies (inc Nual)  
**Terry Walsh**..... Stunt Double for Nual

## CREDITS

Written by Robert Holmes  
 Production Assistant: Kate Nemet  
 Production Unit Manager: John Nathan-Turner  
 Incidental Music: Dudley Simpson  
 Special Sound: Dick Mills  
 Film Cameraman: Martin Patmore  
 Film Sound: Stan Nightingale  
 Film Editor: Michael Goldsmith  
 Studio Lighting: Warwick Fielding  
 Studio Sound: Richard Chubb  
 Visual Effects Designer: Tony Harding  
 Electronic Effects: Dave Jervis  
 Videotape Editor: Rod Waldron  
 Costume Designer: Colin Lavers  
 Make-up Artist: Kezia Dewinne  
 Script Editor: Anthony Read  
 Designer: Don Giles  
 Producer: Graham Williams  
 Directed: Norman Stewart  
 BBC © 1978

### Below:

Tom Baker and Mary Tamm go over their lines.



# Profile

**NEIL MCCARTHY**

Thawn

**T**he 'gentle giant' actor was born Eugene Neil McCarthy on 26 July 1932 in Lincoln. The son of a dentist, he was educated at the local Stamford School before studying modern languages at Trinity College, Dublin. He trained as a teacher, qualifying to teach Latin and French. Yet McCarthy diversified into acting and joined the Oxford Playhouse Repertory Company between October 1956 and spring 1957, beginning with small parts in *Electra*. He also appeared in *Lysistrata* at the Royal Court in December 1957 and *Cuchulain* at the Edinburgh Festival in 1958. West End roles followed in the early 60s, with a spell at the Yvonne Arnaud Theatre, Guildford in 1965.

McCarthy's outsized physicality was due to the medical condition acromegaly, a form of gigantism that accentuated his features. Like fellow sufferers Richard Kiel and Ted Cassidy, he tended to be cast as heavies, henchmen and monsters or in dimwitted comedy parts. Most of his roles contrasted with his sweet nature and keen intellect – he was also a talented pianist.

He made his TV debut as Dennis in a BBC *Sunday Night Theatre* play *Gracie*, aired 12 October 1958. Soon he was starring in kids' serial *The Mad O'Haras* (1958) and appeared in two ITV *Plays of the Week*, *The Quare Fellow* (1958) and *The Square Ring* (1959).

A number of BBC single plays in the early 1960s included *Love and Mr Lewisham* (1959), *Clash by Night* (1959), *The Vagrant Heart* (1959), *Who, Me?* (1959), *Judgment*



*Day* (1960), *The Ruffians* (1960), *Behind the Line* (1962), *The Strain* (1962), *The Bone Yard* (1964), *The Physicists* (1965) and Dennis Potter's *The Confidence Course* (1965). There was also another ITV *Play of the Week*, *Samson by Moonshine* (1964) and an ITV *Playhouse*, *Retreat* (1968).

Worthwhile parts came in costume serials; he was Hush in *Barnaby Rudge* (1960), Joe Gargery in *Great Expectations* (1967) and Dan Ogle in *The Hole in the Wall* (1972). He also played Cobley in modern-day thriller *Barbara in Black* (1962).

McCarthy was most often cast however in strong-arm roles in crime shows including *Dial 999* (1959), *International Detective* (1960), *Danger Man* (1961), *The Avengers* (three times, in 1961, 1967 and 1969), *Man of the World* (1962), *The Third Man* (1963), *The Saint* (1964, 1965), *No Hiding Place* (twice in 1965), *Dixon of Dock Green* (1966), *Randall & Hopkirk (Deceased)* (1969), *Z Cars* (1970 and 1977), *The View from Daniel Pike* (1971), *Jason King* (1972), *The Rivals of Sherlock Holmes* (1973), *Softly, Softly: Task Force* (1974), *Return of the Saint* (1978), *The Professionals* (1980) and *The Gentle Touch* (1981).

Throughout his career, McCarthy regularly featured in children's shows, most famously as handyman Sam Woodyard in the first series of fantasy comedy *Catweazle* (1970). Other children's work included *Pretenders* (1972), *The Adventures of Black Beauty* (1973), as Crouch in 13 episodes of *Freewheelers* (1973), *The Ghosts of Motley Hall* (1976) and as Vortigern in *The Boy Merlin* (1979). Varied roles elsewhere included *Tales of Unease* (1970), *Play for Today: When the Bough Breaks* (1971) and *Crown Court* (1975). Playing Babis Spiridakis in BBC serial *Who Pays the Ferryman* (1977), filmed in Greece, enabled him to display his talent for the local language. Other guest roles came in *Leap in the Dark* (1977), *Measure for Measure*

(1979), *Enemy at the Door* (1980), as Enoch Tolly in *Emmerdale Farm* (1980), *Get Lost!* (1981) and *Nancy Astor* (1982). McCarthy was also a comedy foil in *Some Mothers Do 'Ave 'Em* (1973), *Sykes* (three episodes, 1974-6), *Cilla's World of Comedy* (1976), *My Wife Next Door* (1980), *The Two Ronnies* (1980) and *Only When I Laugh* (1982).

Later theatre roles included Peter Shaffer's *Black Comedy* at the Shaw Theatre, London (1976) and *Loot*, directed by Kenneth Williams at the Lyric Studio, 1980. His final stage appearance was as Commander Squatriglia in *Chee-Chee* at the King's Head Theatre in 1982. Film parts included *Zulu* (1964), *The Hill* (1965), *Where Eagles Dare* (1968), *Steptoe and Son Ride Again* (1973), *The Zoo Robbery* (1973) and *Time Bandits* (1981). Perhaps his biggest movie role was heavily made-up as the monstrous villain Calibos in *Clash of the Titans* (1981).

As well as *The Power of Kroll*, McCarthy had one other *Doctor Who* role, as Barnham in *The Mind of Evil* [1971 – see Volume 16], the convicted criminal regressed to a childlike state by the Keller machine.

Ill health saw McCarthy forced to quit acting in 1982 and he died 6 February 1985 in Fordingbridge, Hampshire, from motor neurone disease, aged just 52. ■

**Below:**

As Barnham in 1971's *The Mind of Evil* [see Volume 16].





# THE ARMAGEDDON FACTOR

● STORY 103

Interplanetary war, betrayal and the awakening of dark forces await the Doctor and Romana on the planet Atrios, where their mission to find all six segments of the Key to Time enters its final phase...



## THE ARMAGEDDON FACT

'IT WASN'T UNTIL THE ARMAGEDDON FACTOR THAT A STORY PROVIDED A PROPER CLIMAX TO THAT YEAR'S RUN OF ADVENTURES.'

# Introduction

**S**ince 2005, an explosive finale has been an integral part of each new series of *Doctor Who*. Prior to that, however, most series would end with just another story. There are a few notable exceptions: both *The War Games* [1969 – see Volume 14] and *Planet of the Spiders* [1974 – see Volume 21] provided grand conclusions to the Second and Third Doctors' final series, and *The Invasion of Time* [1978 – see Volume 28] made a spirited attempt to up the stakes, and round things off with the invasion of the Doctor's home planet. But it wasn't until *The Armageddon Factor* that a story

provided a proper climax to that year's run of adventures. An overarching theme had been introduced in *The Ribos Operation* [see Volume 28], the first story of the 1978/9 series. The Doctor and Romana were sent on a quest: in each of the six stories, they had to find a segment of the Key to Time. In the first five stories the Key was fairly peripheral to the plot. It didn't provide much more excitement than the mystery of what the segment would be.

By contrast, the Key to Time is at the heart of *The Armageddon Factor*. A nuclear war is being perpetuated by an agent of the Black Guardian, who is there to locate the final part of the Key. The Key itself is used to delay the cataclysmic end of this conflict. Towards the end, one of the characters taking part in the action is revealed to be the elusive sixth segment.

This character, Princess Astra, was played by Lalla Ward, who would take over the role of Romana from Mary Tamm in the next series. In the 2015 story *The Girl Who Died*, the Twelfth Doctor asks himself why he adopted the likeness of someone he previously met. In *The Androids of Tara* [1978 – see Volume 29], Romana had already met a princess who looked just like her, and perhaps it was this that gave her the idea of adopting the look of Astra when she regenerated in *Destiny of the Daleks* [see page 86].

In this way, *The Armageddon Factor* not only works as a full-on series finale, but it also segues into the next series. Which is another thing that became a tradition during the late 2000s, when the end of a series would lead directly into that year's Christmas Special. ■

**Left:**  
The Doctor surrounded by past and future.



## PART ONE

**A** heroic couple declare their love for each other [1] – in a television programme on the war-torn planet Atrios. In a gloomy hospital ward Merak, a surgeon, tends to the injured during a bombardment.

In the control room of Atrios, the Marshal asks his aide, Shapp, for news of their counterattack, but their fleet has been unable to locate the enemy planet, Zeos.

Princess Astra goes to the hospital as the Marshal makes a propaganda broadcast. [2] Merak has been trying to contact the Zeons but has received no reply.

The Doctor, Romana and K9 are heading to Atrios in search of the final segment of the Key to Time. Oddly, there is no sign of Zeos. [3]

A guard informs Astra that she must go to K-Block. When they arrive, the guard locks her in – before he is shot by

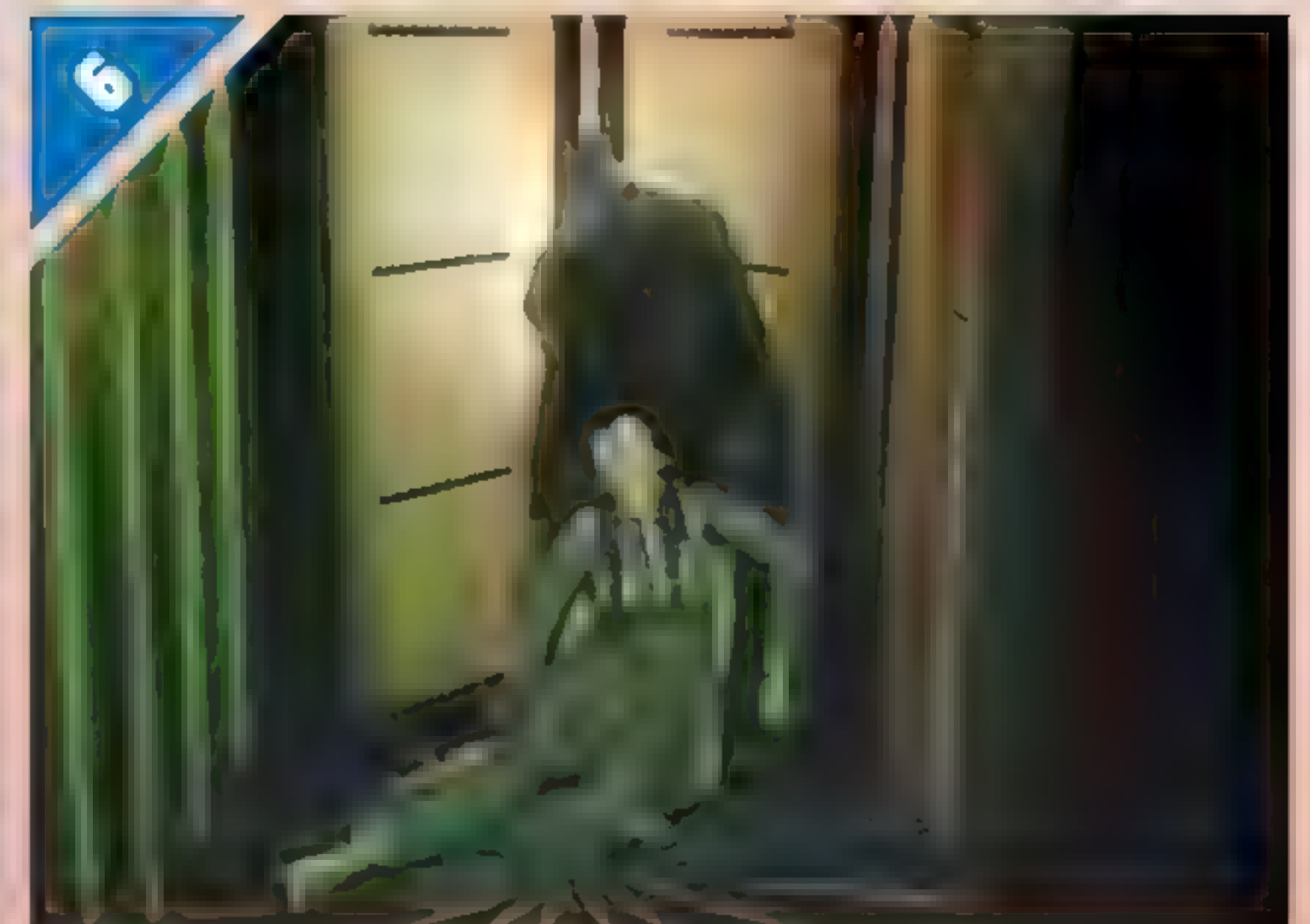
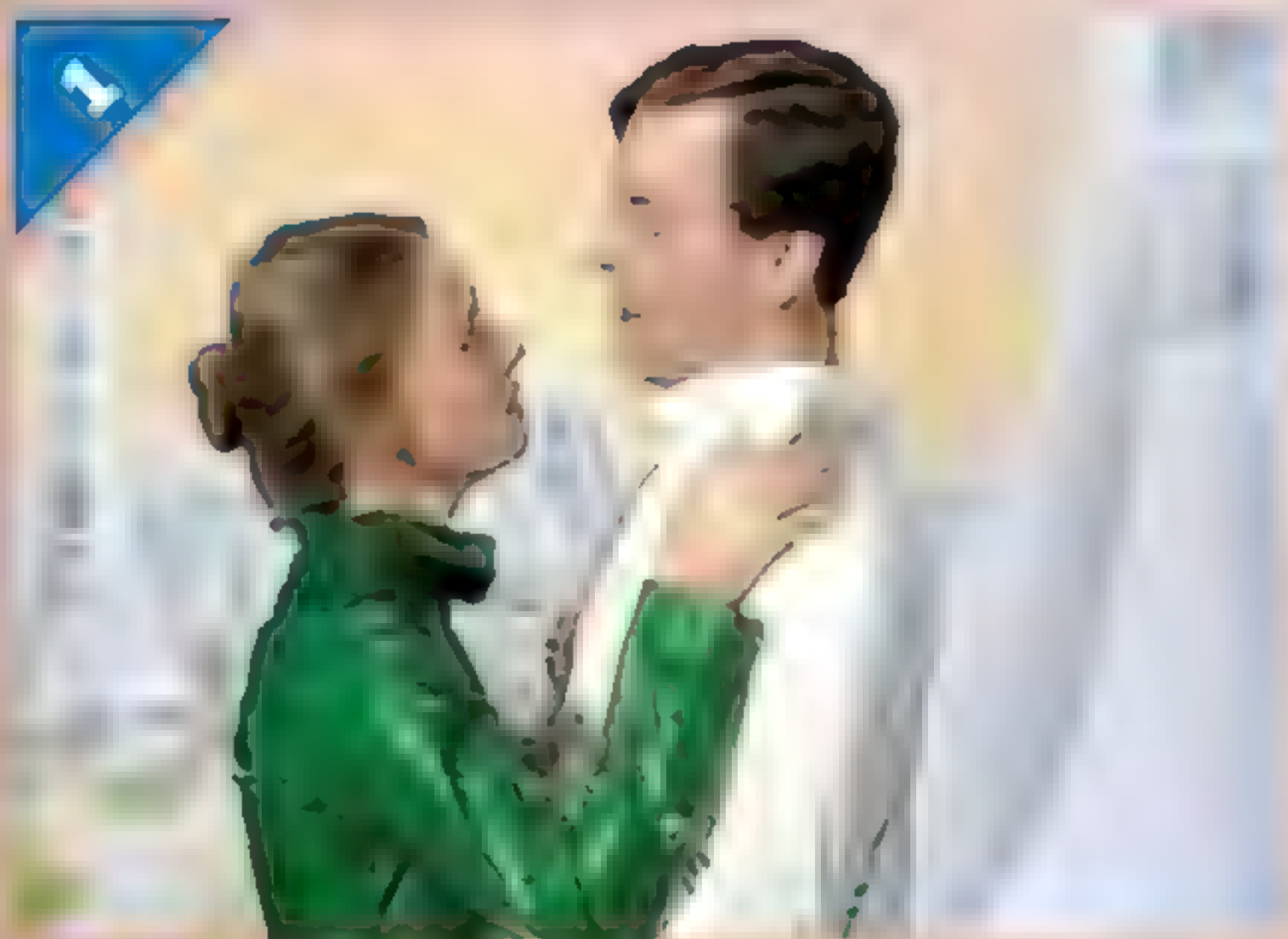
the Marshal. The Marshal returns to the control room where Shapp has detected an object in space. The Marshal orders him to fire a missile at it.

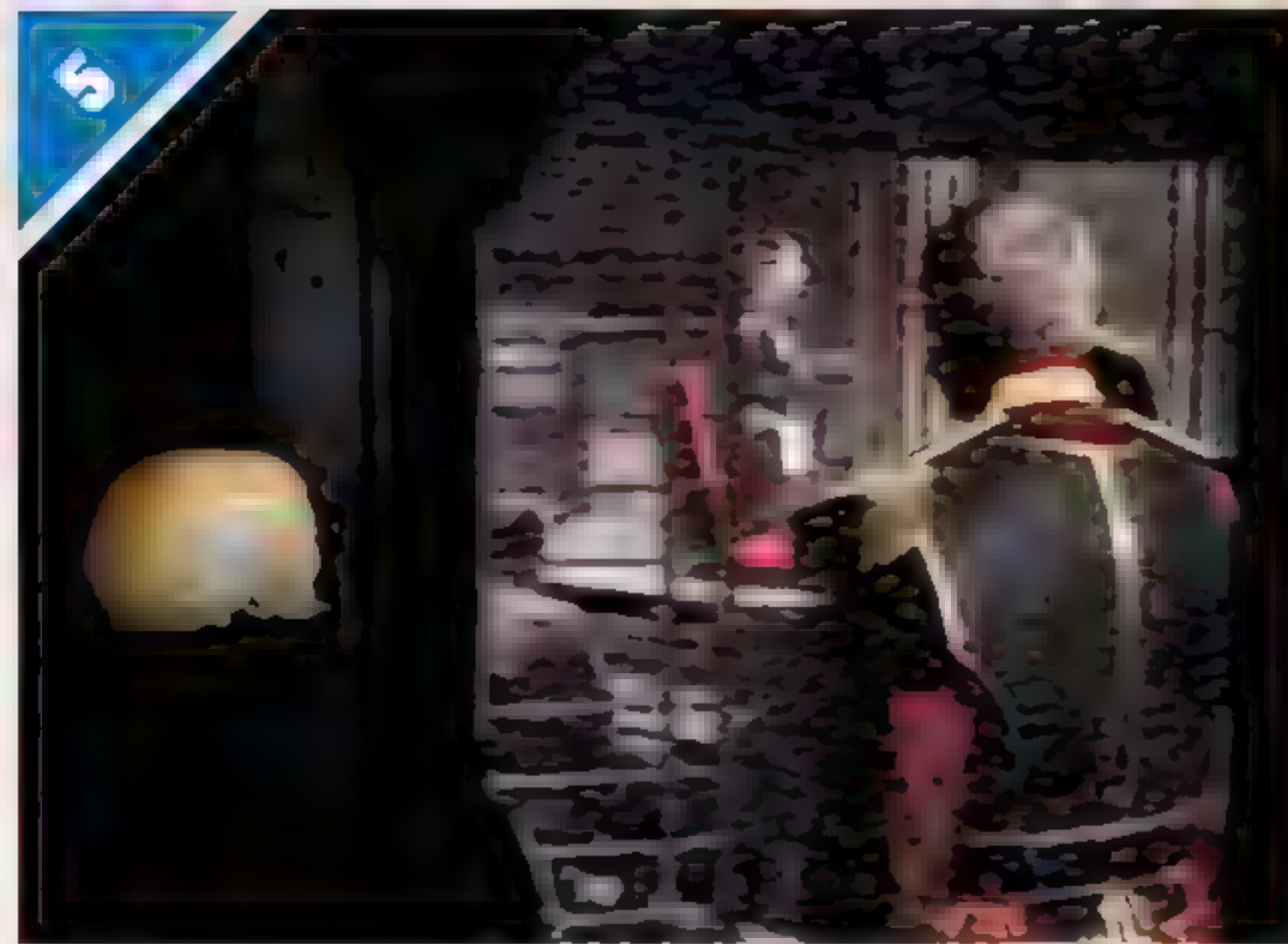
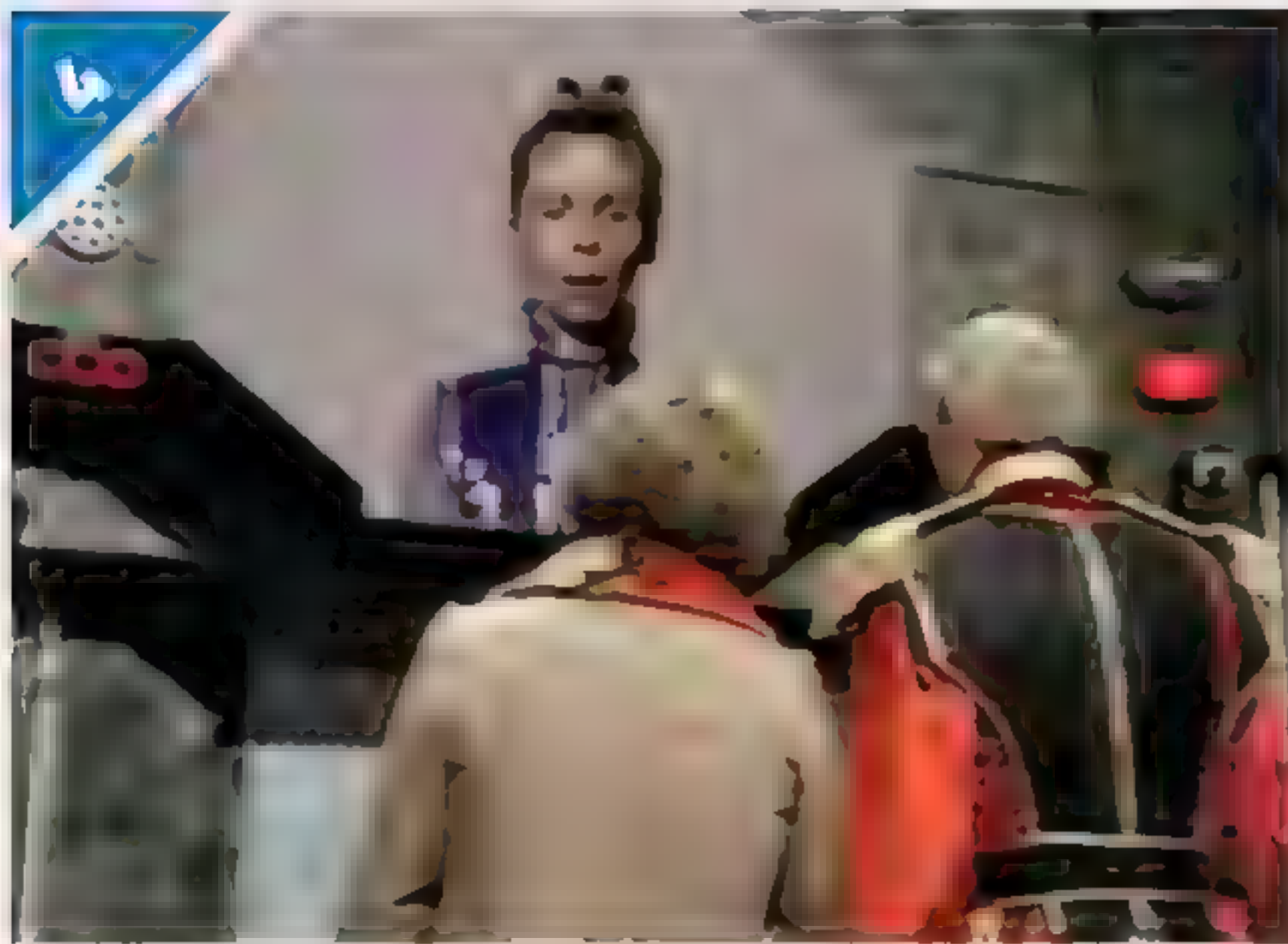
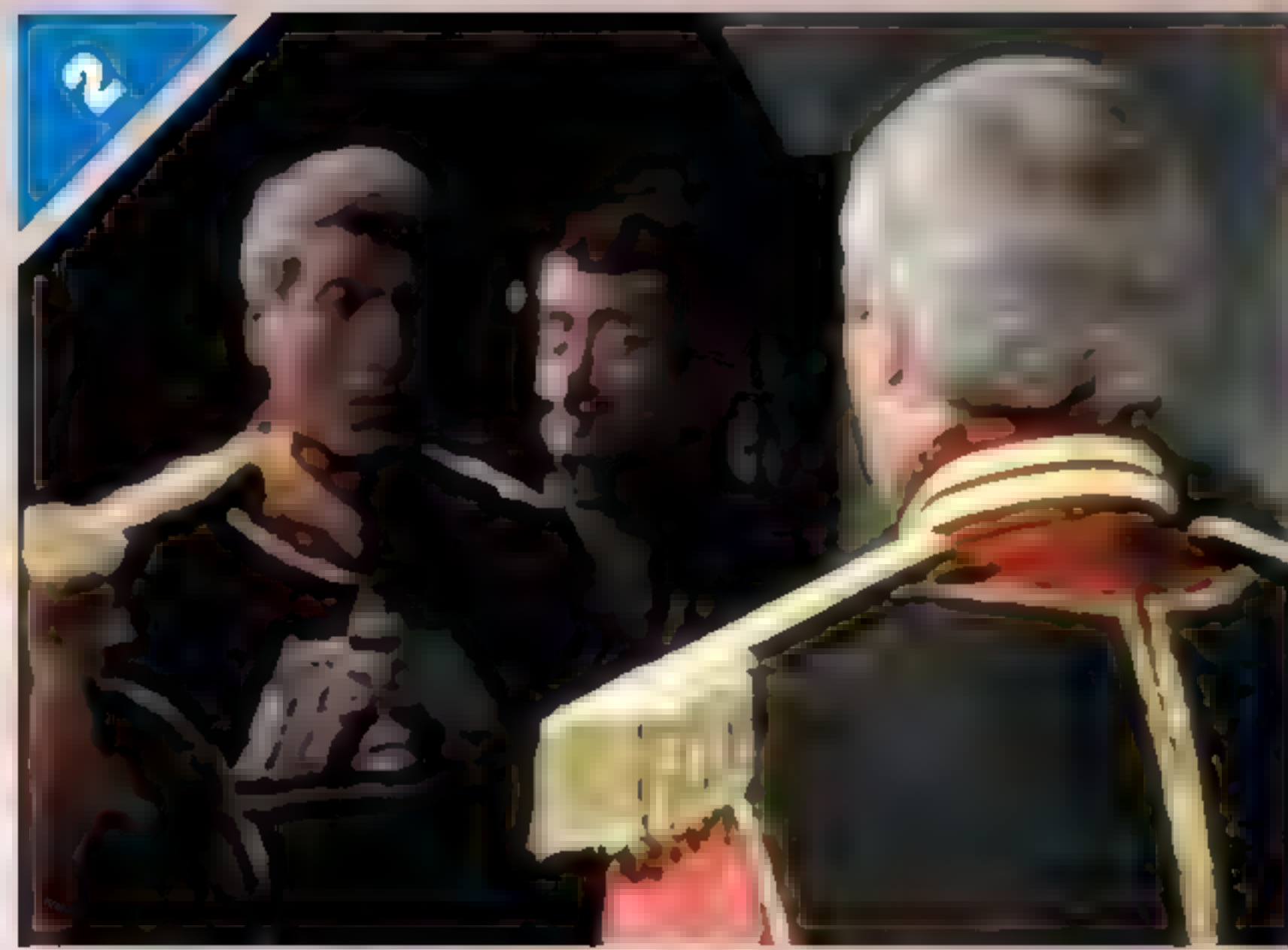
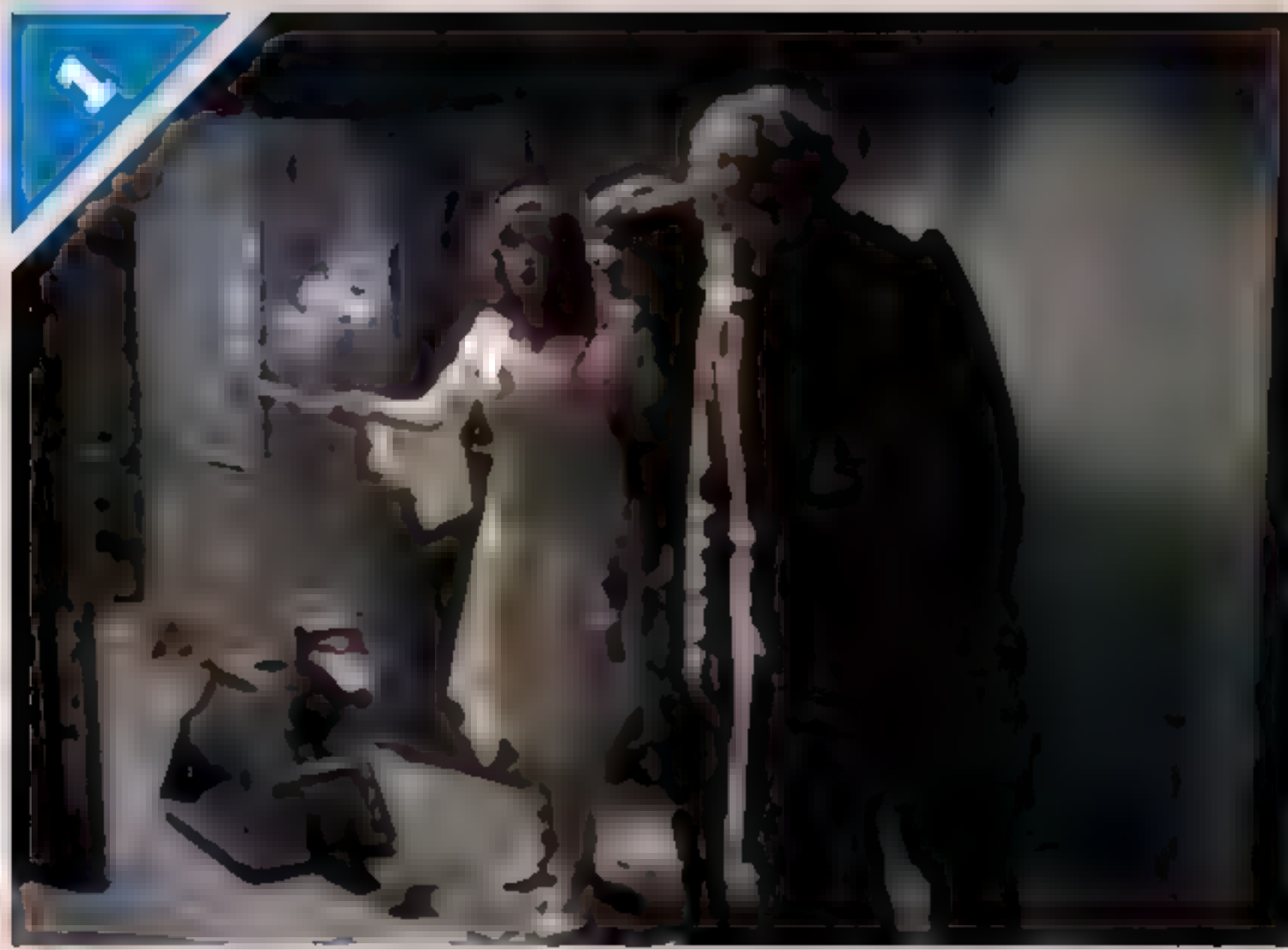
Seeing the approaching missile, the Doctor dematerialises the TARDIS at the last moment to make it look as though it was hit, [4] landing in the underground complex of Atrios. They discover the body of the guard and the Doctor asks K9 to cut a hole in the door to K-Block, through which he can see Princess Astra. But then the Marshall arrives and captures the Doctor and Romana.

They are taken to the control room where the Marshal accuses them and Merak of being Zeon spies. [5] K9 arrives and shoots out the lights, enabling the Doctor and Romana to escape.

In K-Block, a sinister figure drags the unconscious Astra into a hidden alcove and transmats away with her. [6]

The Doctor and Romana return to the corridor where the TARDIS landed – to find it has gone!





## PART TWO

**T**he TARDIS seems to have been buried due to the corridor collapsing. Merak and K9 catch up with the Doctor and Romana and they enter K-Block. [1]

It is empty and K9 warns of excessive radiation levels so the Doctor, Romana and Merak retreat back to the corridor, leaving K9 on guard.

In the control room, the Marshal is absorbed in staring at a mirror [2] when Shapp disturbs him with the news that the Doctor, Romana and Merak are on their way. Meanwhile in K-Block, K9 unwittingly enters a recycling shaft.

The Marshal now believes the Doctor is the one who will lead Atrios to victory. The Doctor offers to provide Atrios with the “ultimate deterrent”, but he will need K9’s help – and K9 is about to be melted down for scrap! The Doctor crawls into the recycling furnace and rescues K9. [3]

The Doctor’s plan is to set up a “psychological barrier” around Atrios, but to do so he will need to go to Zeos and pick up a Zeon. Romana notices that the Marshal has a control device attached to his throat.

The Doctor tells Merak that he thinks Astra is on Zeos, and the reason they couldn’t locate Zeos is because there is something between the two planets.

The Marshal tells the Doctor there is a way for him to go to Zeos. Suddenly Astra appears on the screen telling the people of Atrios to surrender. [4]

Romana and Merak sneak into a room hidden behind the Marshal’s mirror, containing a translucent skull. They see the Marshal informing whatever is controlling him that he has directed the Time Lord to the transmat in K-Block. [5]

Romana and Merak run to K-Block but they are too late. The Doctor has entered the transmat and is grabbed by two sinister figures who disappear with him. [6]

## PART THREE

**T**he skull informs the Marshal that there will be no more attacks from Zeos. He decides he will lead the final assault against Zeos.

Romana, Merak and K9 return to where the TARDIS is buried but K9's sensors confirm it is missing.

On Zeos, the Doctor is interrogated by a skull-masked figure known as the Shadow. [1] The Shadow forces him to admit he has the first five segments of the Key to Time in the TARDIS.

K9 opens the transmat alcove. Romana mentions that the tracer should be able to lead them to Astra and Merak grabs it, steps into the transmat and disappears. [2]

The Doctor tells the Shadow that he can't bring the segments out of the TARDIS as they are in a "limbo closet". The Shadow vanishes, leaving the Doctor with the TARDIS. Merak arrives on Zeos, looking for Astra, but she is being held

prisoner in the Shadow's dark, cavernous space station. [3]

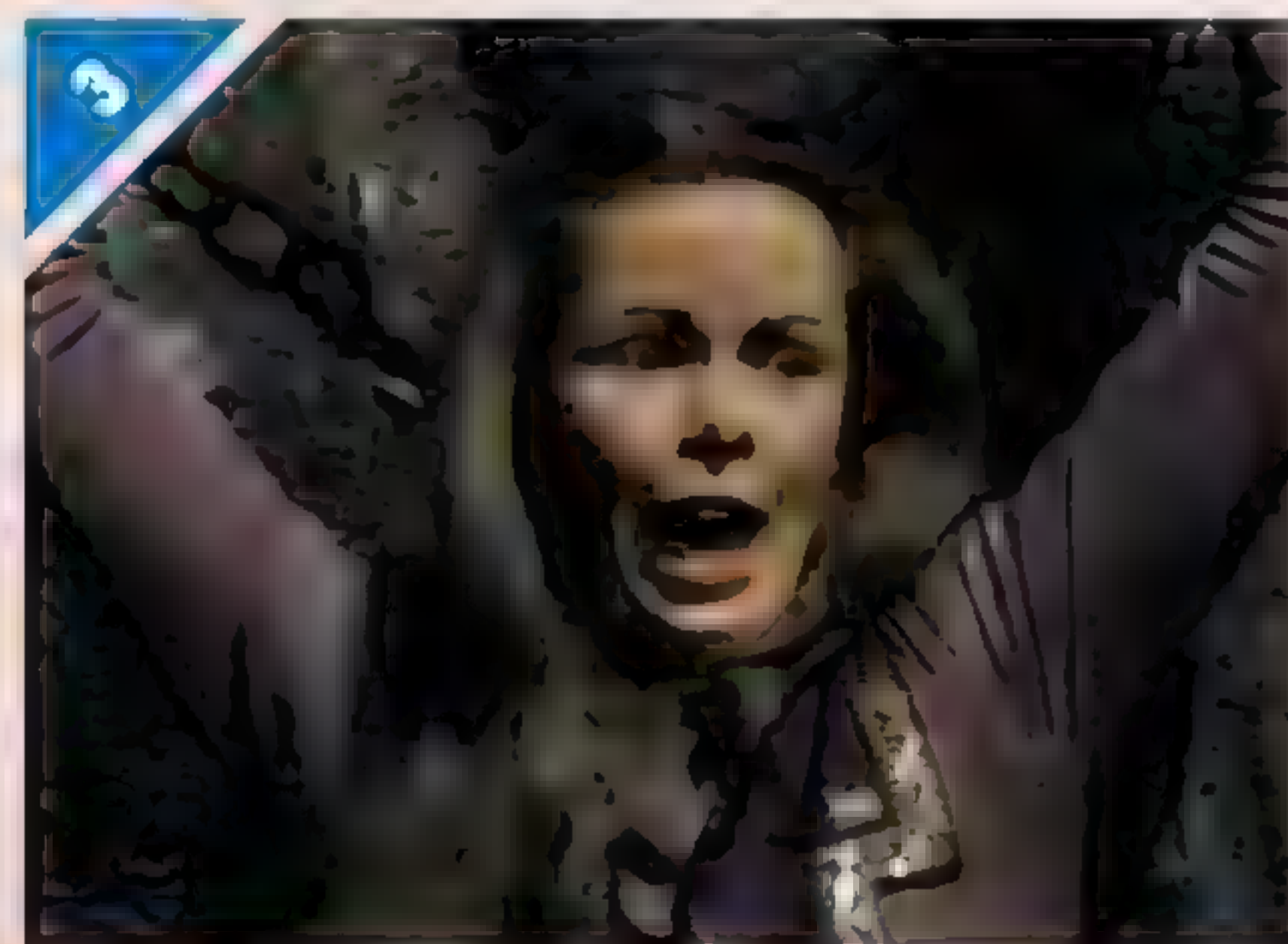
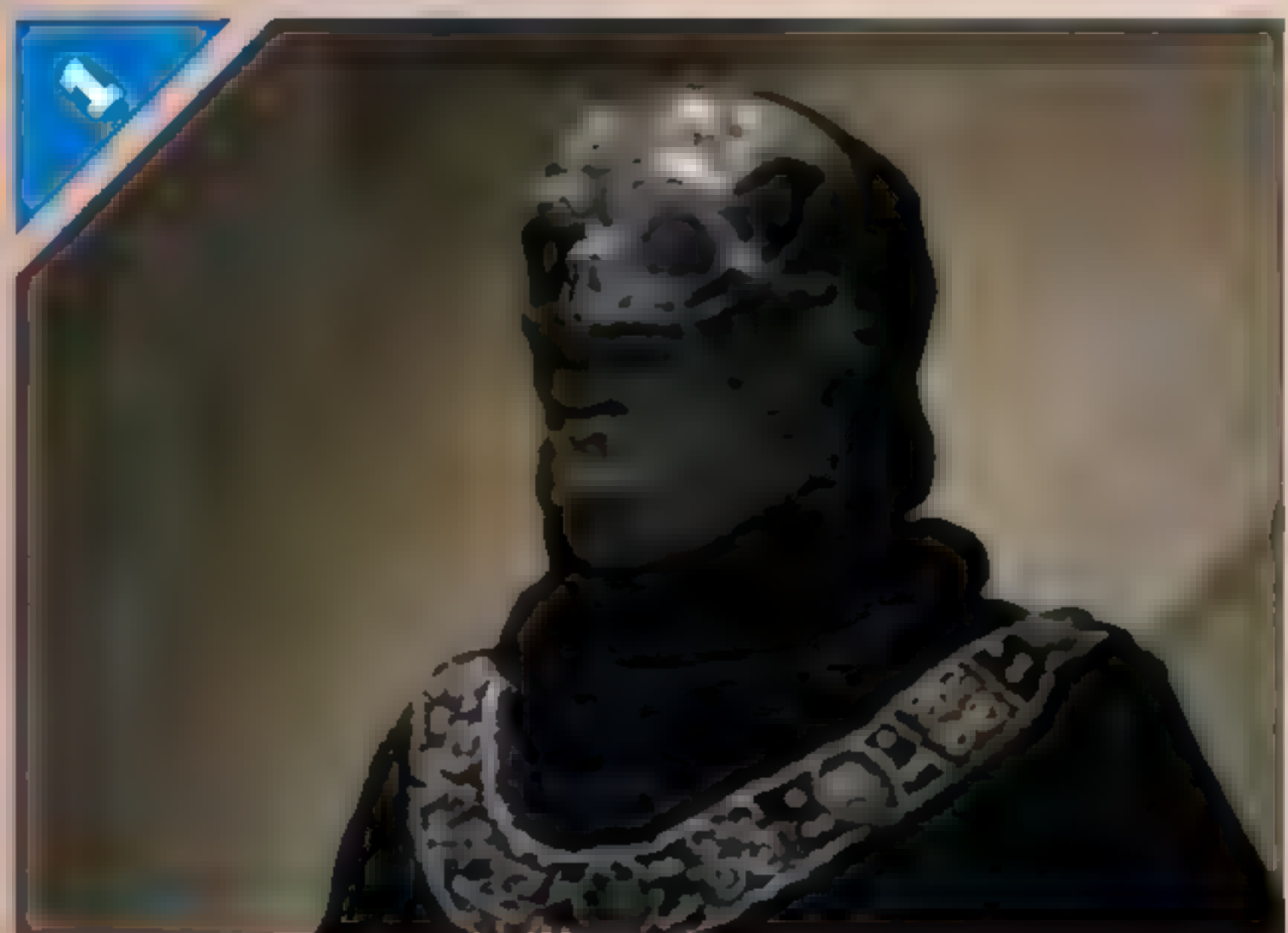
In K-Block, Romana and K9 leave in the transmat - and then Shapp, investigating an intruder report, steps in too.

Arriving on Zeos, Romana sends K9 to find the Doctor while she looks for Merak. Shapp is the next to arrive. He sees the Doctor approaching and captures him.

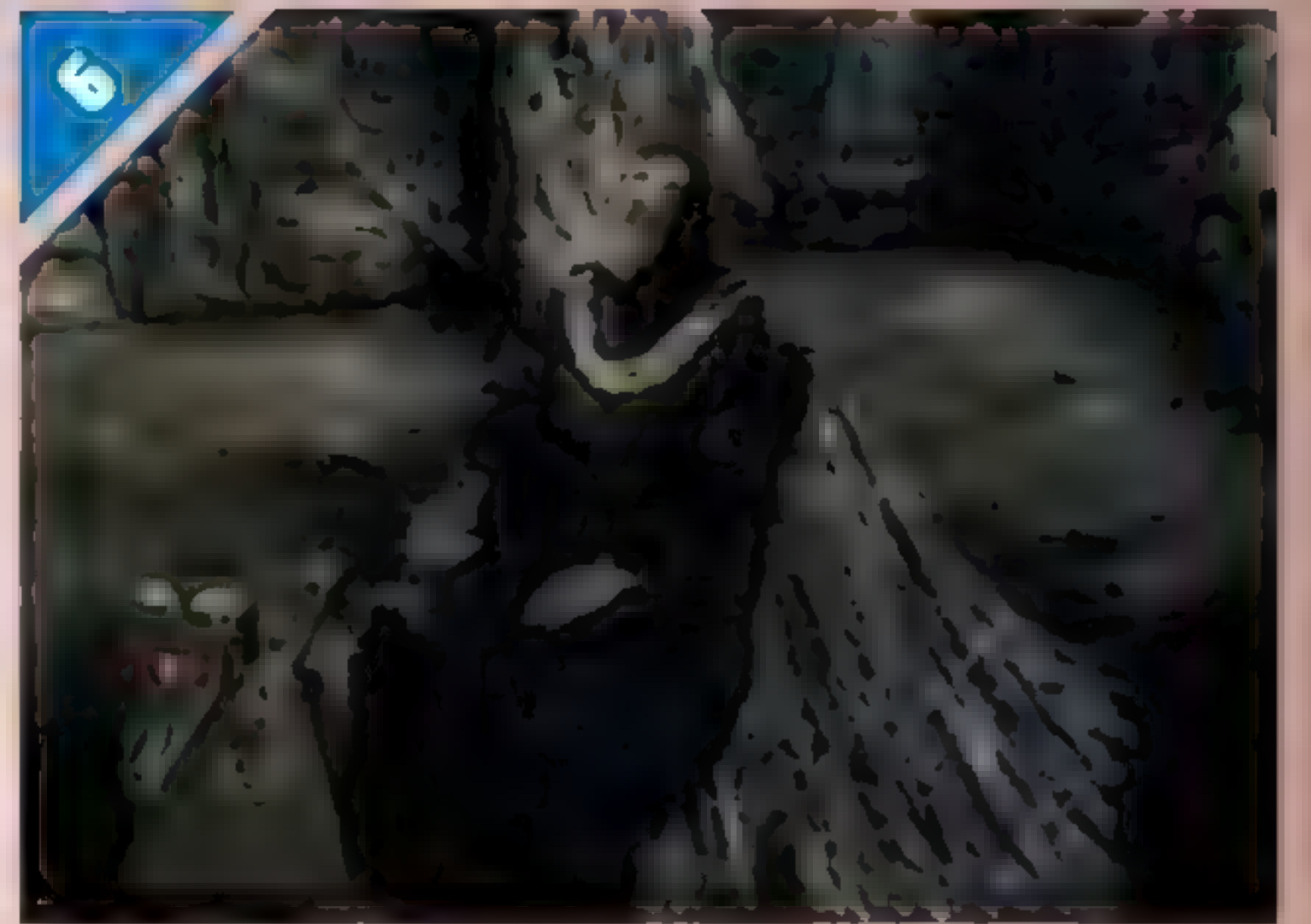
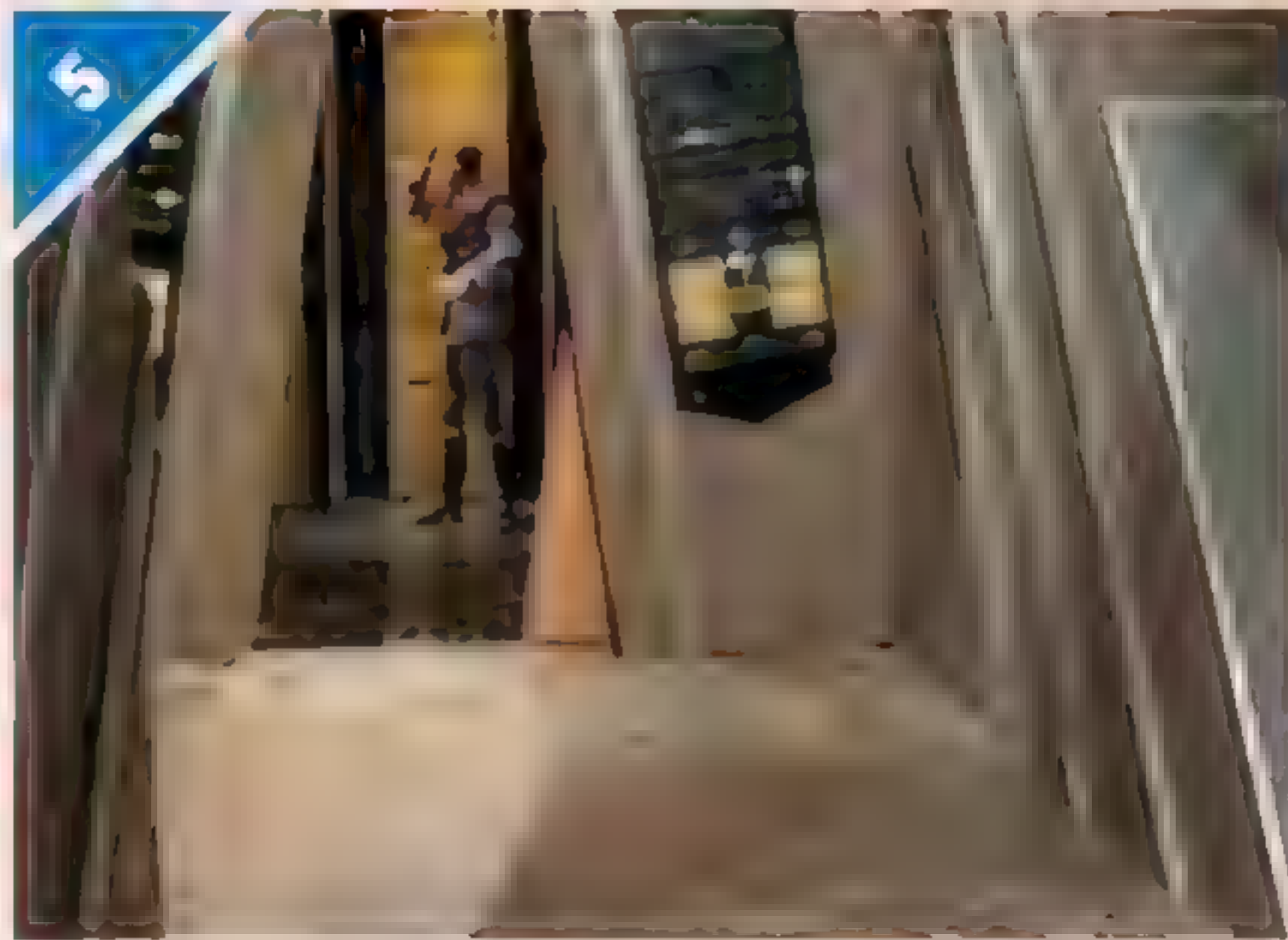
Merak finds Astra's bracelet - and Romana finds him, the tracer having led her to the bracelet.

The Doctor and Shapp explore the corridors of Zeos. K9 finds them and informs the Doctor that he has been communicating with the Zeon commandant. The Marshal makes another propaganda broadcast and departs in his ship. [4]

K9 leads the Doctor, Romana, Merak and Shapp to the Zeos commandant - a computer called Mentalis. [5] Mentalis considers the war to be over; the next step is obliteration. And out in space, the Marshal prepares to attack Zeos... [6]







## PART FOUR

**T**he Doctor explains that Mentalis will self-destruct, blowing up Zeos and Atrios: “The armageddon factor.”

In the space station, the Shadow hypnotises Astra.

The Doctor tells Shapp to return to Atrios and contact the Marshal. Merak goes with Shapp but he hears Astra calling and falls behind. Shapp is attacked by one of the Shadow’s mute servants and falls into the transmat, returning to Atrios. [1]

Merak finds Astra – but she is just an apparition and he tumbles into a void.

Mentalis begins its self-destruct sequence. In order to prevent the Doctor interfering with it, it destroys its own control centre. [2]

Shapp contacts the Marshal’s ship, telling him to abort the mission, but the Marshal ignores him.

The Doctor, Romana and K9 return to the TARDIS where the Doctor makes a

sixth segment out of Chronodyne. [3] The Doctor uses the completed Key to localise a time loop around the Marshal’s vessel and the Zeon computer room.

Astra transmats to Zeos and rescues Merak. K9 stands guard outside the TARDIS while the Doctor and Romana go to the computer room. K9 repels two of the Shadow’s Mutes but is lured into the transmat by a computer distress signal. [4]

Merak and Astra find the Doctor and Romana and the Doctor suggests they return to Atrios. Astra reluctantly agrees, but on the way to the transmat she cruelly abandons Merak. Merak staggers into the transmat and disappears to the sound of the Shadow’s laughter. [5]

Astra runs back to the TARDIS, where she meets the Doctor and Romana. They go inside to discover that the time loop has stretched; they only have about an hour left. Astra is mesmerised by the Key. Romana sets the TARDIS to land on the Shadow’s space station... where K9 now obeys a new master – the Shadow! [6]

## PART FIVE

**T**he TARDIS lands on the space station. The Shadow instructs Astra (via a control device) to bring Romana to him. Astra leaves with Romana, while the Doctor picks up the signal detected by K9.

The Doctor emerges from the TARDIS to see multiple apparitions of Romana. [1] He announces to the listening Shadow that he knows that Astra was being controlled via a device on her neck. The Shadow responds, informing the Doctor that he serves the Black Guardian – and the Doctor plunges into a vortex. [2]

Astra leads Romana to the Shadow's lair, where she is captured by a Mute.

The Doctor wakes up in a cave and is surprised when his former classmate Drax emerges from a hole in the wall. [3] Drax admits that he installed Mentalis. The Doctor suggests that Drax should help him instead.

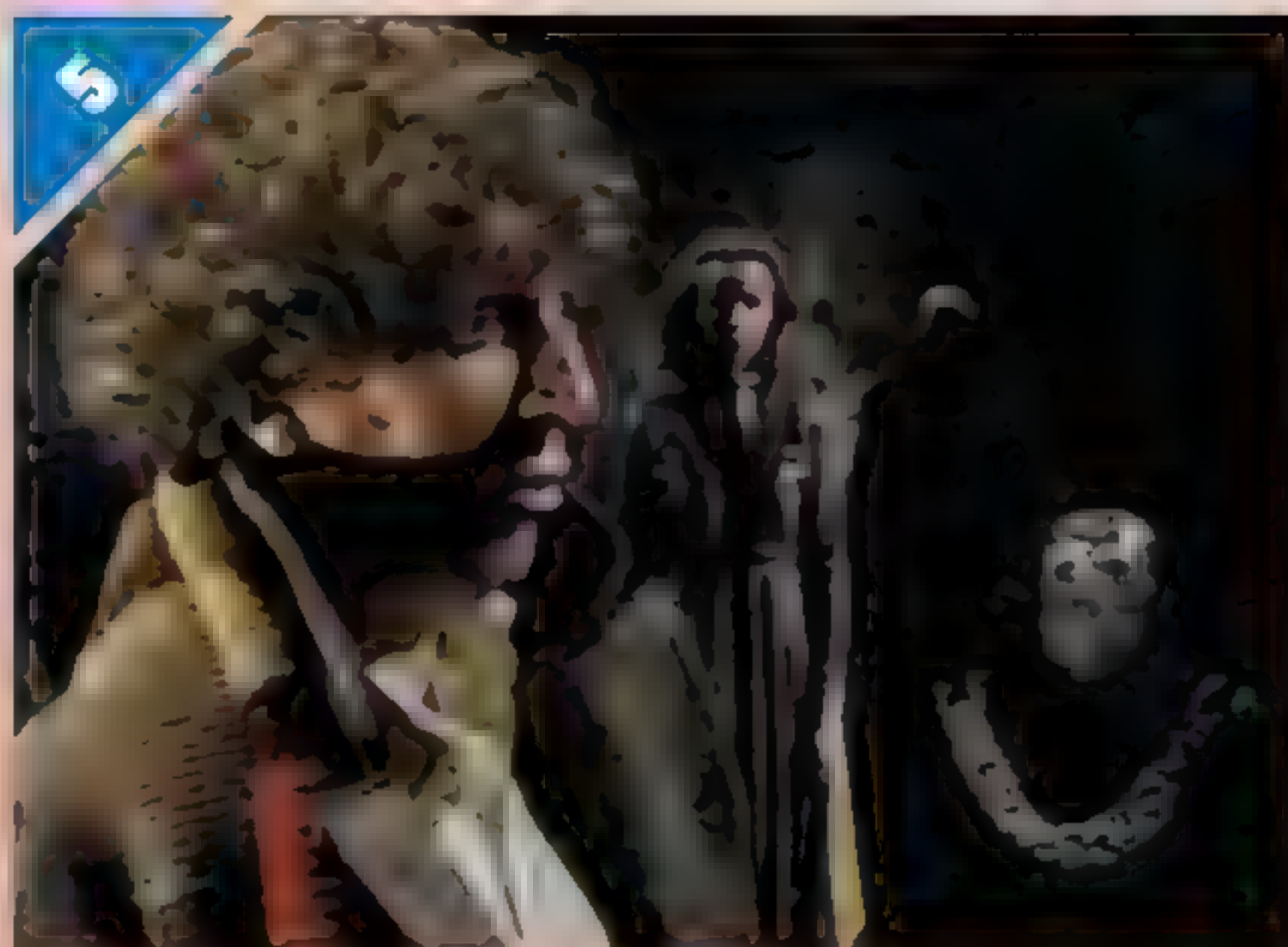
The Shadow forces Romana to reveal everything she knows about the Key. [4]

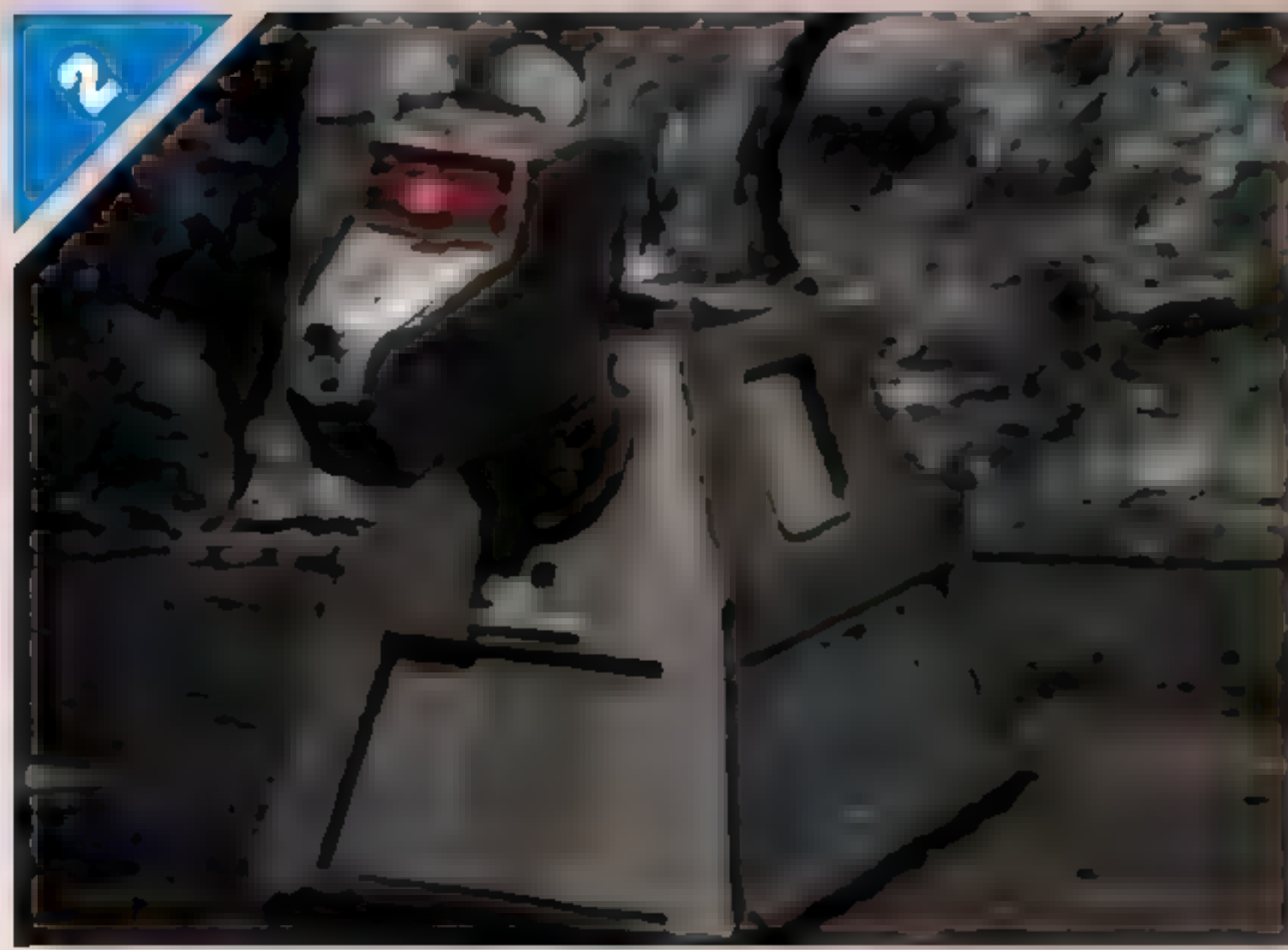
The Doctor crawls up a shaft to an upper level where he finds K9. K9 informs the Doctor that his master will offer Romana in exchange for the Key. The Doctor grabs K9 and shoves him down the shaft. He tells Drax to remove the control device from K9's chin and sets off to find Romana – only to be captured by a Mute.

The Doctor is brought to the Shadow's lair where Romana is imprisoned in a cage. The Shadow claims to have located the sixth segment and the Doctor agrees to bring him the other five. The Shadow gloats that once the Black Guardian has the Key, they will set the two halves of the cosmos at war! [5]

With K9's assistance, Drax builds a gun-like weapon.

The Doctor returns to the TARDIS escorted by a Mute. The Doctor opens the TARDIS – then Drax emerges from the shadows and shoots him! [6]





## PART SIX

**D**rax turns the device on himself and shrinks until he is a few inches high. The Doctor has also been shrunk and they hide from the Mute in a crack in the wall.

The Shadow attempts to enter the TARDIS but is repelled by a blinding light. [1] He sends the Mute into the TARDIS to retrieve the Key.

The Doctor and Drax climb inside K9, who will pretend to be still under the Shadow's control. [2]

The Shadow informs Astra that she was born to be the sixth segment of the Key to Time. She reaches for the tracer and transforms into the segment. [3] Then K9 bursts in and claims that the Doctor and Drax have been eliminated, but they jump out of his side and return to normal size. The Doctor grabs the Key and races back to the TARDIS with Romana. They travel to Zeos, where Drax

helps the Doctor deactivate Mentalis with moments to spare.

The Marshal's ship fires its missiles – but they destroy the Shadow's space station, thanks to a force field set up by the Doctor. [4] Drax bids farewell to the Doctor and Romana: “Remember me to Gallifrey!”

The Doctor ponders the Key. While he possesses it, there is no such thing as free will. [5]

The White Guardian appears on the scanner and asks the Doctor to release it to him so that he can restore the natural balances of good and evil. The Doctor deduces he is speaking to the Black Guardian [6] and activates the TARDIS' defences, then tells Romana to dematerialise the TARDIS and snaps the tracer in two. The segments of the Key are scattered and Astra is restored, back on Atrios at Merak's bedside.

The Doctor installs a randomiser into the TARDIS guidance system, so no-one will know where they're going next!

# Pre-production

**T**he concept of the Key to Time had been explained to prospective *Doctor Who* writers in November 1977 by producer Graham Williams and script editor Anthony Read and the task of writing the six-part serial to close the 1978 series and the overarching Key storyline went to Bob Baker and Dave Martin. The conclusion was left up to them, with Williams stating that he did not want the theme to carry on into the next series. Baker and Martin's original idea was a combination of themes of World War II and the Cold War, developing

blurred political and military ideals into a science-fiction storyline. Part of the research regarding control areas which would be used in the event of a nuclear war led to Baker and Martin asking about Regional Seats of Government (RSGs) and learning about the Burlington nuclear bunker constructed in the late 1950s at Corsham near Bath. Contacting the local Territorial Army, the writers discovered that the Major in charge was a fan of *Doctor Who* and arranged for the pair to view the establishment. For the computer war machine of Mentalis, the writers drew upon the research they had done into

**Below:**  
"You really should get a cleaner in here."



computers for *Killing*, a play in the ATV thriller anthology *Scorpion Tales* which they were then writing.

The 15-page storyline, entitled *Armageddon*, was submitted on Monday 19 December 1977. Baker and Martin had been unable to attend a writers' meeting in London to discuss the Key to Time and did not fully understand the concept; they were concerned about duplicating the work of other writers.

## Atrios and Zeos

**A**lthough essentially the same as the transmitted version, the submitted storyline displayed differences in the structure of the serial. In the original version of Part One, it was indicated that the Shadow appeared to the Atrians as 'the Presence', urging them on when morale was low. It was the Presence who predicts the arrival of the Doctor to help the Marshal and his people. K9 was stripped down by a bomb disposal team, and the Marshal explained that only the destruction of Zeos would allow Atrios to regain its correct orbit – lost because of Zeon nuclear tests. The war had raged for 10 years (five in the television version) and seven years earlier, Reina, an astrophysicist working on the orbit problem, had been captured in a Zeon raid. With the Doctor's arrival, the Marshal prepared to use the mega ray – a nuclear laser which will burn out Atrios. The episode ended with the Doctor venturing into the recycling furnace to save K9.

In Part Two, the Shadow attacked Romana and Merak on Atrios, and it was revealed that the Doctor kept the segments of the Key to Time hidden inside K9. The Doctor realised that the mega ray was not of Atrian technology and the Zeon tests could not have caused Atrios to shift orbit.



**Left:**  
Romana traces the final segment of the Key to Time.

Instead of helping the Marshal, he had K9 sabotage the ray. Fleeing with Merak in the TARDIS, the Doctor, Romana and K9 travelled to the mirrored space platform which reflected the ray's power and was being attacked by Zeon commandos. The climax saw the Doctor's party surrounded by Atrians and Zeons, with the Marshal destroying the platform.

Part Three had the Doctor's party captured by Zeons and taken to Zeos – a world in the same war-torn state as Atrios. The Zeons were directed by 'the Voice' (also the Shadow). Searching for Reina, Merak and Romana ventured into radioactive zones of Zeos where they encountered mutations and an old sage, Asgard, who informed them that Reina had been taken by a third party. Reina had proved the presence of a third planet which had shifted the orbits of both Atrios and Zeos. The Doctor escaped his Zeon interrogators and K9 was caught by the Shadow. The cliffhanger featured Zeon guards bursting in on the Doctor, Romana and Merak in the Zeon Scanner Room.

In Part Four, the Marshal announced an attack on Zeos – and the Praesidium of Zeos decided on a similar retaliation. The Doctor created a fake sixth segment to complete the Key and froze time outside the TARDIS.

### Connections: Cloaked

► The TARDIS hatstand is draped with a cloak previously worn by the Doctor in *The Talons of Weng-Chiang* [1977 – see Volume 26]. It proved to be the perfect protection against the pea-soupers of Victorian London.



**Right:**  
Men in  
black...

The TARDIS travelled to the Castle of Evil (the Shadow's gothic dwelling) on the third planet. In Part Five, the Shadow and his Zeon mutant servants attempted to capture the first five segments. Captured, Romana found Reina while the Doctor met up with Drax, a self-employed Time Lord troubleshooter. The Shadow tortured Romana to make the Doctor hand over the segments; the episode ended with Drax pulling a blaster on the Doctor.

### Sixth segment

**I**n Part Six, it was revealed that Drax had shrunk himself and the Doctor, and both are hunted by K9 (now serving the Shadow). The pair returned K9 to normal and Romana broke through the Shadow's conditioning of Reina. The Shadow obtained the sixth segment - which was in fact his own shadow, cast on the wall by the light of the 'candle' (the name used for the tracer). The Shadow planned to use the Key to set the two halves of the universe at war - Armageddon. The situation was resolved by the Doctor giving both the Atrians and the Zeons the co-ordinates of the Castle of Evil to attack it, leaving Reina and Merak to attempt peace between the two worlds. The Doctor, suspicious of the White Guardian, scattered the segments through time and space again.

Baker and Martin got the go-ahead to write all six scripts on Friday 27 January 1978, with a target delivery of Tuesday 2 May. All six scripts were delivered between Friday 17 March and Friday 21 April. They were accepted by Read and Williams in late April, Read having written to the pair to thank them for delivering the draft scripts to Parts Three and Four on Monday 10.

The new Time Lord character of Drax had been created by Baker and Martin in



1975 for their original six-part version of *The Hand of Fear* [1976 - see Volume 25]. He was initially envisaged as a white-haired, bearded eccentric, similar to the old prisoner in *The Count of Monte Cristo*, then as a South London car dealer (with the writers having former assistant *Doctor Who* script editor Trevor Ray in mind). Read and Williams modified this to a more comical Cockney-speaking Time Lord spiv. The writers came up with a short background story explaining how the Doctor previously met Drax in his garage of old TARDISES and discovered that the mechanic had stolen the Crown Jewels to use the diamonds in his TARDIS repairs - hence his imprisonment in London. He was further influenced by research that Baker and Martin had undertaken for their HTV project *Thick as Thieves* in 1971.

Reina was renamed Astra as the name was too similar to Prince Reynart in *The Androids of Tara* [1978 - see Volume 29], and she was now an Atrian princess rather than an astrophysicist. The writers crafted a new ending in which the princess was revealed to be the sixth segment. They

also decided that the Doctor would believe that no being should have ultimate power. The writers viewed the Black and White Guardians as God and the Devil – the ultimate good and evil, effectively being two sides of one entity. The writers were told to leave the conclusion to the Key narrative unwritten as this would be handled by the production office; as such their draft concluded with the Doctor refusing to bow down before some deity which sought to be all-powerful, with the White Guardian as evil as the Black Guardian. Details of the conclusion came from Williams, who reasoned that the balance had to be restored, but agreed with the points about the corruptive nature of power. At one stage, the writers were briefed that the Black and White Guardians were two aspects of the same being.

After writing a thriller, *Murder at the Wedding*, for HTV in September 1978, Baker and Martin dissolved their writing partnership, each wanting to pursue independent projects, Martin returning to the stage and focusing on novels while



Baker planned to move more into the production side of film and television.

Problems on *The Pirate Planet* [1978 – see Volume 29] kept Read busy over the summer, so script editing on *Armageddon* did not start until late August and into September. The script editor changed the early episodes to shorten them and bring them within budget, while the Zeons were eliminated to save on cast expenses, the space sequences cut to a minimum and continuity links to the rest of the series added.

The original rehearsal scripts for *The Armageddon Factor* opened with a TARDIS scene in which Romana commented that she was going to miss the “excitement and uncertainty” when their quest for the Key was over. “Don’t start counting your chickens yet,” warned the Doctor, causing K9 to explain about the “domestic fowl” to Romana. “On Crenicus Minima, they say ‘don’t count your arma treddigons,’” added the Doctor. Later when the TARDIS approached Atrios, the Doctor cautioned “things always tend to go wrong on the last lap... besides which the Black Guardian’s been a darn sight too quiet for my liking... on the other hand, of course, you could say that Kroll and the Captain and old Xanxia and Vivien Fey and her Ogri, the whole lot of them could all have been agents of black.” Atrios had been pushed out of orbit by nuclear bombing and Romana recalled her “studies on the origin and spread of nuclear warfare... back in the Academy”; the Doctor explained that this was why he objected to Gallifrey’s policy of non-intervention. In Part Three, Romana originally explained at length to Merak about the Key to Time and a lot of the

### Connections: Whistle and I’ll come

- ▶ The Doctor summons K9 using a dog whistle which he did previously in *The Ribos Operation* [1978 – see Volume 28], *The Stones of Blood* [1978 – see Volume 29] and *The Androids of Tara* [1978 – see Volume 29].



**Left:**  
Shapp receives  
a royal visitor.



**Above:**  
The Doctor and Merak prepare to face the Shadow.

dialogue with the Doctor and Romana was subsequently altered throughout the serial although the scenes remained the same. The conclusion of the final script was different and did not feature a Guardian at all. After Drax left the TARDIS, the Doctor told Romana: "I've been thinking. We could take [the Key] back. But how can we be sure that the Guardian is who he says he is? What will *he* use it for? Is eternal peace, harmony and equilibrium necessarily the best way? Shouldn't there always be a struggle between good and

### Connections: Fire walk with me

▶ The Doctor claims his rescue of K9 from the recycling furnace was helped by a technique learned from the firewalkers of Bali. This spiritual practice of walking through hot burning embers

has been taking place for thousands of years.



evil? Without it, we could all become smiling zombies, in paradise, for ever. Doesn't sound madly interesting to me. I think I'll play God just once more. After all we did do all the dirty work..." The Doctor commanded the Key to scatter itself through time and space again, with Astra – dressed as a nurse – being restored to Merak and the noise of the TARDIS heard as the pair kissed. Inside the TARDIS, Romana cried at the "happy ending". "It's not

over yet my girl," remarked the Doctor, "Wait 'til we try explaining to the Guardian that we found the Key to Time and then threw it away again. Happy endings indeed. Be lucky if we're not banished from the cosmos for ever..."

On Thursday 5 October Read sent copies of the rehearsal scripts for *Armageddon* through to Baker and Martin, explaining that their original submissions had all been very long and he had had to do some "drastic cutting". He had however added a scene in the TARDIS early in Part One since the Key to Time quest needed to be emphasised and otherwise the Doctor, Romana and K9 did not appear until very late in the episode.

## Character descriptions

**O**ther late additions to the script included Romana explaining to Merak about why they need to find Astra in Part Three, K9 telling the Doctor that there was insufficient information to say how long the time loop would last in Part Four, and the climax of Part Six as the Doctor confronted the Black Guardian.

Part One's script opened with: 'A romantic drama is playing a war-time cheapie. Hero, heroine and the towers of Atrios like the New York skyline through a window. The hero is in a space pilot uniform, the heroine in a nurse's outfit. They are in each other's arms: clean-cut profiles, fuzzy focus'. The Marshal was 'a stocky man like Tito, about 50, with gold epaulettes and plenty of medal ribbons on his uniform'; Astra wore 'a thin gold circlet round her brow'. The Shadow's minions were described in Part One: 'Only at the last minute do we see the black hooded and cowled, leprous figure of the Mute grunting with effort as he drags Astra – minus her circlet – across



the floor'. Drax was described as: 'a stocky little man, portly even. With a touch of a swagger about him, like a crook, or a car dealer. Drax uses his hands a lot to express himself. The confident air of the born mechanic and hustler. Drax dusts himself down and sticks out his blunt mechanic's hand.' The Guardian which appeared in the TARDIS was introduced, 'on the screen is a figure smiling calmly and benignly. He is dressed in white.' The script described the Shadow's world as: 'The third planet, a lump of jagged black rock, whose fantastic shape has some likeness to a gothic castle - the Planet of Evil.' In Part Two, when the Doctor prompted the Marshal to say "this blessed plot" in his speech he was referring to Shakespeare's *Richard II*.

The director assigned to the serial was Michael Hayes, who was then completing post-production on *The Androids of Tara* recorded earlier that summer, having been booked by Graham Williams for both serials on Monday 6 March. The designer was newcomer Richard McManan-Smith. The costume designer was Michael

Burdle who had worked on *Colony in Space* [1971 - see Volume 17]. Ann Briggs was in charge of make-up, having previously worked on *The Seeds of Doom* [1976 - see Volume 25], *The Robots of Death* [1977 - see Volume 26] and *The Stones of Blood* [1978 - see Volume 29]. John Horton, who had worked on *Doctor Who* episodes back to *Spearhead from Space* [1970 - see Volume 15], designed the special effects with assistants Steve Lucas (who built the guns and small props) and Jim Francis (who handled model work).

Having been script editor on *Doctor Who* for 18 months, Anthony Read chose not to renew his contract, despite persuasion from the BBC's head of serials Graeme MacDonald; Read now had a major book contract for a volume about World War II (which ultimately never happened). Williams' first choice for a replacement was Read's predecessor Robert Holmes, who declined. Read suggested Douglas Adams, author of *The Pirate Planet*. Williams offered Adams the post, and the new script editor started



**Left:**

"What happens if I press this?"

## Connections: Spin me right round

▶ In Part Three, the Doctor says he'd never seen K9 spin round on his axis before. He has a short memory – K9 spun in exactly the same manner

a few adventures previously in *The Pirate Planet* [1978 – see Volume 29].



## End of an era

▶ To date, *The Armageddon Factor* is the final six-part *Doctor Who* story to be made and broadcast on BBC Television. The first six-part serial was *The Keys of Marinus* (1964 – see Volume 2).

work in mid-October. One of Adams' first acts was to change the title of the Baker/Martin serial to *The Armageddon Factor*. He and Williams then wrote the final TARDIS scene shortly before recording began.

On Thursday 12 October, the Drama Early Warning Synopsis was issued for *The Armageddon Factor*; at this point, the transmission date was yet to be scheduled.

Graeme MacDonald wrote to Graham Williams on Monday 16, commenting on the scripts; he had “thoroughly enjoyed” them and found them “exciting and inventive”, although he felt high production values would be needed.

At this time, Tom Baker was still threatening to leave *Doctor Who* unless he had more control over certain elements. In late October he had a meeting with Shaun Sutton, the head of drama, and agreed to suspend his resignation until MacDonald was back from a trip to the USA.

Rehearsals started on Friday 27 October at the BBC Rehearsal Rooms in Acton. Cast as Princess Astra was Lalla Ward, whose full title was Honourable Sarah Ward. Ward was not an avid viewer of *Doctor Who* but had seen it occasionally since childhood. Being good at crosswords, Ward bonded with Baker, Tamm and John Leeson during rehearsals over the daily challenge in *The Times*; Baker in particular quickly took a shine to the young actress. During rehearsals, Tamm and Ward referred to each other's characters as ‘Tratoria Romana’ and

‘Princess Disastra’ and the two were occasionally reprimanded by Hayes for chatting and giggling together; Shapp's line about “slag and clinker” in Part Two made them break up in particular. This was not one of Tamm's favourite serials as she disliked the endless corridor scenes.

## Guest stars

Another guest star was John Woodvine, best known as Detective Superintendent Kingdom in *New Scotland Yard*, who took the role of the Marshal. On one runthrough, Hayes suggested that John Woodvine played the Marshal with his native Geordie accent.

Cyril Luckham, who played the White Guardian in *The Ribos Operation* [1978 – see Volume 28] was not available to play either Guardian (because he was recording Baker and Martin's *Murder at the Wedding* at HTV), and was replaced as the Black Guardian by Valentine Dyall. Dyall was best-known for his deep, menacing voice as used as ‘the man in black’ on the BBC Radio anthology *Appointment with Fear* since 1943. Born in 1908 and son of actor Franklin Dyall, he studied law at Oxford and then began a long acting career in films, radio and television. His movies included *The Life and Death of Colonel Blimp*, while his television work included *Stranger from Space*, *The Avengers* and most recently Dr Keldermass in *Secret Army*. Dyall had been considered as a possible replacement for both William Hartnell and Jon Pertwee when they left *Doctor Who*. Hayes cast Valentine Dyall as the Black Guardian, an experienced actor best known as the Man in Black, narrator of the BBC Light Programme's *Appointment with Fear* in the 1940s. He also used William Squire, best-known as Hunter in *Callan*, as the Shadow. An

old friend of Hayes from Stratford, the actor was sadly was going through a dark period in his life which left him somewhat remote from the production.

Barry Jackson, cast as Drax, was an actor whom Hayes had often cast since the BBC Shakespeare production *An Age of Kings* in the early 1960s, along with Squire. He had previously appeared twice in *Doctor Who* – as Ascaris in *The Romans* [1965 – see Volume 4] and as Garvey in *Mission to the Unknown* [1965 – see Volume 6]. The balding Jackson was disappointed because he did not get to wear a wig as Drax, since the character description he had been given referred to Drax as having a shock of red hair.

Cast as Shapp was Davyd Harries, a Welsh actor who had been a regular in *Hunter's Walk* and had worked with Hayes on *Churchill's People*. John Cannon and Harry Fielder, who played the two

speaking Atrian guards, had both appeared in *Doctor Who* before; Cannon as Elgin in *The Hand of Fear* [1976 – see Volume 25] and Fielder as a guard in *The Seeds of Doom*.

Mary Tamm's costume was a white flowing gown, echoing her original outfit from *The Ribos Operation* at Williams' request. Michael Burdle used commercial ballpoint pens worn on a cord around the neck for the Atrians' personal communication devices, and created masks without mouths for the Mutes (although the term 'Mute' was intended to indicate that they were mutations, not that they were unable to speak). All the Atrians wore rad check bracelets on their wrists to warn of radiation. Astra's rad check was a working prop with a bulb that flashed white when in K-Block. Steve Lucas also had to make a new tracer, since the original one had been lost after recording *The Power of Kroll* [1978 – see page 6]. ■

**Below:**  
Princess Astra  
is up in arms...



# THE ARMAGEDDON FACTOR



# Production

**P**roduction commenced on *The Armageddon Factor* on Friday 27 October 1978 with some pre-filming and model work at the Television Film Studios in Ealing. One film sequence required Tom Baker for the afternoon for the scenes of the Doctor rescuing K9 from the furnace conveyor belt. This was shot on a small tunnel set with a conveyor, using increasingly intense orange light and dry ice smoke to indicate the proximity to the furnace. The lightweight version of the K9 prop was used for this sequence.

## Missile action

**M**odel work on this day was shot on 16mm film and included the shots of the TARDIS materialising in space in Part One; Atrian missiles and the Marshal's command module being launched in Parts One and Three; the missiles emerging from the hull of the Marshal's ship as it approached Zeos in Part Four; establishing shots of the Third Planet for Parts Three and Four and its destruction in Part Six; a flying bat-like creature to be seen via CSO in Part Five (cut from the finished version); and the shot of the Key being dispersed. For this, a camera filmed a six-segment version of the Key via a mirror, the segments coming apart when a fine thread holding them in place was cut. Glitter was sprinkled on the prop, the sixth segment was held in place by another thread to become Astra once again. The models of the Marshal's ship and the Shadow's Planet of Evil were made by visual effects assistant Jim Francis,

with the rocket model including a gas cooker igniter.

Following the conclusion of rehearsals on Saturday 4 November, the first studio recording session ran from Sunday 5 to Tuesday 7 November in studio TC3 at BBC Television Centre, and concentrated on scenes set on Atrios, mainly for the first two episodes. The general structure of a day in studio was to complete camera rehearsals between 11.00am to 1.00pm, rehearse and record insert scenes in the afternoon from 2.30pm to 5.15pm,

*Below:*  
It's a dog's  
life for K9





**Above:**  
The Marshal  
was very proud  
of his chair.

rehearse for the evening taping until 6.00pm and then do the main recording from 7.30pm to 10.00pm.

On Sunday 5, the Hero and Heroine scenes were amongst the first to be recorded, with the actors superimposed using Colour Separation Overlay. Some scenes in the War Room for Parts One and Two were also recorded on this first day, along with some corridor scenes.

Charles McGee of the BBC Graphics Department provided the animated sequences seen on the octagonal blue CSO screen of the Atrian War Room, such as the Zeon/Atrian battle during Part Two. Over a red map of the battle area in Part One, abbreviated reports of the attack were printed (eg BLDNG DMGE 79 OBL EX PRSL 93 FATS). Triangular markers represented attacking ships and the hit on the hospital, with the map flaring from red to green when the bombardment ended. Generally this screen showed a red radar image with white traces indicating the TARDIS and Zeon ships.

On Monday 6 November, scenes in the K-Block Room for Parts One and Two, Transmat Shaft, Dark Corridor and War Room scenes for Parts Two to Six were

recorded as well as material in the Small Back Room for Parts Two and Three. The CSO screen was used for Astra's address towards the end of Part Two, recorded as cutaway shots with Baker and Woodvine. The set incorporated four monitors fed with images from other cameras and a number of stock computer banks. A junction box was rigged to explode when K9 fired at it in Part One, with a similar prop for when the Marshal cut the video link in Part Two. The dog's ticker-tape mechanism was restored for a scene in Part Two where it computed the force-field requirements. CSO was used to generate the distortion caused by the Marshal's two-way mirror, placing an image of Woodvine on one of the walls of the black room, with coloured static superimposed.

As well as Parts One and Two, the scenes of the Marshal preparing to leave Atrios in Part Three and then Shapp and Merak in the war room in Part Six were recorded.

On Tuesday 7 scenes recorded during this day's studio session covered numerous K-Block and corridor sequences. Hayes intended to record all the Command Module scenes for Parts Three, Four and Six in the evening session, but these were

abandoned due to lack of time. For the scenes using the transmat cubicle, a roll-back-and-mix and a green lighting effect was used to make the operator appear to fade away. When the TARDIS crew was caught in the bombardment near K-Block, the camera was made to shake and debris was dropped onto the set. The TARDIS was given yet another light – a rapidly flashing blue one, as used on police vehicles. The right-hand wall of K-Block was designed with a small hole in it to allow a red light to shine through in Part Two, and then to slide away revealing a dark shaft.

Rehearsals for the second studio block commenced on Wednesday 8 November, with Valentine Dyall, Barry Jackson and William Squire joining the cast. *Doctor Who* regular Pat Gorman was also on hand to play the Marshal's pilot. Rehearsals continued through until Saturday 18.

The second studio block ran from Monday 20 to Wednesday 22 November, again in studio TC3 at Television Centre. This block was scheduled to cover most scenes for Parts Three and Four set on Zeos, in the Marshal's spacecraft and those in the TARDIS for the entire serial. The transmat shaft from K-Block was reused, this time built side-on to one of the Zeon corridors.



At this point, production was hit by a technical dispute. In August, BBC staff had voted to demand large pay rises and had taken industrial action on Saturday 18 November, blacking out BBC1 and BBC2. A union meeting meant that work on Monday 20 started two hours late, with camera rehearsals not commencing until 11.00am. For the Interrogation Chamber scenes recorded on this day, an image from a blue spark generator was superimposed, with the terminal ball centred on Baker's head.

## TARDIS scenes

Following the Interrogation Chamber scenes, material was recorded on the corridor set outside the chamber, and in the Zeon transmat shaft. In Part Four, K9 was lured to the Third Planet by a small intergalactic distress call device. The prop featured a battery-operated flashing light.

It was planned on Tuesday 21 to record all the TARDIS sequences and all the material in the Marshal's Command Module deferred from the previous block. Unfortunately, further industrial disruption meant that 45 minutes was lost from the day's schedule, resulting in some of the TARDIS scenes being abandoned. The TARDIS scenes which were recorded were those including the confrontation with the Black Guardian in Part Six and some of the early scenes for Part One. Dressed in a white outfit, Dyall appeared as the Black Guardian by having the image later electronically processed into negative. Since the other scenes without Dyall only required a small cast, they were deemed

### Connections: Carry on Columbus



▶ The Doctor mentions Christopher Columbus in Part Two. Columbus (1451-1506) was the Italian explorer whose four voyages across the Atlantic in the fifteenth century led to the first lasting contact between Europe and the Americas.

#### Left:

The Doctor gets results.

## THE ARMAGEDDON FACTOR

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**Above:**  
They even  
got the test  
card on Atrios!

the logical scenes to reschedule. The cockpit of the Marshal's command module was built so that it could be recorded from either inside or outside, showing Woodvine and Gorman behind the windows, or looking past them through the cockpit window to a CSO backdrop, onto which a starscape or model film could be keyed.

Work on Wednesday 22 was delayed by 15 minutes due to further industrial action, and began with the sequence of the Doctor's party outside Mentalis'

room. In the script for Part Three, K9 rotated on the spot (the dog placed on a rotating turntable out of camera shot). For scenes recorded on this day the Zeon interrogation room was redressed as Mentalis' chamber with printed circuit boards stuck on the walls and the addition of Commandant Mentalis. There were two of these; the functioning version, which included

a crystal with glowing lights and small charges which were blown in Part Four; and a burnt prop for Part Four onwards. The set walls housed moving guns and two monochrome monitors, one of which was fed with a computer-generated countdown that looped initially from 10 down to eight in Part Four, and then down to zero by the climax of Part Six. Roll-back-and-mix was used to show the TARDIS materialising in Part Six.

Since it was not possible to build a trapdoor into the floor of the Zeon corridor for Merak to fall through in Part Four, actor Ian Saynor instead stood against a CSO backdrop and was placed into a corridor shot, which was faded out to a background of rapidly moving lights to show him falling.

Two pieces of camera rehearsals in the Mentalis chamber were taped and preserved for the BBC VT's 1978 Christmas tape, *White Powder Christmas*. The first - during the scene in Part Four where Romana comments how it was like sitting inside a bomb - showed Baker and Tamm (who had curlers in her hair)

### Connections: Myth Maker

► The Doctor asks Drax if he ever reached Troy, a "little place in Asia Minor". Whether Drax had reached the city or not, the Doctor visited the city himself during the Trojan War of 1260-1180BC in *The Myth Makers* [1965 - see Volume 6].





turning apparently to kiss each other. The second came from the sequence in which the Doctor asked K9 how long they had to destruction, commenting in foul-mouthed manner that the dog never knew the answer when it was important. During the dinner break, Baker and Tamm were rushed to Lime Grove Studios in costume to take part on a feature about the show's 15th anniversary on *Nationwide*, discussing the series with Frank Bough and Carole Ann Ford who had played Susan in *Doctor Who's* first episode in 1963. Earlier the same day, Baker had featured alongside the show's original producer Verity Lambert and Dalek creator Terry Nation in an item from Helen Palmer on Radio 4's *Today* programme.

### Baker, Ward and Tamm

**I**n studio, a further 75 minutes recording time was lost because of industrial problems. The Dark Hole scenes with Merak in Part Four were deferred to the next block. Rehearsals for the final block began on Thursday 23 November and ran to Saturday 2 December. Appearing in the final two episodes was Stephen Calcutt, playing the principal Mute. Calcutt was not given an on-screen credit despite being listed in *Radio Times*, and documentation referred to him as 'Super Mute'.

On Thursday 30 November, Tamm's agent Irene Dawkins wrote to Williams regarding their lunchtime meeting with Tamm the previous Tuesday. Williams very much wanted Tamm to extend her contract, and as an inducement even offered to replace Tom Baker as the Doctor. Dawkins said that Tamm could renew her contract and continue in the series as long as the use of Romana's character improved.

In the lead up to Christmas, John Leeson and his wife Judy invited Baker, Ward, Tamm and Tamm's husband Marcus Ringrose to dinner at their home in Ealing. Ward had been trying to avoid Baker's intentions during rehearsals, and Tamm had been trying to keep the two apart. However, when driving home and dropping Ward off near her Chelsea flat, Tamm saw Baker alight from the car and chase after the actress. Ringrose commented to his wife that Baker and Ward were "old enough to look after themselves..."

Recording continued from Sunday 3 to Tuesday 5 December, including the scenes set on the third planet and the held-over TARDIS scenes. To make up for lost time, it was decided that a morning session from 11am to 12 noon should be allocated for rehearsal and recording on Monday 4 and Tuesday 5.

On Sunday 3, the scenes in the hospital on Atrios were recorded for Parts One and Six; this included the brief scene where Astra reappeared to Merak (although she somehow regained her circlet which had fallen off in Part One). The scenes in the Shadow's Lair were completed. Part of the set's wall was a CSO panel, allowing a

**Below:**  
Romana enters the Shadow's domain...



**Connections:  
Nickname**

▶ Drax calls the Doctor "Theta Sigma". There is nothing to suggest in the script that this is not the Doctor's real name. The two Time Lords graduated together from the Class of 92, having been on a technical course together.



green-tinted view of Merak wandering around Zeos in Part Three to be seen; other scenes included the TARDIS' arrival in Part Four; Romana, Astra, the Doctor and K9 in the tunnels in Part Five and the open TARDIS door in Part Six. The interrogation cage was reused for Romana's torture in Part Five, this time with the spark generator effect having undergone video distortion. Roll-back-

and-mix showed Astra turning into the sixth segment as she approached the partially completed cube in Part Six. A section of the wall was rigged to collapse on cue with a small explosion as K9 blasted his way in.

Roll-back-and-mix and split-screen effects were employed in Part Five for the hallucinations such as the Doctor walking straight through Romana and Astra; the images of five Romanas (over which the Doctor was placed with CSO); and the Doctor passing by himself. CSO was also used to provide a huge image of the Shadow's face, which appeared at the end

**Below:**  
The Marshal was hoping for a jelly baby.



of a tunnel. The script called for trapdoors in the Castle of Evil, which the Doctor fell through during Part Five. Rolling CSO backgrounds were placed behind Baker (recorded with a rotating reverse zoom lens) as he lay on the floor. An inclined set represented the shaft, which the Doctor climbed in Part Five, and later threw the possessed K9 down.

The dimensional stabiliser gun was a long-barrelled prop connected to a belt power pack, with illuminating side lights. K9 was given a new side panel with two small recesses, one of which was a sliding door to allow the CSO-imposed Doctor and Drax inside. As the Shadow attempted to enter the TARDIS, a powerful light inside the prop was activated to shine directly into camera as a powerful radiance.

**Key to Time props**

**M**onday 4 December completed work on passageway scenes for Part Six, the crack in the wall where the tiny Drax and Doctor hid, and also Merak's rescue by Astra, deferred from the earlier block.

Merak's point-of-view shots of Astra leaning towards him later in the episode were achieved using a distorting lens and a black tube through which Ward looked towards camera.

For the final studio session on Tuesday 5 December, the postponed TARDIS scenes (originally scheduled for Tuesday 21 November) were recorded on the final day. As usual, CSO was used for the TARDIS scanner to show the orange world of Atrios in Part One and later the repeated attacks of the Marshal in Parts Four and Six. This zoom shot was recorded once with the Command Module model in the recording studio. New Key to Time props were built



for this serial. In Part Four, the Doctor enters the control room with the first five segments already assembled into the near complete cube – with a gap where the other part could be inserted. In Part Six, smoke was pumped up through this prop to show it decaying. There was also a prop built with all six segments stuck together. This was used as the completed Key seen in the closing scenes. The fake segment was made from polystyrene wrapped in silver paper.

Another continuity error occurred in the script for Part Six where Romana expressed surprise that the Guardian was not the President who had sent her on her mission – despite the fact that the Doctor had explained this in *The Stones of Blood*. The randomiser was a box of lights under a translucent panel added to one of the fascias of the TARDIS console.

On this final day, Baker, Tamm and John Leeson as K9 recorded a special extra scene for *White Powder Christmas*, which started with the Doctor and Romana apparently kissing in the control room. Noticing the camera in embarrassment, they break off and the Doctor offers K9 a drink, after which K9 sings *We Wish You*

*a Merry Christmas*. The Doctor then asks K9 what he wants for Christmas, with the dog desiring “enough ball bearings to last the series through and fewer sill irons on the floors of the planets we visit”. When K9 asks his master what his desire is at Christmas, the Doctor smiles at the camera for a moment and then gazes lustfully at Romana... at which point Tamm dissolved into laughter.

This was Mary Tamm’s final day working on *Doctor Who* as the actress maintained that she only wanted to do a single year; disappointed that elements such as karate and archery which had originally been discussed for the character had never materialised, she felt that he had taken Romana as far as possible in terms of development. She had previously consulted a clairvoyant who confirmed that the actress had made the right decision for her... but claimed that her character would continue.

Williams hoped that he could persuade Tamm to renew her contract and made a last attempt to this effect at the BBC bar during the later stages of the serial. It was Tamm who, half-jokingly, suggested to Williams that Romana should regenerate, proposing that Lalla Ward – who had been getting on well with Baker – should audition for the part. Baker had his own suggestions about a replacement for Tamm as he recalled in the fanzine *Eye of Horus*: “I proposed to have a very, very old lady as a companion because there were some wonderful older actresses about then.” The names which he put forward included Sylvia Coleridge (with whom he had worked on *The Seeds of Doom*) and Patricia Hayes.

#### Left:

K9 feels the heat in *The Armageddon Factor*.

#### Connections: Study buddies

▶ Drax claims he and the Doctor studied together some 450 years ago. With the Doctor’s age being given as 760 in *The Power of Kroll* [see page 6], this suggests that the Doctor was still on Gallifrey at the age of 310.



Later in the *South Wales Echo*, he recalled: "I suggested a plump comedy actress called Miriam Margolyes. The reaction at the BBC was: 'You mean that big girl? No, we need a bit of glamour to keep the dads watching.'" In *Eye of Horus*, Baker continued: "I also proposed to have a child who never spoke, just a snaggle-toothed, rather ugly child, maybe naked, who just tagged along, who just used to shake or nod his head, but was always there whilst I tried to get rid of him..." Another extreme suggestion from Baker was that the new companion could be a parrot or talking cabbage which perched on his shoulder for the Doctor to explain the plot to.

The following day on Wednesday 6, Graham Williams formally expressed his appreciation to Hayes for the director's efforts in navigating the disrupted studio sessions and keeping the production on track. Hayes had found that even he had

started to lose patience with Tom Baker during recording, telling the fanzine *TSV*: "Towards the end of *The Armageddon Factor*... Tom was being particularly difficult on the floor, and I did actually crack. I got out of my seat in the Production Gallery and made for the studio floor with the full intention of flattening him. Luckily it is a vast studio and there is a very long ladder down to the studio floor, and I had time to reflect on how terribly unproductive this would be. So I skidded to a halt in front of him and said,



'Tom, let's talk about this quietly,' which I think was a much better way to handle the situation!" The situations with both Tom Baker and Mary Tamm continued into the New Year. On Wednesday 6 December, Williams was still hopeful that Tamm would return. Baker embarked on a series of personal appearances, visiting Birmingham and Hinckley on Thursday 7, Killingworth and Sunderland on Friday 8, Derry (where he turned on the Christmas lights and appeared on *Scene Around Six*) on Monday

**Connections:  
Tiny Time Lords**

► Drax shrinks the Doctor using a dimensional stabiliser. This was not the first time the Doctor had been rendered in tiny form. The Time Lord has previously experienced the universe in miniature in *Planet of Giants* [1964 - see Volume 3], *Carnival of Monsters* [1973 - see Volume 19] and *The Invisible Enemy* [1977 - see Volume 27].





11, Hampstead and Chatham on Friday 15 and St Albans on Saturday 16. On Tuesday 12, he recorded a series of horror stories for BBC2 under the title *Late Night Story* to air from Tuesday 19; he also recorded links for new Yorkshire Television children's series, *The Book Tower* which was due to air in the New Year. During this time, on Friday 15 Williams asked the BBC to formally contract Baker for the next series of *Doctor Who* and book his services from Tuesday 13 March to Friday 21 December 1979.



**Above:** Tom Baker and Mary Tamm have fun behind the scenes.



**Above:**  
Servant of  
the Shadow.

However, the relationship between Williams and Baker was now at its worst, with the producer feeling the actor had been in the series for too long. Baker did not immediately accept the BBC contract and Graeme MacDonald had to intercede with Baker's agent, Jean Diamond, on Thursday 21. On Thursday 28, Williams pressed Diamond for a decision by Thursday 4 January. Baker indicated that he would not accept without being involved in the casting of the new companion, while Williams explained that

he had discussed the situation with his star in the ' frankest manner'.

Baker wrote to MacDonald with his grievances saying that he planned to leave: 'I expected [that] I could do quietly and without rancour... I offered two extreme character suggestions for [Mary Tamm's] replacement - the outrageous and the strange. I understood these were to be discussed. Then at the end of December by taxi from Graham Williams I receive a 'within seven days' letter. What does it mean? Am I not to be in on the casting of the new girl? I don't want to cast her. I want to be involved. The letter made me wince... it suggests a lack of flair, my main reservation at our earlier meetings. Do let's resolve it with more style. Yours ever. Tom Baker.'

MacDonald brought Williams and Baker together in his office to have the pair air their grievances. Williams - who had experience of dealing with Baker - did not take the actor's threats seriously. The head of serials directed the pair to work together to resolve the differences; this was pressure that Williams did not need and Baker now realised that his producer was finding him tiresome. However, Baker was quickly bonding with Douglas Adams instead. ■

**PRODUCTION**

**Fri 27 Oct 78** Ealing Film Studios (Model filming/Furnace Conveyor)

**Sun 5 Nov 78** Television Centre Studio 3 (Movie Screen in Underground Hospital, War Room for Parts One and Two, Corridor)

**Mon 6 Nov 78** Television Centre Studio 3 (K-Block Room, Transmat Shaft, Dark Corridor for Part Three, War Room for Parts Two to Six, Small Black Room)

**Tue 7 Nov 78** Television Centre Studio

3 (Corridor, Corridor near Hospital, Dark Corridor, K-Block Room, Corridor outside War Room, Transmat)

**Mon 20 Nov 78** Television Centre Studio 3 (Interrogation Chamber, Corridor outside Interrogation Room, Corridor outside Zeon Transmat Shaft, Zeon Corridor)

**Tue 21 Nov 78** Television Centre Studio 3 (TARDIS, Command Module)

**Wed 22 Nov 78** Television Centre Studio 3 (Corridor, Computer Room, Long corridor)

**Sun 3 Dec 78** Television Centre Studio 3 (Hospital, Hospital Ward, The Shadow's Lair, Passageways)

**Mon 4 Dec 78** Television Centre Studio 3 (Passageways, Crack in Wall, Passageway near Shadow's Lair, The Shadow's Lair, Dark Hole)

**Tue 5 Dec 78** Television Centre Studio 3 (An Exactly Similar Dungeon, Drax's Dungeon, Passageway, Tunnel, Planet of Evil transmat, Circular Chamber, TARDIS)

# Post-production

**A** gallery-only session in studio TC1 at Television Centre to add video effects to the serial was scheduled for Friday 15 December, but this was hit by more industrial action and did not take place. The session was rescheduled for 11am to 10pm on Friday 29 in studio TC6, again at Television Centre. For the remounted session, video

effects were added such as the yellow/green glow of the Atrian guns in Parts One and Four, the usual red cutting/stunning beam used by K9, the glowing red shape which lured K9 away in Part Two, a light-blue ray from Mentalis' self-defence mechanisms in Parts Three and Four, blue glows from Mute guns in Part Four, a cone of green light for Drax's shrinking ray in Parts Five and Six (with multiple red images of the

**Above:** Princess Astra tends to the sick.

**Connections:  
They shall not pass**

▶ The Marshal's speech about the Zeons attacking in Part One saw him declare: "They shall not pass" - a phrase derived from the Order of the Day delivered by General Robert Georges Nivelle to the French troops at the Battle of Verdun on 23 June 1916 ("*Ils ne passeront pas!*").



subject getting smaller), a beam of white light forcing the Shadow away from the key in Part Six, the lilac glow over the transforming Astra in Part Six and a red blast as the missiles fired in Part Six. For the transmat sequences, a flashing light was superimposed over the cross-fade effect, and a videodisc unit slowed down and replayed endlessly the time loop for Parts Four to Six. Over the film sequence of the Third Planet exploding,

a shot of the Shadow was superimposed, followed by a negative shot of Dyall - bleeding into positive to show his disguise as the White Guardian.

The episodes were rapidly edited and dubbed, since there was no break in transmission over the Christmas period. Editing was scheduled to take place on Tuesday 2, Thursday 4, Friday 5, Monday 8, Wednesday 10, Saturday 13 and Sunday 14 January 1979. First edits were broadcast

**Below:**  
The Doctor sees all.



of all the episodes. In Part One, the scene in which Astra and Merak snatched a few words at the hospital had the conclusion removed; in this Merak warned her about the dangers of absorbing radiation and the princess told him to give better care to the casualties. A first section of the Marshal's speech in Part Three was removed; in this the Marshal gave his rank as "Marshal General". The start of the scene where the Doctor accuses the Shadow of trying to break into the TARDIS was heavily cut. When the Shadow menaces Astra, he originally threatens Merak's life unless she tells him the secret of the House of Atrios. The end of the scene with the Marshal looking for Shapp was also dropped. The sequence where the Doctor attempted to persuade Shapp that he was on Zeos was edited to remove the Doctor pointing out to the Major that there were no signs of destruction so he could not be on Atrios.

**Music recording**

**T**he end of a TARDIS scene in Part Four was cut to omit the Doctor offering the partially completed key to K9 to 'sniff' so that the robot can suggest a compatible material for the missing segment. When meeting the Doctor in Part Five, Drax initially tried to make a 50:50 deal to work with him and is told that there is "no financial gain involved". Part Six had various cuts. In the scene where Romana realised that Astra was the segment, the sequence ended with Astra pulling away from Romana with surprising strength, and Romana saw the Mute guarding them in the doorway. K9's rehearsed alibi in Drax's cell was, "I am pleased to report your Malevolence, an especially nauseating end to the meddlesome Doctor and his prattling accomplice", to which the Doctor said,



**Left:**

Lalla Ward is revealed as the new face of Romana.

“Don’t overdo it”. Another cut was the Shadow describing himself as “the keeper of the Heart of Darkness and Chaos”. The episode lost the end of the scene where Drax urged the Doctor and Merak to go on without him; Drax attempted to use his stabiliser on the Mute emerging from the Shadow’s Lair but the batteries had failed... a sentiment with which K9 agreed.

Music recording for Parts One and Two took place at Lime Grove Studios from 2.30pm to 5.30pm on Wednesday 17 January 1979, with Dudley Simpson conducting seven musicians (playing a cello, two woodwind, two French horns, percussion, an organ and a synthesiser). In total around 45 minutes of music was taped for the serial including two special pieces of music – around two minutes of the Atrian national anthem for the Marshal’s speeches in Parts One and Three and less than a minute of movie music for the play in Part One.

Lime Grove Studios had been booked for the music recording on Parts Three and Four on Wednesday 24 January, but the presence of a major Shirley Bassey production meant that it was moved

to CTS (Cine-Tele Sound) Studios at Wembley. The music for Part Five was recorded on Wednesday 7 February and that for Part Six on Saturday 17 February – both at Lime Grove (originally planned to be recorded on Wednesday 7 with Part Five).

Dubbing for the serial was planned for Thursday 18 and Thursday 25 January, and Thursday 1, Thursday 8, Thursday 15 and Sunday 18 February.

### A new Romana

**P**art Four was dubbed on Thursday 1 February, with Part Three dubbed the following day – one day before transmission. Part Three’s reprise did not include the final shot of Romana from Part Two, and the start of Part Four differed considerably from the end of Part Three by inserting an extra sequence in Mentalis’ room into the middle of the closing scene in the Marshal’s ship. Because the original edit of Part Three badly overran, Williams pushed the Zeos scene into Part Four. It was on Tuesday 6 February that Lalla Ward was announced as the new Romana, appearing for the press with K9 in Cadogan Square.

Dubbing on Part Five took place on Wednesday 14 February, with Part Six completed two days later. Part Five began with a shortened version of the TARDIS scene seen at the end of Part Four. For the activation of the TARDIS force-field in Part Six, Dick Mills (who worked on the serial from October) used the same sound effect heard in *The Three Doctors* [1972/3 – see Volume 19] (which had been created by Brian Hodgson in 1963 for the ship’s fault locator bay). Part Six also used the full one-minute 11-second version of Ron Grainer’s closing theme instead of the standard 54-second version. ■

# Publicity

**Above:**  
"Doctor, I think  
we're being  
watched."

- ▶ Promotional material for the serial was issued on Friday 8 December, emphasising the guest cast of Ward, Woodvine, Squire and Dyll.
- ▶ The fact that Part One of *The Armageddon Factor* was the 500th episode of *Doctor Who* was emphasised in *Television Today* on Thursday 11 January; the same day, Tom Baker met young fans at the Wellgate Centre in Dundee, with the personal appearance covered the following day in the *Courier and Advertiser*.
- ▶ Interviewed by Patricia Smyllie of the *Daily Mirror* on Saturday 16 December for the article *Will runaway Mary escape the Doctor?*, Mary Tamm

explained how she was undecided whether to continue on *Doctor Who* for another year: "It has been a marvellous experience. Although I have been asked to do another series, I don't know if I will."

- ▶ On Tuesday 16 January 1979, transmission of Part One was promoted by an appearance from Tom Baker on *Pebble Mill*, celebrating the 500th episode of the series with presenter Donny MacLeod. Baker discussed what was and wasn't acceptable programme content, entering along a row of monster costumes including a Wirrn, an Ice Warrior, a Mummy, a Voc robot and the Nucleus of the Swarm. A monster

montage of clips was taken from *The Lively Arts: Whose Doctor Who* documentary.

- ▶ A monochrome photograph of Baker accompanied the listing for Part One in the *Radio Times* on Thursday 18 January.
- ▶ On the morning of the broadcast of Part One on Saturday 20, the *Daily Mail* ran a piece by Patrick O'Neill commenting on the series' overseas sales. *Time runs out for Romana* announced Tom Merrin of the *Daily Mirror* the day, emphasising Mary Tamm's departure in the new serial. "I am leaving the programme - in fact I have already left," commented the actress from her London home as she prepared for her next venture, the stageplay *Action Replay*. "I am a very restless person and when I started acting I never really wanted to work in TV." That evening a 53-second trailer

was shown at 5.14pm, comprising the missile attack on the TARDIS and K9's rescue of the Doctor and Romana from the War Room.

- ▶ After the broadcast of Part Two, Mary Tamm appeared on *Pebble Mill* on Wednesday 31 January, talking to Donny MacLeod about her decision to leave the series, with clips from *The Ribos Operation* and *The Power of Kroll*. At this point, John Leeson also decided to move on; providing K9's voice apparently left him little time to do other things and he wanted to return to acting... in particular playing roles where his face would be recognised.
- ▶ Following her work on *Doctor Who*, Mary Tamm recorded two editions of the BBC1 children's panel game *Star Turn*; taped on Sunday 14 January 1979, these were screened on Tuesday 13 February and Tuesday 20 March.



**Left:**  
Doing her  
master's  
bidding...

# Broadcast

**Right:**  
The Doctor never missed an episode of *The One Show*.

▶ Part Five was allocated a half-hour transmission slot on Saturday 17 February and was due to begin at 6.20pm as opposed to 6.25pm (the episode began late at 6.26pm). Twenty-three minutes into transmission, a technical fault on the playback equipment resulted in *Doctor Who* going off the air for 25 seconds (BBC continuity played *Gotcha* by Tom Scott, the theme for *Starsky & Hutch*). The episode resumed with a brief recap of the previous few seconds.

▶ ITV regions opposed the series with shows including *CHiPs* (LWT), *The Incredible Hulk* (ATV) and *The Bionic Woman* (Southern). Part Three, shown on Saturday 3 February, got lower viewing figures since previously strike-hit Christmas programmes were transmitted by ITV that evening. After transmission, Dave Martin wrote to Williams commenting favourably on Barry Jackson's realisation of Drax, and offering Williams a chance to use



Drax again for free by waiving his royalty fees.

▶ Tom Holt of *Television Today* reviewed the start of the serial on Thursday 1 February and found problems with the show – mainly in the form of Tom Baker ('he isn't taking it seriously. Not any more'). Pondering the loss of terror from the series, the journalist felt that the show now had 'a rising adult audience' and was slipping into 'self-parody' mainly because of the 'dratted dog'. He praised John Woodvine's performance but remarked on the 'flip dialogue' and expected Daleks, Cybermen or Ice Warriors to appear in the final episode. 'A new Doctor must replace the old,' he wrote, 'Mary Tamm is proving to be excellent, although how long she can stick at it is another matter.'

▶ *The Armageddon Factor* was received by the Australian Film Censorship Board in May 1979 where it was passed uncut with a 'G' rating. Throughout the 1980s the serial was sold abroad to countries such as New Zealand, the United Arab Emirates and Brunei, along with North America where it was also syndicated as a television movie of two hours 18 minutes duration.

▶ UKGold screened the serial in episodic and compilation forms from April 1994 and it also appeared on BBC Prime in September/October 1999.



### ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
<b>Part One</b>	Saturday 20 January 1979	6.25pm - 6.50pm	BBC1	24' 39"	7.5M (93rd)	65
<b>Part Two</b>	Saturday 27 January 1979	6.25pm - 6.50pm	BBC1	23' 56"	8.8M (49th)	-
<b>Part Three</b>	Saturday 3 February 1979	6.25pm - 6.50pm	BBC1	25' 03"	7.8M (76th)	-
<b>Part Four</b>	Saturday 10 February 1979	6.25pm - 6.50pm	BBC1	25' 09"	8.6M (60th)	-
<b>Part Five</b>	Saturday 17 February 1979	6.25pm - 6.50pm†	BBC1	24' 42"	8.6M (66th)	-
<b>Part Six</b>	Saturday 24 February 1979	6.30pm - 6.55pm	BBC1	25' 09"	9.6M (36th)	66

† Scheduled for 6.20pm - 6.50pm. Technical breakdown during transmission.

No Audience Appreciation Figures figures recorded for Parts Two to Five

# Merchandise

**Right:** 2002 VHS cover by Colin Howard, and Clayton Hickman's 2007 DVD cover image.

**D**octor Who and the *Armageddon Factor* was novelised by Terrance Dicks and published by Target/WH Allen in June 1980 in both hardback and paperback editions.

BBC Worldwide released *The Armageddon Factor* on VHS in June 1995. A box set of all six stories from the 1978 series of *Doctor Who*, collectively termed *The Key to Time*, was released exclusively in the United States in 2002. BBC Worldwide adopted the same approach in September 2007, *The Armageddon Factor* included in the set over two discs and now packaged with additional extra features:



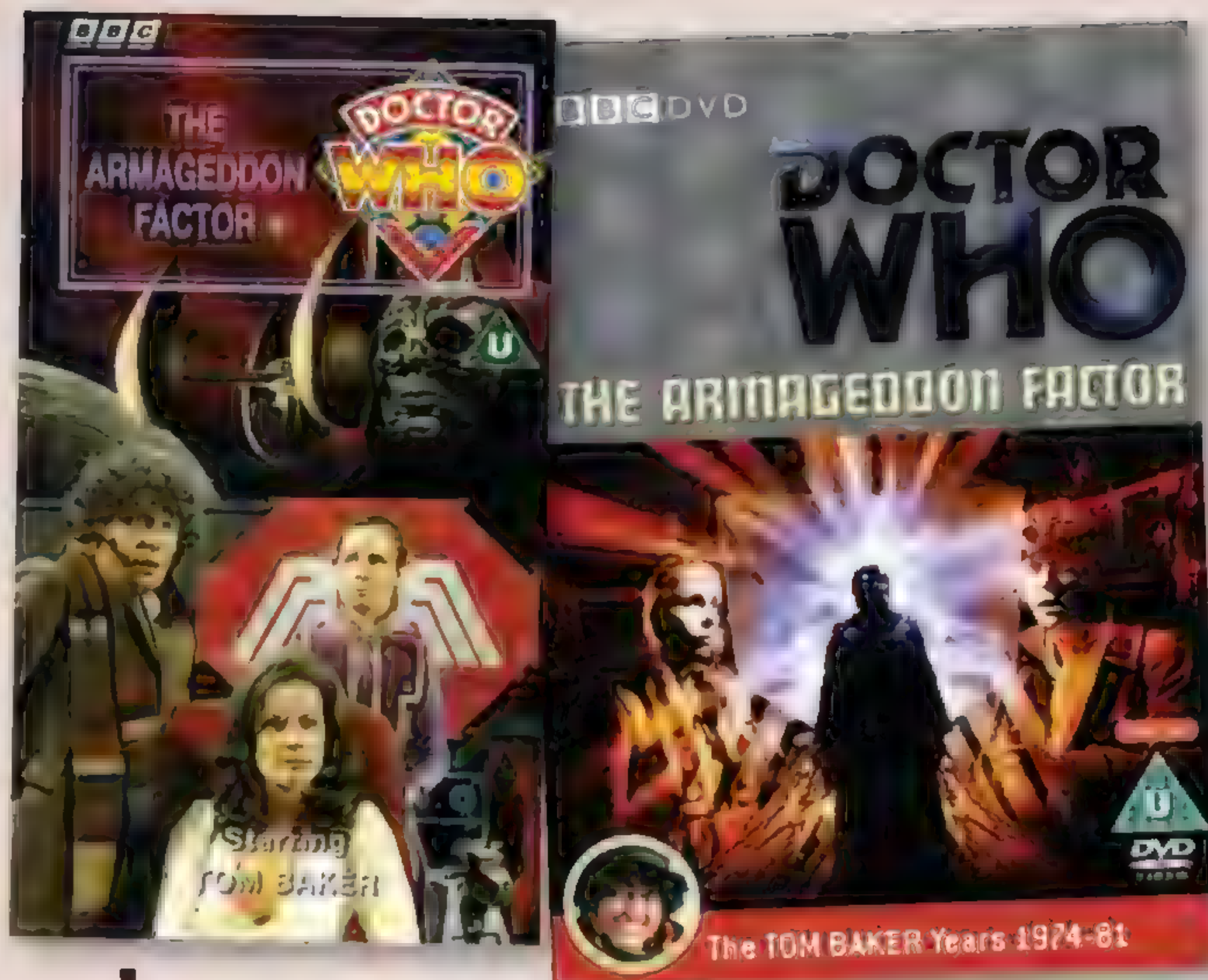
**Above:** Novelisation cover by Bill Donohoe.

**Disc One:**

- ▶ **Commentary** by Mary Tamm, John Woodvine and Michael Hayes (previously included in the 2002 set)
- ▶ **Commentary** by Tom Baker, Mary Tamm and John Leeson
- ▶ **Production subtitles**
- ▶ **Doctor Who Annual 1979** DVD-ROM feature
- ▶ **Radio Times Listings** - in Adobe PDF format

**Disc Two:**

- ▶ **Defining Shadows** - featurette on the production of the serial, featuring interviews with Bob Baker, Dave Martin, Richard McManan-Smith, Lalla Ward, Barry Jackson
- ▶ **Directing Who** - retrospective on Michael Hayes' work on *Doctor Who*
- ▶ **Rogue Time Lords** - featurette
- ▶ **Pebble Mill at One interview** with Tom Baker



- ▶ **Pebble Mill at One featurette** on Dick Mills and the BBC Radiophonic Workshop
- ▶ **The New Sound of Music** - featurette
- ▶ **Merry Christmas Doctor Who** - BBC staff Christmas skit
- ▶ **Alternative/deleted scene** from the serial
- ▶ **BBC continuity announcements**
- ▶ **Photo Gallery**
- ▶ **Bonus series** - Five episodes of *Late Night Story*, a series from 1978 featuring Tom Baker performing dramatic readings
- ▶ **Easter egg**

*30 Years at the Radiophonic Workshop* was released in July 1993. This CD included music and sound effects tracks from episodes of *Doctor Who* including *The Armageddon Factor*.

Models of Romana and the Marshal were issued by Harlequin Miniatures in 1998/9.

A Stamp Cover of *The Armageddon Factor* was issued by The Stamp Centre in July 2004. Copies were signed by Mary Tamm and Lalla Ward. 📄

# Cast and credits

## CAST

<b>Tom Baker</b> .....	Doctor Who
<b>Mary Tamm</b> .....	Romana
	with
<b>John Woodvine</b> .....	Marshal [1-4,6]
<b>Lalla Ward</b> .....	Princess Astra
<b>Davyd Harries</b> .....	Shapp
<b>Ian Saynor</b> .....	Merak
<b>William Squire</b> .....	The Shadow [3-6]
<b>Valentine Dyll</b> .....	The Guardian [6]
<b>John Leeson</b> .....	Voice of K9
<b>Ian Liston</b> .....	'Hero'
<b>Susan Skipper</b> .....	'Heroine'
<b>John Cannon</b> .....	Guard [1]
<b>Harry Fielder</b> .....	Guard [2]
<b>Iain Armstrong</b> .....	Technician [3]
<b>Pat Gorman</b> .....	Pilot [3-4] <sup>1</sup>

<sup>1</sup>Also Part Six, uncredited, credited in *Radio Times*

## EXTRAS

<b>Val McKinnon, Judy Rodger</b> .....	Nurses
<b>Albert Welch, Terry Ward, Ian Sheriden, Frank Arbisman, Barbara Hampshire, Juliet St Davis</b> .....	Patients
<b>Peter Bithiel, Constance Carling, Garry Dean, Bill Hughes, David Wilde, Malcolm Ross</b> .....	Technicians
<b>Susan Skipper, Ian Liston</b> .....	Voices of Damage Control
<b>Peter Eaton, Tony O'Leary, Reg Turner, Richard Sheekey, Peter Roy, Barry Summerford</b> .....	Guards
<b>Stephen Calcutt</b> .....	Mute <sup>2</sup>
<b>Ridgewell Hawkes, Mike Braben, Danny Rae, James Haswell, Eddie Whiting, Derek Suthern, Michael Gordon-Browne</b> .....	Mutes
<b>Ian Liston</b> .....	Voices of Pilots

<sup>2</sup> Credited in *Radio Times* for Parts Five and Six

## CREDITS

Written by Bob Baker and Dave Martin  
 Incidental Music: Dudley Simpson  
 Special Sound: Dick Mills  
 Production Assistant: Ann Aronsohn  
 Production Unit Manager: John Nathan-Turner  
 Lighting: Mike Jeffries  
 Sound: Richard Chubb  
 Visual Effects Designer: John Horton  
 Electronic Effects Operator: Dave Chapman  
 VT Editor: Rod Waldron  
 Costume Designer: Michael Burdle  
 Make-up Artist: Ann Briggs  
 Script Editor: Anthony Read  
 [uncredited: Douglas Adams]  
 Designer: Richard McManan-Smith  
 Producer: Graham Williams  
 Director: Michael Hayes  
 BBC © 1978

### Below:

The Doctor looks forward to more adventures.



# Profile

## JOHN WOODVINE

Marshal

**B**orn 21 July 1929 in South Shields, John Woodvine was educated at Lord Williams's School, Thame, Oxfordshire and worked as a lab assistant before training at RADA.

Early acting work came at James Cooper's Renegades Theatre Company in Ilford.

He took small parts in over a dozen Shakespeares at the London Old Vic from 1954, before transferring to the Bristol Old Vic in 1956.

A stint at the Mermaid Theatre over 1961-4 included *'Tis Pity She's a Whore*, *Treasure Island* (as Long John Silver), and the title role in *Macbeth*.

The actor found TV parts from 1958: an episode of crime drama *Murder Bag* was shown 8 September that year in some ITV regions while his BBC TV début came as Ben the Barman in period serial *Champion Road*, shown 19 September.

Woodvine appeared in many single plays on both channels, including four entries in the ITV *Play of the Week*, plus *Theatre 625: Seek Her Out* (1965), *Armchair Theatre: The Signal Box of Grandpa Hudson* (1966) and two *Wednesday Plays*, *The Order* (1967) and *Close the Coalhouse Door* (1969). Classical TV included *Richard II* (1967) for ITV, *The Tempest* (1968) for the BBC and Granada costume drama *The Caesars* (1968).

Lead TV roles ranged from Aramis in *Further Adventures of the Musketeers* (1967), to cleansing department inspector 'Bloody Delilah' in sitcom *The Dustbinmen* (1969). Woodvine's numerous guest roles in

popular 1960s TV series included *Call Oxbridge 2000*, *Emergency – Ward 10* and *The Plane Makers* and crime/action series *Boyd QC*, *Danger Man*, *Man of the World*, *Ghost Squad*, *Sergeant Cork*, *The Odd Man*, *Crane*, *R3*, *The Saint*, *The Baron*, *The Champions* and *The Avengers* four times.

Slightly typecast as authoritative policemen, Woodvine once admitted: "I think I've played every rank from Police Constable to retired Chief Constable!" Having guested in *Softly, Softly* and *Z Cars* in late 1967, he was cast as Detective Inspector Alan Witty in *Z Cars* from 1968/9. He also made a one-off appearance as Det Chief Supt Allan in *Softly, Softly – Task Force* (1971). He was then Det Chief Supt John Kingdom in three series of *New Scotland Yard* (1972/3), having now gained his distinctive prematurely silver hair.

He played local bobby PC Tedder in *Swallows and Amazons Forever!* (1984) but tended towards the upper ranks, as Inspector McGrath in *Deceptions* (1985),

### Right:

Woodvine in 1985's *Edge of Darkness*.





corrupt police chief Sir Malachi Jellicoe in *The New Statesman* (1987), Det Chief Supt Gardner in *Rockliffe's Babies* (1988) and Supt Hammond in the postmodern *ScreenPlay: The Black and Blue Lamp* (1988).

Despite his TV career, Woodvine's chief arena remained the classical stage. Becoming an RSC player in 1976, he was still touring many of these key parts in 1982 – Capulet in *Romeo and Juliet*; Dogberry in *Much Ado About Nothing*; Polixenes in *The Winter's Tale*; Banquo in *Macbeth* (later televised, 1979); Duke of Cornwall in *King Lear*; and Dr Pinch in *The Comedy of Errors*. He was also Falstaff in *The Merry Wives of Windsor* (1979-80 and 1986/7), the lead in *Julius Caesar* (1980) and Ralph Nickleby in *The Life and Adventures of Nicholas Nickleby* from 1980-2 and 1987/8 (also televised). Later RSC stints included the David Tennant-starring *Hamlet* (2008).

Offstage, 1970s TV roles included a BBC *Macbeth* (1970) as Macduff, Sir Francis Drake in *Elizabeth R* (1971), *An Unofficial Rose* (1974/5), *When the Boat Comes In* (1976), *Hadleigh* (1976) and *Return of the Saint* (1978). The next decade brought *Strangers* (1982), *Juliet Bravo* (1983), *The Prisoner of Zenda* (1984), *By the Sword Divided* (1985) and *Victoria Wood: As Seen on TV* (1986). 1990s TV roles included *Spender* (1992), *Medics* (1992-93), *Runaway Bay* (1992/3), *Heartbeat* (1995), *Persuasion* (1995) and *Peak Practice* (1998).

In the twenty-first century, Woodvine took veteran roles in *Bob & Rose* (2001), *Midsomer Murders* (2001 and 2011), *Casualty* (2001 and 2007), *The Bill* (2001 and 2005/6), *Paradise Heights* (2002), *Distant Shores* with Peter Davison (2005), *Doc Martin* (2005) and *Shameless* (2005). There were soap roles as Joe Jacobs in *Emmerdale* (2008) and Alan Hoyle in *Coronation Street* (2010). Fantasy roles came in *Shadows* (1975); *Spine*

*Chillers* (1980); as Master 468 in the second series of *The Tripods* (1985); as another policeman, DCS Ross, in *Edge of Darkness* (1985); and villainous Prior Mordrin in *Knights of God* (1987).

Films include *Darling* (1965), *The Devils* (1971), *Leon the Pig Farmer* (1992), *Vanity Fair* (2004) and *Burke & Hare* (2010), though his best-known role is Dr Hirsch in *An American Werewolf in London* (1981).

Woodvine collapsed while in *Carousel* in Leeds in May 2012 but fully recovered, appearing since on screens in *Hebburn* (2013) and *Vera* (2014).

In 2015, he returned to the world of *Doctor Who* – this time on audio – to play Galileo in Big Finish's *Doom Coalition 1*, opposite Paul McGann's Eighth Doctor. ■

**Photo:**  
Woodvine as  
the Marshal.

1979/80 SERIES

# 1979/80 series


**T**he 1979/80 series is the culmination of a period of *Doctor Who* which had seen burgeoning writer Douglas Adams become script editor and, with producer Graham Williams, produce stories brimming with wit and invention. Humour though, is subjective, and it's fair to say there's never again been a series of *Doctor Who* quite so brazenly confident in its self-mockery or flirtation with ridiculousness.

What ended up on screen was popular, yet those who succeeded Adams and Williams (who both relinquished their posts at the end of the year) had, by the climax of the following series in 1981, replaced every single key element of the show from the cosmetic (title, incidental music and graphics) to the fundamental (the leading cast). Incumbent producer John Nathan-Turner was to ring changes, and his principal motivation for this was a determination to get rid of what he saw as an over-reliance on so-called "undergraduate humour".

Leaving aside the value judgements inherent in such terminology, it is true that the 1979/80 series certainly fulfils the directive imposed upon Williams at the start of his reign to phase out the violence and horror that dominated the show when he took over. Reasoning that upping the comedy quotient would help with this, and with two very fertile minds at his disposal – Tom Baker and Douglas Adams – he

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- ▶ *Destiny of the Daleks*
- ▶ *City of Death*  
(see Volume 31)
- ▶ *The Creature from the Pit*  
(see Volume 31)
- ▶ *Nightmare of Eden*  
(see Volume 31)
- ▶ *The Horns of Nimon*  
(see Volume 31)



'THERE'S NEVER AGAIN BEEN A SERIES OF DOCTOR WHO QUITE SO BRAZENLY CONFIDENT IN ITS SELF-MOCKERY OR FLIRTATION WITH RIDICULOUSNESS.'

certainly exploited the comic potential of the show's outlandish format to the max.

Baker had always rewritten his lines and it seems that having another brilliant, witty and intelligent person such as Adams on the show allowed him to really flex his inventive input. The lauded scene in Part Two of *City of Death* [1979 - see Volume 31] mines the full potential of this Doctor - he's obtuse yet likeable, a ball of cheeky energy adopting a foolish demeanour in order to disarm his opponents and survive on his wits. A few weeks later and his interaction with the phallic Tythonian ambassador Erato in *The Creature from the Pit* [1979 - see Volume 31] - at one point blowing into its muscular appendage -

has an altogether different outcome. The series treads a fine line and doesn't always stay on it. *Nightmare of Eden* [1979 - see Volume 31] features one of Baker's most impressive encounters with a villain: his cold dismissal of drug runner Tryst's self-justification (he doesn't even look at him and simply uses the words "go away" until he does) is brooding and strange and obviously the result of contained, principled anger. But this is also the story in which he indulges in the off-camera "Oh my fingers! My arms! My legs! My everything!" - the leading man is being given an awful lot of leeway. It's the slightly schizophrenic nature of the performance - one gets the impression that the Doctor

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**Right:**  
Facing the  
creature from  
the pit.

one gets depends on Baker's mood on the day – that makes this version of the Time Lord so unpredictable.

This is all a natural development: it is possible to see aspects of this Doctor recurring from previous stories in his era. Baker ups his game if he's with an actor he clearly admires – the slightly deferential amusement with which he treats Geoffrey Bayldon in *The Creature from the Pit* echoes his interaction with Beatrix Lehmann in *The Stones of Blood* [1978 – see Volume 29] and he clearly enjoys sparring with Graham Crowden's Soldeed in *The Horns of Nimon* [1979/80 – see Volume 31].

### Lalla's Romana

**B**aker isn't the only one who adapts his performance to the season's eclectic tonal surroundings – Lalla Ward's Romana is light and witty when she needs to be, and yet in the final story her fierce righteousness helps to counterbalance the more colourful work being done by her leading man and main guest star. By the end of the series, she is dressed not unlike the Doctor and has her own sonic screwdriver – it's as if she is a slightly more responsible version of the Doctor as played by his sensible younger sister.

This incarnation of Romana is slightly chummier with him than her predecessor, and the adventures they become embroiled in together begin with as traditional a story as possible. *Destiny of the Daleks* [see page 86] is, on the surface, rooted in the very fundamentals established in 1963 – the episodes follow the Terry Nation template, with Episode One setting up all sorts of mysteries, introducing an inhospitable environment and splitting the Doctor and his assistant up. So far, so familiar, except for the small



matter of introducing the new version of the current companion.

Regeneration – previously a moment of great import and reverence – becomes a frivolity in the opening moments of the story. Romana is seemingly able to undergo the process at a whim, discarding several potential physical forms as she does so. The mechanics can be explained in any way a particular fan sees fit but there is no doubt that scene sets the tone for much of the series. What, when undergone by the Doctor, seemed like death is treated here no more seriously than a change of clothes. Later, the Doctor subjects the Daleks to the “why not try climbing up after us” gag, which had been cracked in playgrounds and newspapers the world over for the past 15 years or so, but not in the actual programme itself. This is a show confident enough in itself to flirt with its own unreality – when the Doctor and Romana suggest that they might fly from the Eiffel Tower in *City of Death* the viewer would be forgiven for thinking that they actually mean it. This would not have been the case in earlier incarnations of the show where production teams bent over backwards to ground the out-of-this-world goings-on in some kind of firm reality.

That is not to say that this level of humour and outlandishness diminishes the show. This often zany approach gives birth to some very fertile, off the wall and beguiling science-fiction ideas. An alien split into several segments, guiding mankind's progress in order to save his own species is a huge science-fiction concept with a serious story of survival at its heart. It just happens to have six Mona Lisas, an ageing death ray and a funny

detective thrown into the mix. The acme of *City of Death's* high comedy quotient is perhaps the Doctor and Romana's introduction to Count Scarlioni in Part Two. From the outright bizarre ("What a wonderful butler, he's so violent") to the dryly witty ("My dear, nobody could be as stupid as he seems"), the scene brims with brio and wit. The whole idea of the Doctor scribbling (in felt tip!) 'This Is A Fake' onto the canvasses upon which Leonardo will paint his iconic artwork is a glorious piece of anarchy that nonetheless makes a semi-serious point about art and the appreciation of it. The appearance of John Cleese and Eleanor Bron pretentiously celebrating the artistic merits of the TARDIS in the final episode is the icing on a cake made of good jokes and comic invention. The humour would all be for nothing were it not seamlessly grafted onto a gripping adventure story and, thanks to the threat posed by Julian Glover's suave but determined villain, the story juggles jeopardy and japey extremely well.

The following story strives to achieve the same mix of the

humorous and the horrific. At one point in *The Creature from the Pit* the Doctor gets stuck on a rock face and decides to read a book about mountain climbing. Unfortunately this is in Tibetan - so he gets out a *Teach Yourself Tibetan* book. This is not the only element of this story with humorous intent, despite the adventure itself coming from a more traditional thought process. To postulate a planet on which metal is precious is a perfectly reasonable start when conceiving a *Doctor Who* story. Throw in a huge, terrifying creature who turns out to be benign and desperate to communicate and there is definitely something to play with - whether that play should include comedy bandits and a monster that brings its own X certificate with it is another matter. Whilst the OTT performances are a deliberate choice (with actor John Bryans essentially playing Torvin as a Space Fagin, comedy Jewish accent and all), the appearance of Erato (a giant green sack with a tumescent appendage) was more accidental.

Nonetheless they both appear on screen as part of the same production, lending this year's *Doctor Who* an atmosphere

**Left:**  
A familiar  
face arrives  
in the TARDIS.



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**Above:** It's not all laughs in the 1979/80 series.

of freewheeling inventiveness or creative desperation depending on where your sympathies lie.

Comedic elements like Torvin and his gang are less prominent in the script of *Nightmare of Eden* which on paper has very serious intent. The humour largely springs from the tone of performances rather than the words on the page. Drugs are fairly difficult subject matter to wrangle at the best of times, but in a children's TV show about a benign alien who eats jelly babies you've really got your work cut out.

*Nightmare of Eden* – with its hero the Doctor – treats the smugglers of drugs with contempt with righteous indignation, and the idea that the narcotics are the decomposed body of alien livestock preserved in an electronic zoo is evidence of a fertile mind at work during the conception of the story. The scenes of Secker undergoing withdrawal and then a horrible death in Part One are pretty strong stuff: so far, so serious. What humour there is in the script pays dividends, particularly Rigg's statement that the passengers he is watching being slaughtered are expendable as they are only economy class. This black comedy juxtaposes well with David

Daker's subsequent descent into desperate cold turkey as the character's narcotically induced high wears off.

Having given his post of script editor to Douglas Adams at the end of the previous year, Anthony Read makes his final contribution to the series with *The Horns of Nimon*, which follows the short-lived template of being a *Doctor Who* story based upon a Greek myth. Like *Underworld* [1978 – see Volume 28] before it, *The Horns of Nimon* makes no secret of its influences. The plot and the nomenclature of both characters and planets are clearly derived from the story of the Minotaur, and as with *Underworld* the Doctor helpfully draws attention to the parallels. Read's sensibility seems to be that these adventures are ancient stories which keep retelling themselves throughout the web of time: this gives them, in conceptual terms, a mythological grandeur quite unusual for *Doctor Who*.

### A shoddy era?

Received wisdom has it that due to the perils of inflation and a hurried production schedule, the Graham Williams era often looks shoddy. The 1979/80 series certainly contains many things that could happily stand as witnesses for the prosecution: the Daleks look in a terrible state in the opening story, there's a pre-cut wall in *Nightmare of Eden*, and Malcolm Terris (as the Co-Pilot) suffers the indignity of having his trousers split on screen during his death scene in *The Horns of Nimon* (and repeated in the reprise the following week just in case anyone had missed it). There are also, however, plenty of instances which show that the production team – far from being slapdash – are at least aiming to overcome any financial shortcomings. There's a

giddy and innovative use of Steadicam on location during *Destiny of the Daleks*, the filming in Paris lends a very special visual palette to *City of Death*, and the jungle in *The Creature from the Pit* is superbly realised in a film studio.

Effects realised on the studio floor such as the Wolfweeds or the disintegrating Mandrels are very effective and the generation of youngsters not old enough to have endured giant maggots or blank-faced mummies are given plenty of their own iconic moments to take long into adulthood. Count Scarlioni tearing his face off to reveal a one-eyed alien beneath, Professor Kerensky ageing to death and Davros' inert hand suddenly springing to life are particularly impactful cliffhangers.

It is still the overtly comedic tone that is the most distinctive element of this year though. It is perhaps the acting that separates this series from most of what had gone before. There had been over-the-top and offbeat performances previously, but this year they almost become the house style. David Graham's

Kerensky in *City of Death* is straight out of the Central School of Silly Accents and the bandits in *The Creature from the Pit* are clearly intended to be funny pastiches. Neither of these are really at odds with what they are given in the script but it is fair to say that in *Nightmare of Eden* Lewis Fiander's exaggerated Germanic twang is all the actor's own work. He's not the only one: Geoffrey Hinliff as Fisk is a comedy official in Chuckle Brothers mode - the fact that his official-looking uniform has been augmented with light entertainment sparkle and a slightly oversized hat suggests that it's not just the cast who think that reality isn't necessarily top of the menu. The apex of this approach comes in *The Horns of Nimon*, in which two actors of good pedigree decide, essentially, to muck about. Malcolm Terris quite reasonably assumes that a character who keeps yelling "weakling scum" isn't exactly one which calls for nuance and spends most of his time bellowing. Even his theatrics are dwarfed however, by Graham Crowden's Soldeed - a wild-eyed loon who, if he got lost in the Nimon complex, could happily chew his way out through the scenery. His death scene, during which the actor himself seems to have a little giggle, sums up just how much the series is caught up in enjoying itself.

The following year, the series began without the work of mainstays Williams, Adams, theme arranger Delia Derbyshire, graphic designer Bernard Lodge and incidental musician Dudley Simpson in evidence. It was a more brooding Doctor who was on hand for stories which strove for scientific rigour rather than comic invention. The Doctor was about to graduate and leave those heady days of experimentation, folly and exuberance behind him: but before he passed out, he made sure he had an absolute ball. ■

**Left:**  
Scaroth -  
the stuff of  
nightmares.





# DESTINY OF THE DALEKS

STORY 104

The Doctor and the newly regenerated Romana land on a barren world that seems strangely familiar. The Daleks are searching for a long-buried weapon in their war with the Movellans. Deep beneath Skaro, Davros waits...





# DESTINY OF THE DALEKS

STORY 1

'DESTINY SEES THE DALEKS  
RETURN TO RESCUE DAVROS AFTER  
THEY LEFT HIM FOR DEAD.'

# Introduction

**T**he *Power of Kroll* marked Robert Holmes last contribution to the series for a while. *The Armageddon Factor* was the final story to be co-authored by Bob Baker and Dave Martin. *Destiny of the Daleks* was the last time that Terry Nation – someone who'd been there since the beginning – would write for the show. By the end of the 1970s, there were some big changes in store for *Doctor Who*.

In its own small way, *Destiny of the Daleks* started something new. Previously, there was never much continuity between one encounter with the Daleks and the next. Indeed, as can be seen in *The Chase* [1965 – see Volume 5] and *Planet of the Daleks* [1973 – see Volume 20], Nation would often deliver a variation on his earlier Dalek stories. Following the events of *Genesis of the Daleks* [1975 – see Volume 23], however, we would follow the fortunes of Dalek creator Davros from one Dalek story to the next. *Destiny* sees the Daleks return to rescue Davros after they left him dead at the end of *Genesis*.

Obviously, the idea of there being other narratives, running in parallel to the Doctor's travels, wasn't new. During the

1980s, however, these threads become more central to the series' identity. In addition to the Daleks, there would also be regular entries in the ongoing saga of the Time Lords, the Master and the Black Guardian among many others.

This 'epic' approach to telling the story of the Daleks was adopted much later, when the Cult of Skaro was introduced in *Doomsday* [2006 – see Volume 53]. This began a sequence of events which culminated in *The Stolen Earth/Journey's End* [2008 – see Volume 60].

*Destiny of the Daleks* presents a scenario where the Daleks have reached an impasse. They have developed to the point where they have become entirely logical machine creatures, unable to out-think another race of robots.

The new approach to writing for the Daleks was the real-world solution to this dead end. Terry Nation's formula had had its day. There would be no jungle planets, or Daleks marshalling human slaves in some grand mining operation. For now, the series would focus on the Daleks' relationship with their creator. Eventually, this would lead to us learning more about the Daleks and what they represent. ■

## EPISODE ONE

The Doctor is busy repairing K9 (who is suffering laryngitis) when he is interrupted by Princess Astra entering the control room. Except it's not Astra, it's Romana, who is regenerating. She tries out three other bodies before settling on one dressed as the Doctor. The Doctor approves - and Romana reveals that she is back in the form of Astra. [1]

The TARDIS lands on a rocky world with a high degree of seismic activity. It is also radioactive so the Doctor gives Romana some anti-radiation pills before they leave. They discover the ruins of a city where they see a group of dust-covered figures burying a corpse by piling rocks on top of it. [2] After the figures have gone the Doctor examines the corpse; he was a Kantrian combat pilot and died of exhaustion and malnutrition.

They see a spaceship flying overhead and watch as it burrows itself into the

ground. [3] They approach it but there is a series of explosions and they are forced to take shelter in a ruined building. There is another explosion and a block of masonry falls on the Doctor, leaving him trapped. Romana goes to fetch K9 from the TARDIS while the Doctor passes the time by reading *Origins of the Universe*. [4]

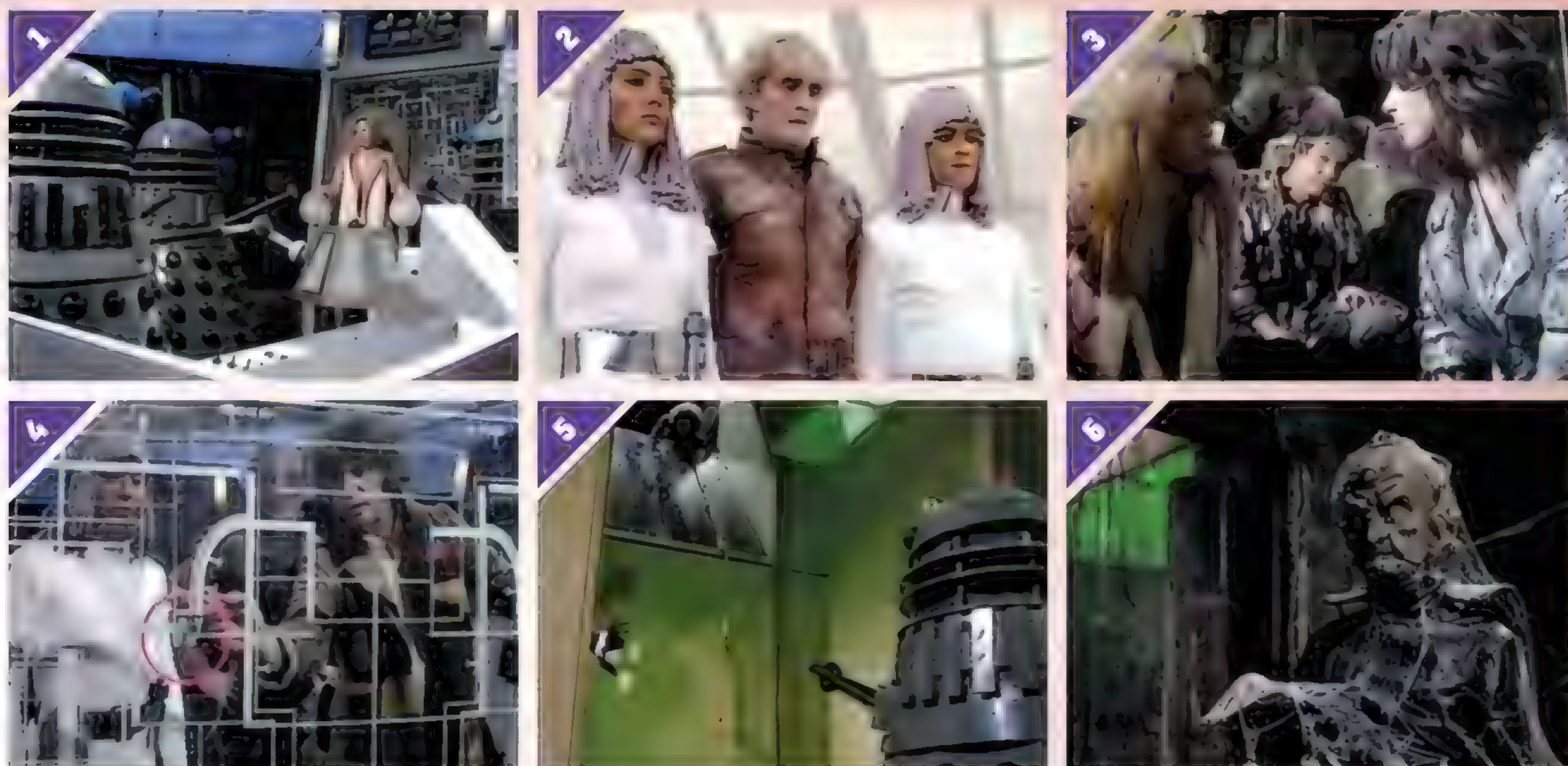
Romana approaches the TARDIS, unaware she is being followed by a dust-covered man. There are more explosions and the TARDIS is buried in rubble.

The Doctor is disturbed by three dark, beautiful figures. [5] By the time Romana returns to the ruined building, he has gone. She is surprised by the dust-covered man and falls down a shaft.

The Doctor is taken to the spaceship where Commander Sharrel informs him they are on the planet Skaro.

Romana finds herself in an underground tunnel. One of the walls vibrates and three Daleks burst straight through it! [6]





## EPISODE TWO

**R**omana is interrogated by the Daleks but found innocent of sabotage or spying. [1]

A female member of Sharrel's crew, Agella, reports that a patrol has found a prisoner. The prisoner is the dust-covered man, who identifies himself as starship engineer Tyssan. [2]

Romana is assigned to a labour force clearing away rubble. Her fellow slaves tell her there is no escape from the Daleks; the only way she will get out is when she is dead. [3]

Tyssan offers to take the Doctor to Dalek control. Sharrel and Agella volunteer to go with him, with another crew member, Lan. They climb down the shaft into the ruins of the Dalek city. The Daleks detect the intruders and stream out of Dalek control to investigate, leaving it empty.

Romana collapses and is taken away for burial.

Sharrel orders Lan to stay behind while the rest of them enter Dalek control.

There, the Doctor examines the Daleks' map and deduces that their objective is on level three. The Doctor recalls that a shaft on the surface may provide a quicker route. [4]

Lan is found and exterminated by the Daleks. The Doctor, Tyssan, Sharrel and Agella flee from Dalek control with Daleks in pursuit. They reach the shaft and climb up, the Doctor mocking the Daleks for not being able to climb up after them. [5]

On the surface, the Doctor discovers a burial pile of rocks with a headstone marked 'Romana'. But she is alive, having escaped the Daleks by feigning death.

Sharrel heads back to his spaceship while Agella joins the Doctor, Romana and Tyssan as they use the shaft on the surface to reach level three, where they discover a cobweb-covered cadaver – Davros. As the Daleks break through, Agella is crushed in a rock fall and Davros returns to life! [6]

## EPISODE THREE

**A**s the Daleks gain entry to level three, the Doctor pushes Davros through the corridors. The Daleks follow, having detected humanoid footprints in the dust. [1]

The Doctor, Romana and Tyssan reach a room with an opening to the surface. Romana and Tyssan head to the Movellan spaceship while the Doctor stays behind with Davros. The Daleks burst in but the Doctor threatens to blow up Davros with an explosive if they don't back off. [2]

Romana reaches the Movellans' spaceship and Sharrel despatches a unit to help the Doctor.

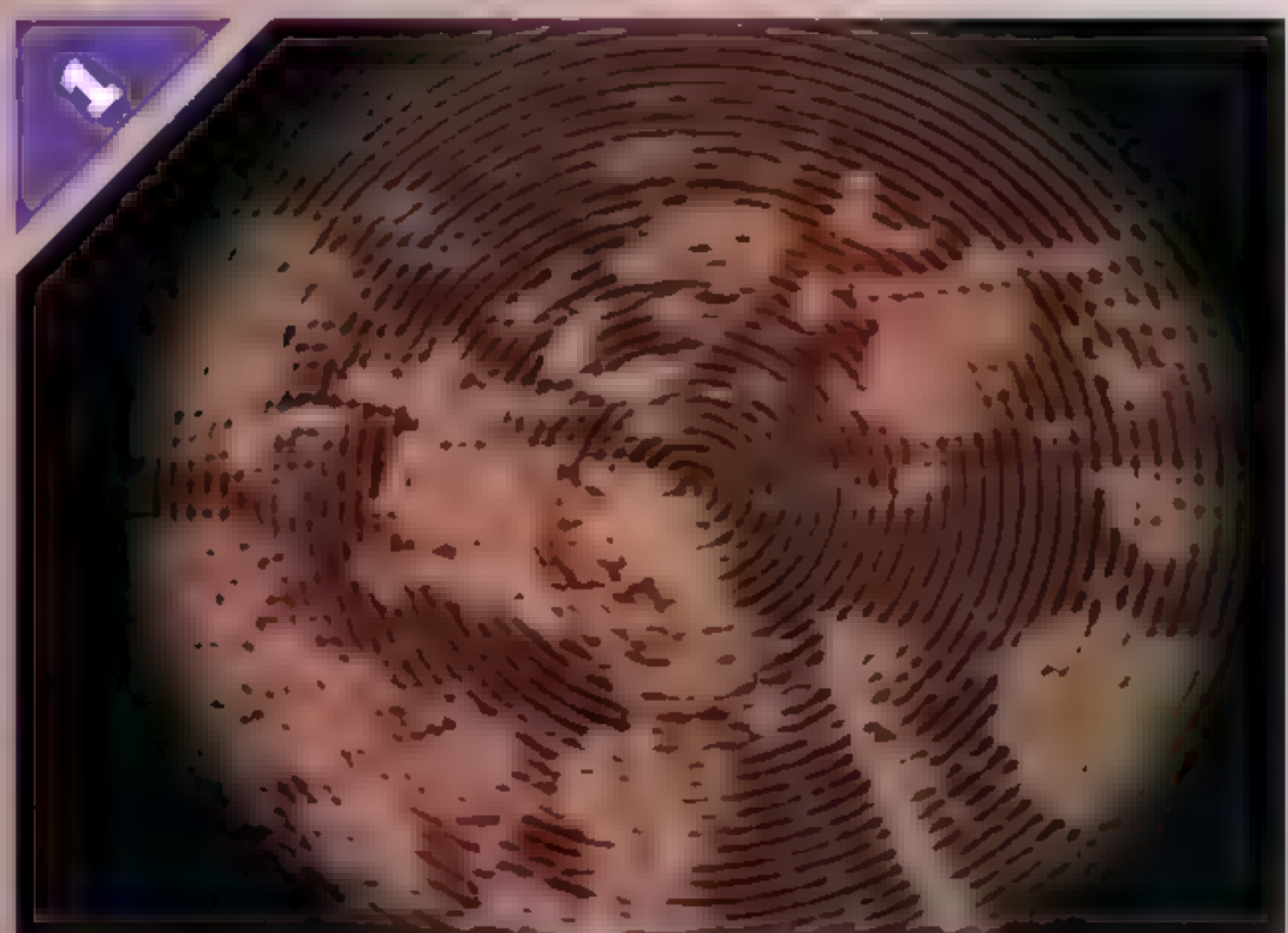
The Daleks start killing slaves to force the Doctor to surrender. He agrees, on condition that all the slaves are released and he is allowed to get clear. Davros tells the Daleks to agree to his terms. Leaving the explosive attached to Davros, the Doctor climbs outside, and once he is

clear, he detonates it - but the explosive has been removed by a Dalek which is destroyed instead.

Romana is surprised to see Agella and Lan alive and well aboard the Movellan spaceship. [3] Agella renders her unconscious.

The Doctor hides from a Dalek patrol in a gully, where he finds a Kaled mutant and realises what the Daleks want with Davros. [4] Tyssan finds the Doctor and tells him he has found the other prisoners; he hopes to turn them into a fighting force. They are discovered by a Dalek, which is destroyed by a female Movellan. The Doctor removes a power pack from the Movellan's belt and she collapses. Ripping open her uniform, the Doctor reveals that she is a robot. [5]

Lan tests the Movellan's Nova Device within a protective tube. It causes the atmosphere inside the tube to burn up. Romana is placed inside the tube. The Doctor finds her and tries to release her as the device counts down... [6]





## EPISODE FOUR

**T**his is a merely an ambush as the device is not armed. Sharrel stuns the Doctor. In their spaceship, the Movellans prepare for launch. Lan remains behind to activate the Nova Device.

Davros learns the Daleks have been fighting the Movellans for centuries without a shot being fired because both sides' battle computers are waiting to have maximum advantage. The Daleks want Davros to reprogramme their computers.

The Doctor and Romana demonstrate an impasse of logic by playing Stone, Paper, Scissors. [1]

The Movellans conclude the Doctor must reprogramme their battle computers. Lan is ambushed by Tyssan and the released slaves, is reprogrammed to obey them. Agella goes to check why Lan is not responding and meets the same fate. [2]

All but one of the Daleks are fitted with explosives. Davros tells them to position

themselves around the Movellan ship. Lan and Agella enter the spaceship, followed by Tyssan and the other slaves. The Doctor scrambles the Movellans' minds with K9's whistle enabling Romana to remove their power packs.

The Doctor returns to Dalek control. Davros appears to be defenceless - until a Dalek emerges from behind the Doctor.

The Daleks approach the Movellan ship and exchange fire with the slaves. [3]

Sharrel tries to detonate the Nova Device but Romana wrestles him and removes his power pack. [4]

The Doctor throws his hat over the Dalek's eyestalk and blows it up. Then he makes Davros press the detonator, destroying the Daleks. [5]

Davros is incarcerated in a freezer in the Movellan ship, which will take him to stand trial. [6] The Doctor and Romana clear the boulders outside the TARDIS. The Doctor explains that the solution to the stalemate would be to do something irrational. Which is why he always wins...

# Pre-production

**P**roducer Graham Williams decided in autumn 1978 that *Doctor Who's* forthcoming 1979 series would see the return of the Doctor's arch-enemies, the Daleks. This was a conscious move away from the Time Lord mythology which had been a feature of the preceding Key to Time series. Aware that over-exposure diminished the creatures' impact, Williams had not used the Daleks in his first two years, but recognised that they were highly popular – and had not featured in the series since *Genesis of the Daleks*.

*Destiny of the Daleks* was to be the final *Doctor Who* serial written by the Daleks' creator, Terry Nation. Nation was first approached by Williams and his script editor, Douglas Adams, around October 1978. Nation agreed to the Daleks' return, provided he could write the scripts himself; this caused problems, due to Nation's other writing commitments. Nation's last *Doctor Who* script had been

**Below:**  
Say cheese!



*The Android Invasion* [1975 – see Volume 24] written in the spring of 1975; since September 1975, he had been working on a new BBC 'space opera', *Blake's 7*. Nation wrote all of *Blake's 7's* first series, plus three episodes for the second, over the next three years. He was also to have written two other scripts, which were dropped from the schedules; late in 1978, he'd suggested that the Daleks might appear in *Blake's 7*. By November, Nation was in the midst of reformatting *Blake's 7* for its third series, and would not be able to start on his Dalek serial immediately. However, he hoped to complete the assignment quickly at the start of 1979, before writing the first two instalments of *Blake's 7's* third run.

## Davros is back

**A**dams and Williams discussed ideas with Nation, and happened to mention a short sci-fi story by Isaac Asimov in which two space fleets are locked in a standoff, each attempting to use computers to out-manoeuvre the other. The result is logical stalemate, resolved by the random action of one side. Williams also referred to the notion having come from a movie he had seen, apparently called *Stalemate*. One aspect of the current *Doctor Who* line-up that Nation had no intention of using was K9. Although very popular, the robot dog was potential competition for Nation's Daleks, and Nation disliked using other people's characters.

Nation wanted to reuse the character of Davros, the Daleks' creator, whom he had introduced in *Genesis of the Daleks*; he





Pre-production

had enjoyed Michael Wisher's portrayal of the warped scientist, and felt Davros helped to vary 'boring' Dalek dialogue. Not wanting to make the same mistake he had made in 1963, in killing the Daleks off at the end of their first serial, Nation had carefully written the conclusion of *Genesis of the Daleks* so that Davros was never actually seen to be dead. It had been stated in World Distributors' 1977 *Terry Nation's Dalek Annual 1978* that Davros' wheelchair housed a life-support system which could keep him alive (although Nation had written in the St Michaels' 1976 *Doctor Who and the Daleks Omnibus* that Davros' brain was at the centre of Skaro's artificial moon, Falkus). Therefore it was necessary that the Daleks, who had rebelled against Davros in the earlier serial, should have a purpose in returning to find him.

Broadly speaking, the new storyline, *Destiny of the Daleks*, followed the narrative of the broadcast programmes. Here, the barren planet on which the TARDIS

randomly landed is shrouded in darkness. The dead humanoid found by the Doctor and Romana hailed from the planet Tihiran, and had been "a Space Major serving in the Tihranian third Galactic fleet". When the Doctor became trapped beneath the fallen column, he suggested that Romana returned to the TARDIS to "fetch some lifting gear"; Romana was then followed by a "skeletal, white ghost-like figure". With a rockfall blocking the way to the TARDIS - a plot device originally used in Nation's 1964 story *The Dalek Invasion of Earth* [see Volume 4] - the door could only open a fraction: 'Romana has a brief conversation with K9 now trapped inside. He reminds her that she must shortly take the next dose of anti-radiation tablets.' The Doctor was reading his book when he looked up to see 'four beautiful women (Petrans)'. Believing she's pursued, Romana 'moves in to hiding only to be terrified by a slithering green blob that undulates on her shoulder. (The creature that the

**Above:**  
The Daleks  
have become  
logical machine  
creatures.



**Above:**  
"Take us to  
your leader."

original Daleks mutated into without the protection of their machines).’ Confronted by her gaunt pursuer, Romana ran and crashed through some bushes, falling down a steep shaft. Meanwhile, in the spaceship, the Doctor talked to his amiable captors, ‘the beautiful Petran women’ – and insisted that he should be allowed to search for Romana, setting off with a Petran escort.

In Part Two, the Doctor and his escort met a Petran scouting party, which had located the centre of Dalek operations.

Intrigued by the Daleks’ presence, the Doctor demanded to know about their mission – and returned to the spaceship to talk to the Petran Commander. The prisoner brought in by the Petran patrol was the figure who had followed Romana – Valtan, an ‘escapee from the Dalek slave labour force’. The Doctor learned the Petran plan from the Commander: “The Petrans and the Daleks have been engaged in a massive space war for the last seven years. Both

sides are evenly matched... The Petran intelligence services learned that the Daleks were sending a mission to Skaro. It is the Commander’s job to find out what they are up to. To turn it to the Petran’s advantage, to stop it, or be prepared to act as a suicide mission if all else fails, to destroy themselves, the Daleks and the whole planet.” The Doctor had, by now, realised why the Daleks were present, but revealed nothing. After the Doctor and Valtan penetrated the Dalek control room, the Doctor saw Romana’s ‘corpse’ being carried away for burial: ‘Dazed he steps out of hiding. He says Romana’s name. The corpse sits up sharply. Her escape plan is going wrong. Great confusion... Some Petrans are killed... the alarm is raised and a massive hunt is mounted by the Daleks.’ On discovering Davros, the Doctor found that neither body nor chair were ‘damaged by the explosion centuries earlier... the Daleks have concluded that some element in their original design was not perfected. Only in Davros’ life-support chair with its built in computer memory, is the information on the missing circuitry. The Daleks believe that with this new circuitry they will be able to win the space war against the Petrans.’

## The Doctor and Davros

**P**art Three saw the Doctor and Davros separated from the rest of the party as they aimed to reach the Petran ship. After getting the slaves free, the Doctor told them to make for the Petran vessel. Having left the booby-trapped Davros with the Daleks, he held the remote detonator: ‘For a tortured moment of conscience he debates pressing the plunger. He presses the detonator. Too late.’ Romana told the Petran Commander about the Doctor’s skills, whereupon:

### Connections: Return visit

▶ Walking the surface of Skaro, the Doctor experiences a strong sense of déjà vu. This is a phenomenon whereby events experienced by an individual feel like events that have already happened in the past. This anomaly of memory has

various explanations, none of which are conclusive.



'Unheard by Romana [the Commander] orders her force to find and bring in the Doctor.' The Doctor's escape from the Daleks was hampered by his helping a slave; he was cornered by the Daleks, only to be saved by the Petran force - which took him prisoner. He escaped again, and was hunted by both sides. Romana learned that she was a hostage and that the Petrans were no better than the Daleks: 'In an attempt to escape Romana fights with one of the Petrans and is horrified to discover that they are androids.' In the cliffhanger, the Doctor hid from a Petran patrol which held Romana bound and gagged: 'The Commander uses a loud speaker to call into the night. She knows the Doctor can hear her. He will give himself up immediately. He has 10 seconds. The Commander presses a gun against Romana's head and begins to count.'

In Part Four, the Doctor gave himself up when the count reached three and was taken prisoner; meanwhile, a ship departed

from the Dalek fleet, en route to pick up Davros and the six surviving Daleks. The Petran Commander ordered one of her depleted force to set the Nova Device to destroy the planet. Valtan's force prepared to face the advancing Daleks, but the Doctor 'grabs Davros' detonator. Races out with it. Reaches a position to see the Daleks and Valtan's men about to engage. He presses the detonator and the Daleks blow up spectacularly.' Valtan's men cleared the TARDIS door, and the Doctor suggested Valtan's group left in the Petran ship, taking Davros with them in order to 'turn him over to Earth scientists who can learn a great deal from him about the Daleks. Davros

### Connections: Light reading

► While waiting for Romana to return, the trapped Doctor reads from the book *The Origins of the Universe*, by 'Oolon Coluphid'; this was an in-joke related to a character in Douglas Adams' successful radio series, *The Hitchhiker's Guide to the Galaxy*, where, 'Colluphid' [sic] was said to have written *Where God Went Wrong, Some More of God's Greatest Mistakes, Who Is This God Person Anyway and Well, That About Wraps it up For God*.



**Left:** The Movellans were Davros' biggest fans.

## DESTINY OF THE DA



**Notes:**  
The Movellans  
bring disco chic  
to *Doctor Who*.

is taken off screaming that the Daleks will live for ever. Nothing can finally destroy them. Entering the Tardis, the Doctor reluctantly agrees.'

The serial's commissioning was delayed until Wednesday 20 December. It was scheduled third in production, allowing time for script revisions; however, the story would be broadcast first, a Dalek serial considered a strong way to open the new series against ITV opposition.

Nation's target delivery date was Friday 19 January 1979; the writer delivered his draft scripts exactly one week later. These included references back to *Genesis of the Daleks*, regarding the Kaled city and Davros' apparent demise; mention was also made of the Supreme Dalek, which had featured in *The Dalek Invasion of Earth* and other William Hartnell Dalek serials, plus the anti-radiation drugs needed to survive on the surface of Skaro, as per the original Dalek serial.

Episode One introduced two of the Movellans: 'A very handsome man and a beautiful woman, Lan and Agelia [sic] respectively... they wear attractive but practical space uniforms. Each is carrying a hand weapon.' The Movellan Spacecraft Flightdeck and its occupants were described as: 'Gleaming white in its shadowless light... beautiful in its spare functional simplicity... staffed by uniformed Movellans. It is characteristic of the Movellans that both men and women are extremely attractive. None seems to be more than thirty and they show no signs of ageing or stress. They are all polite, and quietly spoken. We see some of the Movellans taking silver tubes (rather the size and shape of Smarties tubes) from a computerised dispenser. These slot into holders built into the belts they wear... several of the Movellans, after taking their silver tubes, don headphones and watch symbols and light patterns flickering over a large television screen.'

Commander Sharrel was described as: 'Extremely good looking, confident, charming with an easy smile.'

## 'Zombie' funeral party

Originally, the TARDIS landed at night, during a thunderstorm (all location scenes were intended to be filmed at night). After first hearing sounds of drilling, the Doctor ('Doctor Who' in stage directions) asked Romana, "Anything broken?" "Only my nerve," she replied. The 'zombie' funeral party comprised 'Four 'Men' and Two 'Women'... all six are humanoid, but as we shall see when we meet them later, they are from different planets and all have different alien characteristics. All wear clothes that might once have been uniforms... the most startling feature that they have in common is that they are totally white. White from head to foot, adding to their ghostly aspect.' The corpse belonged to Major Dal Garrant, a Kantrian, prompting Romana to comment that she had studied the



tropical paradise of Kantra; "A trifle too humid for my taste, but quite attractive," said the Doctor. Tyssan (the renamed Valtan) was a 'quite frightening figure... a tall gaunt man with staring eyes and skeletal hands... like the members of the burial party he is totally white.'

Originally, the scene in which the Doctor talked to the Movellans (as the Petrans had been renamed) aboard their ship opened Episode Two; only Lan and Agella had appeared in Episode One. When interrogated by the Daleks, Romana was 'standing, or rather leaning against an inclined board... the invisible force that has been holding Romana in position is switched off and she is able to stand upright.' The Dalek bombs were described as having 'a timing mechanism built into its top. Like beer cans, they are fastened in 'six packs.' The Doctor was to carry a burning torch as he led the way into the ruined underground area in Episode Two; confronted by 'a virtual wall of spiders' web', the Doctor 'touches the flame of his torch to it. It flares away, leaving a gaping opening. All four of them stare in tense silent reaction. Reverse to show Davros. He is slumped in his chair, trails of web draped round him and it.' Davros was to be brought back to life when 'Tyssan, looking about, accidentally knocks slightly against Davros' chair' - following which Davros was to be seen 'slowly, frighteningly coming to life, gradually sitting erect...

### Connections: A quick holiday

► The Doctor asks: "Who was it said the living are just the dead on holiday?" That would be poet Maurice Maeterlinck (1862-1949), seemingly one of Tom Baker's favourite writers. This line of dialogue is not in the original script and was a late addition on location from the lead actor.



### The companion factor

► Prior to directing *Destiny of the Daleks*, Ken Grieve helmed an episode of BBC supernatural drama *The Omega Factor*. The series starred Louise Jameson who played the Doctor's previous companion Leela from 1977/8. It was her first television role since leaving *Doctor Who*.



**Left:** Tyssan, an ally in the Doctor's fight against the Daleks.

**Connections:  
Radioactive!**

► The Doctor and Romana's need for radiation drugs on the surface of Skaro harks back to *The Mutants* [1963/4 - see Volume 1], Terry Nation's very first *Doctor Who* script, in which the TARDIS crew required similar drugs to survive the toxic conditions on the Daleks' homeworld.



**Right:**

The new Romana is a dedicated follower of fashion!

the fingers flex, the head lifts. The mouth moves. The eye glows.'

The Episode Three spacecraft flight deck scene in which Davros was identified as the Daleks' creator was to be accompanied by images which 'have been relayed from video camera circuits in Agella's eyes', later noted as 'turning and twisting the image around three dimensionally.' Where Romana saw that Agella and Lan had returned to life, the

script indicated: 'Super over Romana's face virtually subliminal flashbacks from Scenes 17 and 23 Episode Two. Agella's death beneath the rubble and Lan's dead body in the tunnel' (despite the fact that Romana was not aware of Lan's death). The scene where the Doctor found the Kaled mutant was written differently; hiding in a crevice from two Daleks, the Doctor discovered 'a green jelly-like blob. The size of a plate, it undulates onto his wrist and starts up his arm... the 'blob' has now reached the Doctor's shoulder and is close to his face... the Doctor rolls out from his hiding place and with a gesture of disgust and loathing pulls the blob from his shoulder and hurls it back into the crevice.' The Movellan which the Doctor and Tyssan overpowered was originally male; when his 'Smarties' tube-like power pack is removed, 'his arms and legs flail around slowly like a beetle's'"

Nation noted that the games of Scissors, Stone, Paper the Doctor played in Episode Four to demonstrate logical thinking could 'continue for as long as it seems dramatically interesting'. Versus Sharrel, the Doctor 'deliberately forms paper with one hand and scissors with the other. To

emphasise what he intends to do to the Dalek fleet he mimes cutting the paper with the scissors.' When Davros learned of the events which had taken place during his dormant period, the computer sphere he used was to send him into a trance. The suicide squad comprised six Daleks. Dialogue shared by the Doctor and Romana as they awaited the ship's launch was shortened; the Doctor remarked that his escape plan didn't get off the ground, to which Romana was to reply, "Well we will if you don't do something quickly." When Lan failed to respond to Agella's signals, 'The word Lan comes out onto the screen, then the screen goes blank.' At the climax of Tyssan's attack on the Movellan ship, the Doctor was to fight his



way to the computer beneath the screen: 'He punches a few buttons. A brilliant light appears on the screen and a jagged high pitched note whistles through the air. All the Movellans still wearing headphones seize up in the robotic equivalent of agony. Their faces crack up. They collapse.' The Doctor was then to comment that the Movellans' tubes were 'a mind that can be changed with a screwdriver'" Romana did not kick Sharrel's arm off in their final battle.

Adams heavily rewrote aspects of the scripts to bring the show within budget, penning the opening TARDIS scenes in which Romana regenerated as a parody of the scene in Tom Baker's debut, *Robot* [1974/5 - see Volume 22], where the Doctor tried on many different costumes

before settling on his regular outfit. These had intentionally been left unwritten by Nation, who saw such continuity as the script editor's job. Because former Romana Mary Tamm was now visibly pregnant, there was no question of her acting out a scene in which she was 'regenerated' into Lalla Ward. The new Romana was referred to as the 'Lalla Ward Model'; reference was made back to Ward's debut serial, *The Armageddon Factor* [see page 40] and how Romana has modelled herself on Princess Astra of Atrios. The Doctor knew this was Romana when he stared at her 'with a Time Lord's facility for recognising other Time Lords no matter what their outward appearance'. Romana then became a 'Short Girl' who still spoke in Ward's/Romana's voice, a 'Tall Girl' and an 'Alien Girl'.

Finally: 'Another girl enters. She is wearing a long dark brown velvet coat, boots, an absurdly long multicoloured scarf and a big floppy hat which comes down over her eyes and hides her face'; although this was the 'Princess Astra body again', it was felt that the Doctor's egocentrism would compel him to approve of someone who dressed like himself. This scene also reiterated the Doctor's use of the 'TARDIS' randomiser, as fitted in *The Armageddon Factor*. When the Doctor fitted K9's brain in reverse, the robot was to 'rush around backwards making rasping whirring noises'.

The Doctor's taunting of the Daleks in Episode Two - where he asked why they don't climb up the shaft after him - derived from a Dalek design failing frequently commented upon in cartoons and comedy sketches. This

### Connections: Whistle while you work

► The Doctor whistles a few notes of the Colonel Bogey March while on the Movellan ship. He had done so on previous occasions in *The Face of Evil* [1977 - see Volume 26], *The Talons of Weng-Chiang* [1977 - see Volume 26] and *The Invasion of Time* [1978 - see Volume 28]. It was written by Lieutenant FJ Ricketts (1881-1945) and published in 1914.



**Right:**  
Davros rises  
from the grave.

was written by Adams; Nation felt that it diminished his creations, making them figures of fun. Originally, the Daleks were to fire after the party – whereupon a rope was dangled back down to them, and the Doctor’s voice was to be heard taunting the creatures before he leaves by saying “Ciao!” Another late amendment was the addition of a cryogenic chamber holding Davros – ‘The framework cube has been built around [Davros], criss-crossed with tubes and wires’ – and the Doctor’s dialogue emphasising logic.



### Connections: Heart trick

▶ Romana states that Time Lords are able to stop their hearts at will, a trick that



allows her to feign death and escape from the Dalek slave party. This trick

is consistent with the Time Lord’s ability to suspend vital functions and enter a healing coma, seen many times in the series, including *Spearhead from Space* [1970 – see Volume 15].

### Sporting champions

▶ The Doctor may have been joking when he told Davros that Arcturus won the Galactic Olympic Games. The Arcturan delegate encountered by the Doctor in *The Curse of Peladon* [1972 – see Volume 18]



was encased in a protective motorised life support unit, complete with helium generator.

*Destiny of the Daleks* was planned to be a reasonably expensive serial, demanding location filming, pyrotechnics and extensive visual effects.

As director, Williams appointed Ken Grieve, whom he knew from working on the BBC’s medical drama *Angels*. Scots-born Grieve intended to become a lecturer in philosophy before entering the television industry as a cameraman. After making a film, he undertook some directing jobs, later at Granada Television, where he worked on series such as *World in Action*, *Coronation Street* and *The XYY Man* before going freelance around 1977. Prior to *Destiny of the Daleks*, his only *Doctor Who* serial, he worked on editions of *Play for Today*, plus BBC Scotland paranormal series, *The Omega Factor*.

The director’s children were delighted to hear that their father had got a *Doctor Who* assignment. He was formally booked

on Wednesday 24 January to direct the serial between Monday 23 April and Friday 17 August.

Grieve was unimpressed with the draft scripts available to him when he joined the production and credited Douglas Adams with extensive rewrites, often conducted in conjunction with Graham Williams.

Grieve got on very well with Tom Baker, but noted that the intense actor intimidated the rather tense Williams. Baker was very defensive and proprietorial about *Doctor Who*; around now he moved in with his co-star Lalla Ward, after falling in love with her while filming *City of Death* [1979 – see Volume 31] in Paris during April and May. Grieve had also been in Paris at this time, having gone on an extended pub crawl with Adams (on the first day of the French shoot, the pair waited for the crew in their hotel bar, only to be sent back to London by an irate producer). Next day, it was a hungover Grieve who went on a location recce to Dorset.

June Hudson was assigned as costume designer; her two serials to date were *The Ribos Operation* [1978 – see Volume 28] and *The Creature from the Pit* [1979 – see Volume 31], the latter of which had been recorded prior to *Destiny of the Daleks* entering production. Make-up was supervised by



Cecile Hay-Arthur, who had worked on *Revenge of the Cybermen* [1975 – see Volume 23] and *Underworld* [1978 – see Volume 28]. Sets were designed by newcomer Ken Ledsham, while visual effects designer Peter Logan had been credited for *The Sun Makers* [1977 – see Volume 27] after working as an assistant from *Inferno* [1970 – see Volume 16].

## Dalek casings

**T**he seven Dalek casings used in *Genesis of the Daleks* were found in the BBC Visual Effects store; three of these had survived from the 1960s, while others were rougher models made for *Planet of the Daleks*. Two of these 1970s models were too badly damaged to use, but producer Graham Williams told Peter Logan that there were insufficient funds to build more. The lower section of the most damaged 1960s Daleks was cut up to make a mould for some new vacuum-formed props. In the end, four main operating Daleks were used: a *Planet of the Daleks* ‘goon’ prop, a 1960s Dalek which had previously been painted gold, a hybrid of a 1960s prop with a ‘goon’ from 1973, plus a *Planet of the Daleks* upper body on a new skirt section made for a BBC exhibition in 1978. The lights, eyes and guns were refurbished; three Daleks were painted a bluish-grey while the fourth was a gun-metal grey. The interchangeable domes incorporated a new swivel mechanism. The lightweight vacuum-formed Daleks featured predominantly on location were almost thrown out as junk by the contractor taking them back to London, but were salvaged for use in studio). The working Daleks taken on location arrived back to London in a dilapidated state. One Dalek appeared on *Blue Peter* on Thursday 21 June, where it was compared

to a fan-made Dalek; extracts from *The Dalek Invasion of Earth*, *The Mutants* (AKA *The Daleks*) [1964 – see Volume 4] and *Genesis of the Daleks* were shown. Another two Daleks were needed for an internal BBC educational programme, recorded in the last week of June, in which the Daleks exterminate a Minister. The Daleks were, therefore, very battered by the time of the studio recordings.

Similarly, visual effects assistant John Friedlander indicated that the budget would not support the manufacture of a new Davros mask to replace that worn by actor Michael Wisher in *Genesis of the Daleks*. The original Davros head, costume and chair had been on display at the BBC Enterprises *Doctor Who* exhibitions in Blackpool and Longleat since 1975 and were damaged, necessitating as much rebuilding as was affordable.

Wisher’s mask did not fit actor David Gooderson terribly well, and was in such a state of disrepair that one night it was accidentally thrown out by a cleaner, who thought it was rubbish.

Ahead of location filming, a script readthrough was held on Friday 8 June, along with rehearsals for the imminent film sequences. ■

**Below:**  
The Daleks discuss last night’s *EastEnders*.



# Production

**H**aving finished recording *City of Death* the previous week, Baker and Ward were needed on all five of *Destiny of the Daleks'* location days; as a cost-saving measure, all the Skaro surface scenes would now be filmed in the daytime. The film schedule carried a newspaper cartoon by Keith Waite showing

an aproned mother Dalek comforting a baby Dalek who cries, "Mummy, I keep having nasty dreams about Mrs Mary Whitehouse."

Before filming on the new serial got underway, Baker recorded narration for a BBC LP of *Genesis of the Daleks* between 10.15am and 1pm on Wednesday 6 June in a fifth floor studio at London's



Broadcasting House; this had been planned from the start of 1979 when it had been known that the Daleks would be returning to the series, and the new material had been written by BBC records producer Derek Goom.

Shooting on 16mm film got underway around 11am on Monday 11 June at ARC Ltd's Winspit Quarry at Worth Matravers

near Swanage, Dorset (a second ARC quarry also doubled for Skaro); Winspit had previously been visited by the *Doctor Who* series for location shooting on *The Underwater Menace* [1967 - see Volume 9] in December 1966. This was a potentially dangerous coastal location; cast and crew were required to wear hard hats. Grieve's film unit comprised three cameras; one of

'LIGHTWEIGHT DALEK PROPS WERE USED SO THE OPERATORS COULD CARRY THEM OVER THE UNEVEN TERRAIN.'



**Above:** Tyssan was unfamiliar with the concept of a 'high-five'.

these was a Steadicam, developed in the United States by Panavision and licensed in the UK by Samuelson. In 1979, there were only around three Steadicams in the country; attached to a special harness worn by the cameraman, the Steadicam was mounted on dampening pistons to eliminate any juddering in its operator's movement. It was handled by Fred Hamilton, a film cameraman on many *Doctor Who* serials since *The Enemy of the World*, [1967/8 - see Volume 11], who found that the heavy harness caused him to get stuck in the quarry sand.

Shooting commenced in a rocky outcrop designated the Cliff, where the scenes showing the TARDIS' arrival and departure were filmed; the TARDIS prop was too large to fit under the cliff overhang, and therefore appeared without

its roof light. Ward's costume was a silken pink-and-white pastiche of Baker's outfit; this had been arrived at after discussions between Ward and Hudson about what sort of look might amuse younger viewers, Ward having disliked Hudson's costume for Romana in *The Creature from the Pit*. In the afternoon, the crew moved to the rocky terrain area to shoot the Episode One scenes showing the Doctor and Romana investigating the

### Connections: Quote unquote

► The Doctor accused Davros of "misquoting Napoleon". A popular figure with would be universal dictators, Emperor Napoleon Bonaparte (1769-1821) ruled France from 1804-15, launching several major military campaigns across Europe during this period.



region, Romana heading for the TARDIS in the same episode, plus the Doctor's point of view from the underground room in Episode Three. Grieve had cast an old theatre colleague, Tim Barlow, as Tyssan; Barlow had become deaf while testing rifles in the army, but could lip-read and ran a school for other deaf actors.

## Movellans

The following morning, Tuesday 12 June, the crew started shooting at 8am at Binnegar Heath near Wareham, also in Dorset. The first scenes performed were those at the Nova Test Site in Episodes Three and Four, and required guest actors Peter Straker, Tony Osoba and Suzanne Danielle. Jamaican-born Straker was a stage singer and dancer whose productions included *Hair* and *Tommy*, while Osoba had featured regularly in *Porridge*. Both *The Sun* and the *Daily Mail* had announced on Friday 25 May that Danielle, who had starred in *Carry On Emmanuelle* (1978), had been cast in *Doctor Who* as the leader of 'The Beautiful People', characters who would turn out to be villains. The casting of Danielle, who was then living with actor Patrick Mower, attracted much press attention; this apparently annoyed Ward, whose début as a regular was being overshadowed.

The two Movellan extras, Peter Coleclough and an exotic actress called Cassandra, were both given a few lines of dialogue; Cassandra received a credit on Episode Four for her dialogue in Episode Three. Hudson made the Movellans' costumes from cigarette quilting, using iridescent fire service chemical capsules on the epaulettes; the geometrically perfect designs were based on Art Deco and Cubist styles. Inspired by both then-fashionable dreadlocks and a picture

of a Masai woman which Grieve had seen, each Movellan artiste wore a braided wig, causing Logan to abandon the helmets he had originally planned for them. The Nova Device included an LED countdown mechanism, but the rather feeble flash charge detonated during Episode Three would be enhanced by video effects later on. The fight between Sharrel and Romana was filmed first (dirtying Straker's costume, much to Hudson's chagrin), followed by the cliffhanger and the earlier tests. Shooting then continued in the 'Terrain' area for Episode Three.

The commercial toy Worms was used for the Kaled mutant encountered by the Doctor; Logan had wanted to use a similar product called Slime, but Baker preferred Worms. Two working Dalek props were used, and a dummy plastic Dalek rigged with flash and smoke charges attacked by Cassandra's Movellan; a prop torso was built so the Doctor could reveal the glass inspection hatch in the Movellan's chest. The main Dalek was operated by Cy Town, who had first performed this role on *Doctor Who* in *Frontier in Space* [1973 – see Volume 19]; John Scott Martin, the usual principal Dalek operator, was under contract to



a West End production of *Oliver!* The crew moved onto the sandy 'rocky terrain' area, where the Doctor and Romana see the Movellan spacecraft land; small buried explosive charges simulated the underground blasting. The last shot of the day showed Romana and the Doctor taking refuge in a building for Episode One.

The crew remained at Binnegar Heath on Wednesday 13, shooting from 8am the final scene at the Nova Site, in which Lan is attacked; Osoba crushed a prop rock to demonstrate Lan's robotic strength. Joining the cast as Jall and Veldan at this point were David Yip and Penny Casdagli respectively, their characters' sexes having been transposed from Nation's script. Casdagli (with whom Ward had studied at drama school) had been cast at short notice the previous week when another actress, Shope Shodeinde, had been taken ill; the pair performed all their scenes on film. (Yip later found fame in BBC drama *The Chinese Detective*.)

Most of this day was spent on the scenes calling for the Movellan spacecraft superstructure, the upper part of which was built; Logan had originally wanted gyroscopes placed either side of the main door. On the night before filming there was a rainstorm, resulting in unexpected pools alongside the vessel. Numerous action scenes involving the prisoner extras were filmed; among the stock costumes worn by the slaves were outfits previously seen in *The Brain of Morbius* [1976 – see Volume 24] (one of the Sisterhood of Karn), *The Pirate Planet* [1978 – see Volume 29] (a Mentiad gown) and a Mosrestran outfit from *Planet of Evil* [1975 – see Volume 24]. Five

### Connections: "Now back off!"

► The Doctor entered into a Mexican standoff situation, holding Davros hostage against the Daleks. A Mexican standoff is a confrontation between two or more parties where neither side has an appreciable advantage. The phrase first entered usage in the nineteenth century.



**Left:** Agella strikes a pose in the wastes of Skaro.

## Connections: Playing games

► The Doctor and Romana played a game of Stone, Paper, Scissors, a so-called 'zero sum' hand game often used to decide outcomes akin to tossing a coin. The game has its origins in the sansukumi-ken hand games of seventeenth-century East Asia, particularly Japan.



lightweight Dalek props were used in the Dalek scenes, so that the operators could walk easily over the uneven terrain carrying the casings. Five dummy Daleks were then blown up near the spaceship, this sequence being filmed simultaneously from several angles; Logan allowed Tom Baker to detonate the explosives. The Daleks' bomb belts were made from soft drink cans collected by Logan from BBC dustbins. There

was also a press call held on this day for shots of Baker, Ward, Danielle and the Daleks.

The crew returned to Winspit on Thursday 14 for the burial party sequence filmed from 9am; the corpse wore a Sandminer crew costume from *The Robots of Death* [1977 – see Volume 26]. Jabolite prop rocks and a plaster of Paris headstone were used. The camera crew then moved inside the quarry cliff-face to capture the Episode Two Dalek excavations scenes. A sequence showing the Doctor watching three Daleks moving past the ruined

**Below:**  
Romana smiles  
in the face  
of danger.



building concluded the day. The same day, *The Stage and Television Today* ran an advertisement reading: 'DOCTOR WHO required EXTRA TALL LADY. Professional, over 6' tall for walk-on part.'

Grieve's team was blessed with glorious sunshine at Winspit on Friday 15, when the Episode One ruins scenes were filmed from 8am; the camera was shaken to simulate earth tremors. Next, the scene at Romana's grave was filmed on the rocky terrain, followed by Tyssan being attacked by a Dalek for Episode Three. The final scenes filmed showed the Doctor activating his sonic screwdriver to detonate the bomb in Episode Three. On this day, merchandise company Denis Alan Print visited the location to take pictures of Tom Baker with the Daleks to be used in a range of greetings cards.

## Designing the spaceship

Logan opted to use the Visual Effects Department Studio at Acton for filmed effects inserts. On Wednesday 20 June, a shot of the Doctor and Romana's feet on Skaro's trembling surface was filmed. Inserts of the Nova Device's countdown were shot next, followed by close-ups of the Movellan ship. The bulk of the model spaceship material was filmed the following day; the model, which burrowed into a small set of sand had rotating blades on its sides. In designing the ship, Logan had been inspired by Ann and Jane Taylor's nursery rhyme *Twinkle, Twinkle, Little Star*, imagining a diamond in the sky; this went through various designs, including a spinning yellow or orange light housed in an orb. Some shots of the ship in flight were abandoned and rescheduled for studio recording, using CSO (Colour Separation Overlay).

On Thursday 21 June, Tom Baker recorded a series of commercials for



Australian television promoting the 'Keep Australia Beautiful' campaign. In character as the Doctor, the four one-minute items saw the Time Lord hearing about various issues of pollution from young Australians via Mayday calls.

Studio rehearsals began in Room 502 at the BBC's Acton Rehearsal Rooms on Friday 22 June. David Gooderson joined the production at this point, cast as Davros after Michael Wisher had proved unavailable due to touring New Zealand with a play. A luminary of the Cambridge Footlights, Gooderson was a good mimic, but decided not to impersonate Wisher – and took only the basics of Wisher's portrayal, wanting to make his Davros more sympathetic. He also provided other Dalek voices, although the majority of the creatures' dialogue was spoken by Roy Skelton, a Dalek voice artiste since 1967's *The Evil of the Daleks* [see Volume 10]. During rehearsals, the cast members rewrote much of their dialogue to make it funnier. Rehearsals continued to Saturday 30 June. On Tuesday 26, Graham Williams informed the *Radio Times* that the new series would open with a Dalek story.

Studio recording began with a two-day session in studio TC3 at BBC Television Centre over Monday 2 and Tuesday 3 July; taping took place between 2.30pm and 5.15pm, then 7.30pm and 10pm on each of the studio days. The ruined building scenes were the first scenes recorded on the Monday, with Logan holding a lightweight

pillar clear of Baker. Stuntwoman Sue Crosland doubled for Ward in the shots of Romana sliding down the shaft into the underground chamber. Black toffee-glass was used for the wall which the Daleks crashed through; this was a one-shot take which actually occurred too early and was, thankfully, captured on a camera which happened to be recording. The cameras then moved to the section of tunnel close to Dalek Control for scenes in Episode Two.

Tuesday 3 saw recording centred on the linked sets of the corridor, T-junction, open underground area and the small room for the scenes in Episode Three where the Doctor engages in a stand-off against the Daleks. Some slave extras wore more old costumes from both *Doctor Who* and *Blake's 7* (including a Draconian costume from *Frontier in Space* and SV7's trousers from *The Robots of Death*). Shots of the Daleks blowing up the Doctor's barricade had to be reshot when smoke from the flash charges was sucked up into Davros' chair because the fan installed in the chair was running in reverse; the blame for this was placed upon Kevin Davies (later director of the 1993 documentary *30 Years in the TARDIS*), a fan of the show visiting the studio, who had fiddled with the chair during lunch.

On Wednesday 4, Baker travelled to Blackpool for a press preview of some *Doctor Who* tableaux at the famous illuminations and presented a sash to the winner of the Blackpool Queen of Lights competition. Rehearsals restarted on Thursday 5, once again in Room 502 at Acton and ran to Saturday 14; during this period, Ward spent part of Tuesday 10 posing for BBC publicity photos showing Romana in her schoolgirl costume from

**Left:**  
Davros shows his best side.

### Connections: According to Jane's

► The Doctor's comment about consulting his *Jane's Space Craft of the Universe* was a reference to Jane's Information Group, the British publishing company specialising in aerospace reference works.





**Above:**  
The many faces  
of Romana.

*City of Death*. Baker was interviewed during rehearsals by Scots newspaper the *Daily Record*, published on Monday 30 July.

The second studio block took place over three days in studio TC1 at Television Centre from Sunday 15, with recording between 2.30pm and 5.15pm, then 7.30pm and 10.00pm on each day. After transferring the 16mm film sequences to video, the TARDIS scenes were recorded; the mechanism which made the console's column rise and fall was broken so had to be operated manually by Logan and one of his assistants. Skelton provided K9's coughing fits while two incarnations of Romana included the diminutive Maggy Armitage (wearing Zilda's costume from *The Robots of Death*) and the tall Yvonne Gallagher. A recording break allowed Ward to change into Baker's spare Doctor costume. Opening and closing titles for

the serial were recorded next; unlike all the other serials of the time, the instalments were referred to on-screen as 'Episodes', not 'Parts'. Taping continued with the scenes in the ruined underground area bridging Episodes Two and Three; Gooderson was covered in latex cobwebs and lightweight debris was dropped on Danielle. The notion that the Doctor should burn or cut his way through the cobwebs was dropped as it would take too long. Recording on Monday 16 was devoted to all the scenes in the Dalek control area. The Episode Four scene in which the Daleks guard Davros was recorded as a cutaway shot. A dummy Dalek augmented the suicide squad scene. CSO shots of the Movellan spaceship in flight in Episodes One and Four were recorded at the end of the evening.

The final studio day, Tuesday 17, was spent on the spacecraft flightdeck set, featuring an Eidophor projection screen onto which camera output could be fed. Videotape inserts of the rockfall and Davros were played back on the main screen, and the cryogenic chamber used the clear shielding from the Nova Device. With recording completed, Baker made personal appearances in Birmingham on Thursday 19, Brent Cross on Monday 30 and Hitchin on Tuesday 31. Promotional material was issued for the serial, drawing attention to the Daleks, Lalla Ward and Suzanne Danielle. ■

## PRODUCTION

**Mon 11 Jun 79** Winspit Quarry, Worth Matravers, Dorset (Cliff/Rocky Terrain)

**Tue 12 Jun 79** Binnegar Heath Sand Pit, Wareham, Dorset (Nova Test Site/Terrain/Rocky Terrain/Ruined Building)

**Wed 13 Jun 79** Binnegar Heath Sand Pit (Nova Test Site/Spacecraft Superstructure)

**Thu 14 Jun 79** Winspit Quarry (Rocky Terrain/Excavations/Ruined Building)

**Fri 15 Jun 79** Winspit Quarry (Ruins/Rocky Terrain)

**Wed 20 Jun 79** Visual Effects Department, Acton (Effects inserts)

**Mon 2 Jul 79** Television Centre Studio 3 (Ruined Building, Underground Chamber, Section of Tunnel, Corridor and T Junction)

**Tue 3 Jul 79** Television Centre Studio 3 (Open Underground Area, Small Room)

**Sun 15 Jul 79** Television Centre Studio 1 (TARDIS, Ruined Underground Area)

**Mon 16 Jul 79** Television Centre Studio 1 (Dalek Control Area)

**Tue 17 Jul 79** Television Centre Studio 1: (Spacecraft Flightdeck)



# Post-production

**V**ideo effects work took place in TC8 between 2pm and 10pm on Friday 20 July. A green beam was added to the Movellan ship landing, and a pink flare to the Nova Device detonating. A picture of the Winspit quarry was added to the TARDIS' CSO screen. Dalek weapons fired a blue ray, their target turning negative; electronic effects engineer Dave Jervis was now able to restrict the negative area to a halo.

## Atmospherics for Skaro

**E**pisode One was edited on Saturday 21, with Episode Two being cut the following day (the cliffhanger reprise was slightly shortened to remove the Daleks' extended ranting). The final instalment, edited on Monday 30, ran over-length; the end of a scene in which Tyssan addresses the other prisoners was trimmed, and again, the reprise was different, with the countdown running from 25 instead of ending at 31. A second and final edit was performed on Episode Three on Friday 31 August, deleting the shot of Davros coming to life from the end of Episode Two.

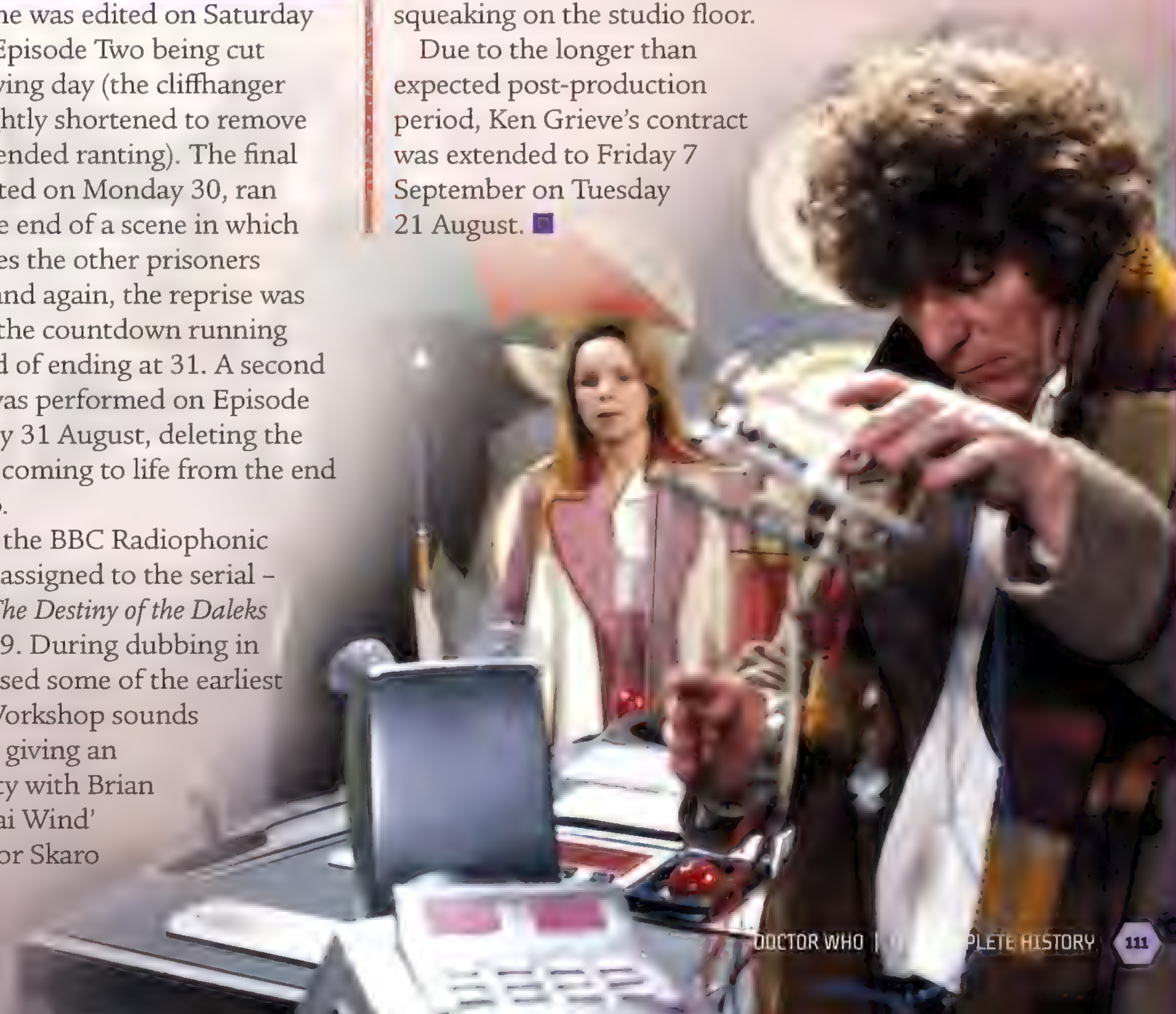
Dick Mills of the BBC Radiophonic Workshop was assigned to the serial – referred to as *The Destiny of the Daleks* – in March 1979. During dubbing in August, Mills used some of the earliest Radiophonic Workshop sounds for *Doctor Who*, giving an audio continuity with Brian Hodgson's 'Thai Wind' atmospherics for Skaro

and sounds of the Dalek city from the original Dalek serial. One mistake was the overdubbing of the TARDIS interior sound over the Episode Three location sequence of the Doctor activating his sonic screwdriver.

Just over 15 minutes' incidental music was recorded at Lime Grove on Wednesday 22 and Tuesday 28 August by series regular Dudley Simpson, of which Grieve opted to use only two-and-a-half minutes' worth; Episode Four had no music at all. For Episode Three, Simpson used a noisy theme based on Maurice Ravel's *Bolero* to cover up the noise of the Dalek props squeaking on the studio floor.

Due to the longer than expected post-production period, Ken Grieve's contract was extended to Friday 7 September on Tuesday 21 August. ■

**Below:**  
K9 gives  
*Destiny* a miss.



# Publicity

**Right:**  
The Doctor is awoken from his summer slumbers to receive a warning...

**Below:**  
Radio Times preview feature focussing on the costume design.

▶ A photograph of Suzanne Danielle taken on location for the serial appeared in the *Daily Record* on Saturday 30 June with the article *Who's she ...* Danielle recalled how she had been told that the location filming about take place in a foreign 'hot spot', but instead "I spent several wet and cold days in a Dorset quarry." The actress was described as playing the 'leader' of 'the Beautiful People' and was 'something of a villain'.

▶ *Doctor Who's* new series was promoted with a special 115-second trailer recorded in a BBC presentation

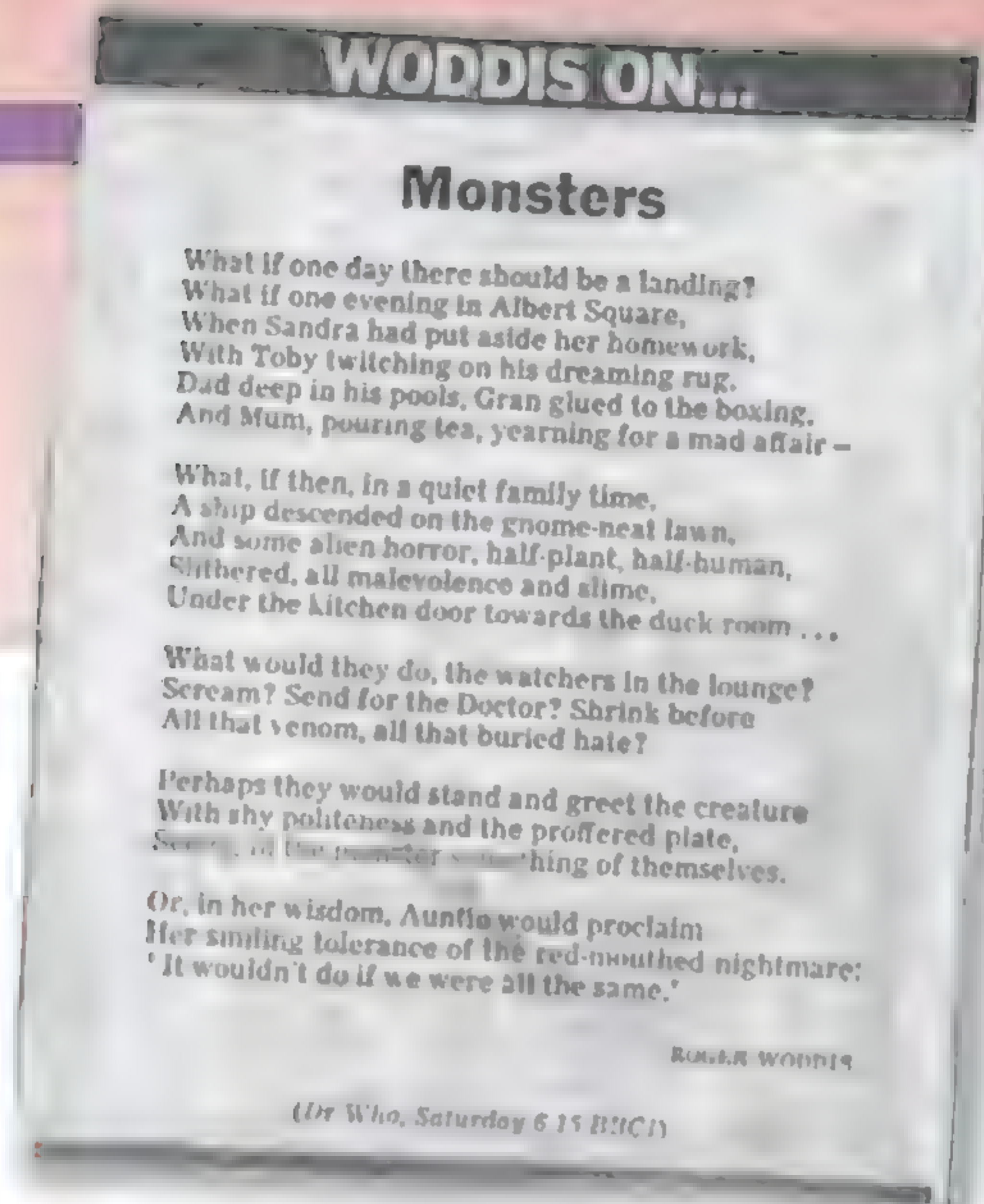


studio between 4.15pm and 5pm on Thursday 9 August; this was directed by presentation producer Tim Simmons. In this trailer, screened at 8.16pm on Saturday 25 August (the week before *Destiny of the Daleks* Episode One), the Doctor is aroused from his slumbers in the TARDIS to be warned by a mysterious voice that he will be facing the Daleks again. Also on Saturday 25, the *Evening Post* ran an interview with Lalla Ward under the title *I could never fall in love with Dr Who.*

▶ Another trailer, showing scenes from the first two episodes of the serial, was broadcast on Thursday 30 August, following the repeat of *The Androids of Tara* Part Four [1978 – see Volume 29]. The previous day, Baker and Ward had donned their costumes for a photocall with the Daleks (featured in the *Daily Express* on 31 August); meanwhile, up in Blackpool, the *Doctor Who* tableau at that autumn's Illuminations was unveiled.



▶ *Radio Times* previewed the new series with a one-page article, *Spaced Out* by Anwer Bati, which centred on June Hudson's costume design; accompanying this were photographs taken in a London street, showing the two stars in costume alongside a Movellan. To preserve the surprise of Davros' return, David Gooderson was not credited in the programme listing for Episode Two. With the Episode Three listing, there was an advertisement for a new BBC LP, *Doctor Who: Genesis of the Daleks*, an edited soundtrack released to coincide with its sequel. The edition of Monday 20 August also contained a poem by Roger Woddis entitled *Monsters* in his weekly column *Woddis On...*



**Left:**  
 Roger Woddis' poem from the *Radio Times*.

▶ Ray Cusick, the Daleks' designer, was profiled in the *Daily Mail* on Saturday 1 September. The *Daily Mirror* gave further coverage to Suzanne Danielle on Saturday 8, while *The Sun* favoured Ward in a piece titled *Just what the Doctor ordered*. On Saturday 15, Philip Phillips of *The Sun* ran a brief piece about Cy Town, with the Dalek operator revealing that he heard a lot of juicy gossip while in his casing.

**Below:**  
 The Daleks attack!



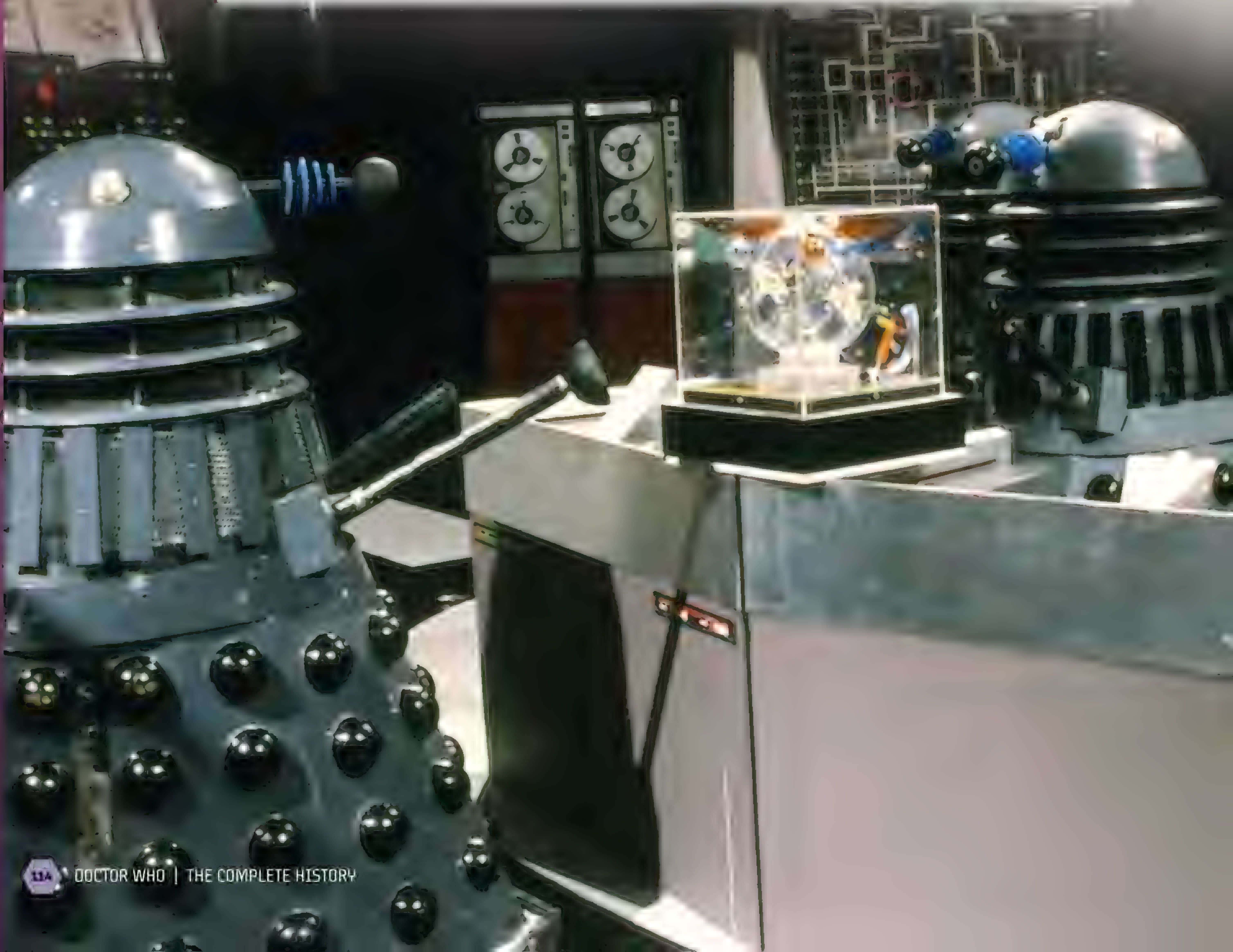
# Broadcast

**Below:**  
The Daleks  
ponder their  
new novelty  
snowglobe.

▶ ITV had been off the air since early August due to a technician's dispute. Consequently, with no competition from independent television, *Destiny of the Daleks* was seen by an average of over 13 million people, five million more than the previous year's début. Episode Three set a new record high of 13.8 million, which was promptly topped by Episode Four's 14.4 million. Audience appreciation figures were

also good, with a high score for Episode One.

▶ An Audience Research Report produced on Wednesday 24 October collated the comments of 302 viewers: the return of the Daleks had evoked a very positive reaction, particularly from children; Baker received praise, but there was a mixed reception for Ward's Romana.





**Left:**  
Behind you!

Additional research was conducted into preferred time slots and formats: 38% said they would like longer episodes telling a complete story; 65% liked the Saturday teatime slot; but 12% favoured Sunday afternoon transmissions. Early evening repeats of *Destiny of the Daleks* the following summer ran opposite the popular soap opera *Crossroads* and local news programmes.

- ▶ Robin Stringer of the *Daily Telegraph* commended Baker's portrayal on Monday 3 September in *Daleks herald attack on new season* ('it bodes well'),

while Hazel Holt approved of the story's "crisper style" in *The Stage and Television Today* on Thursday 6.

- ▶ From early 1980, *Destiny of the Daleks* was sold abroad to countries including: Australia (rated G and screened uncut); New Zealand, North America and Canada.
- ▶ Satellite/cable channel UK Gold ran the serial in episodic form from December 1993, with compilation broadcasts following from January 1994. BBC Prime screened it in October/November 1999.

#### ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
<b>Episode One</b>	Saturday 1 September 1979	6.10pm-6.35pm	BBC1	24'03"	13.0M (28th)	67
<b>Episode Two</b>	Saturday 8 September 1979	6.10pm-6.35pm	BBC1	25'14"	12.7M (39th)	-
<b>Episode Three</b>	Saturday 15 September 1979	6.10pm-6.35pm	BBC1	24'32"	13.8M (28th)	63
<b>Episode Four</b>	Saturday 22 September 1979	6.15pm-6.40pm	BBC1	26'05"	14.4M (27th)	64

#### REPEAT TRANSMISSION\*

<b>Episode One</b>	Tuesday 5 August 1980	6.25pm-6.50pm	BBC1	24'03"	4.9M (91st)	-
<b>Episode Two</b>	Wednesday 6 August 1980	6.20pm-6.45pm	BBC1	25'14"	5.8M (59th)	-
<b>Episode Three</b>	Thursday 7 August 1980	6.25pm-6.50pm	BBC1	24'32"	7.1M (33rd)	-
<b>Episode Four</b>	Friday 8 August 1980	6.25pm-6.50pm	BBC1	26'05"	6.5M (41st)	-

\*Not BBC Cymru

# Merchandise

**Below:**  
Novelisation covers by Andrew Skilleter and Alister Pearson.

**T**errance Dicks novelised *Doctor Who and the Destiny of the Daleks*. It was published by Target/WH Allen in November 1979. Shortly after the script was completed, a copy was provided to Dicks. Target hoped to publish in mid-September, coinciding

with transmission. Thus Dicks' book was based on rehearsal scripts, with no description of some elements incorporated during production (such as Romana's distinctive costume). Producer Graham Williams was unhappy with the (hurried) artwork cover by Target newcomer Andrew Skilleter – but was unable to send Target reference photographs, since the story had not yet entered production. The back cover text had been hastily rewritten after originally

revealing that the Movellans were robots. It was reprinted as *Doctor Who: Destiny of the Daleks* in July 1992, with a new cover by Alister Pearson.

*Destiny of the Daleks* was released on BBC Video in July 1994. A BBC *Davros* video box set was released in September 2001, exclusively for WH Smith. It contained

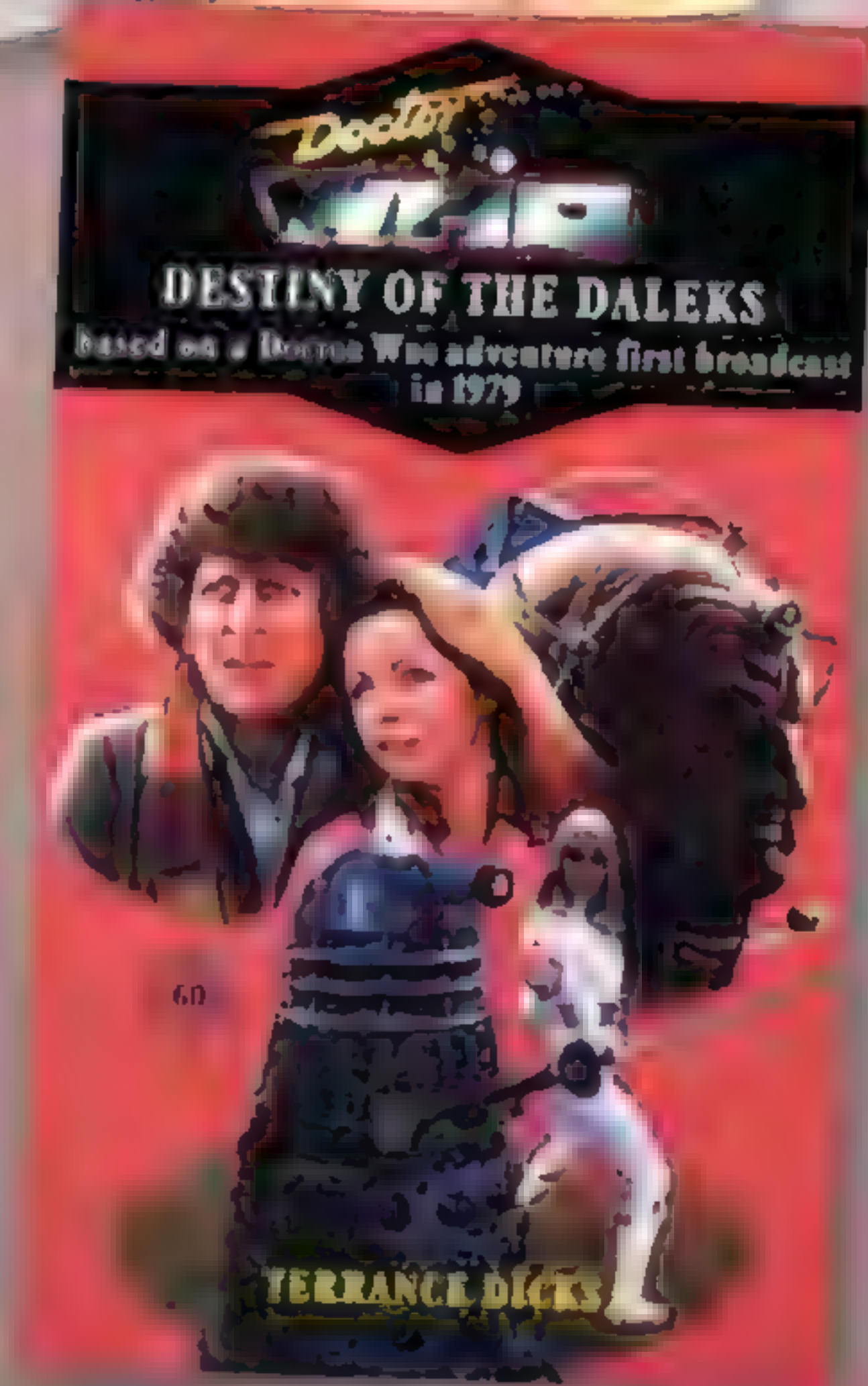
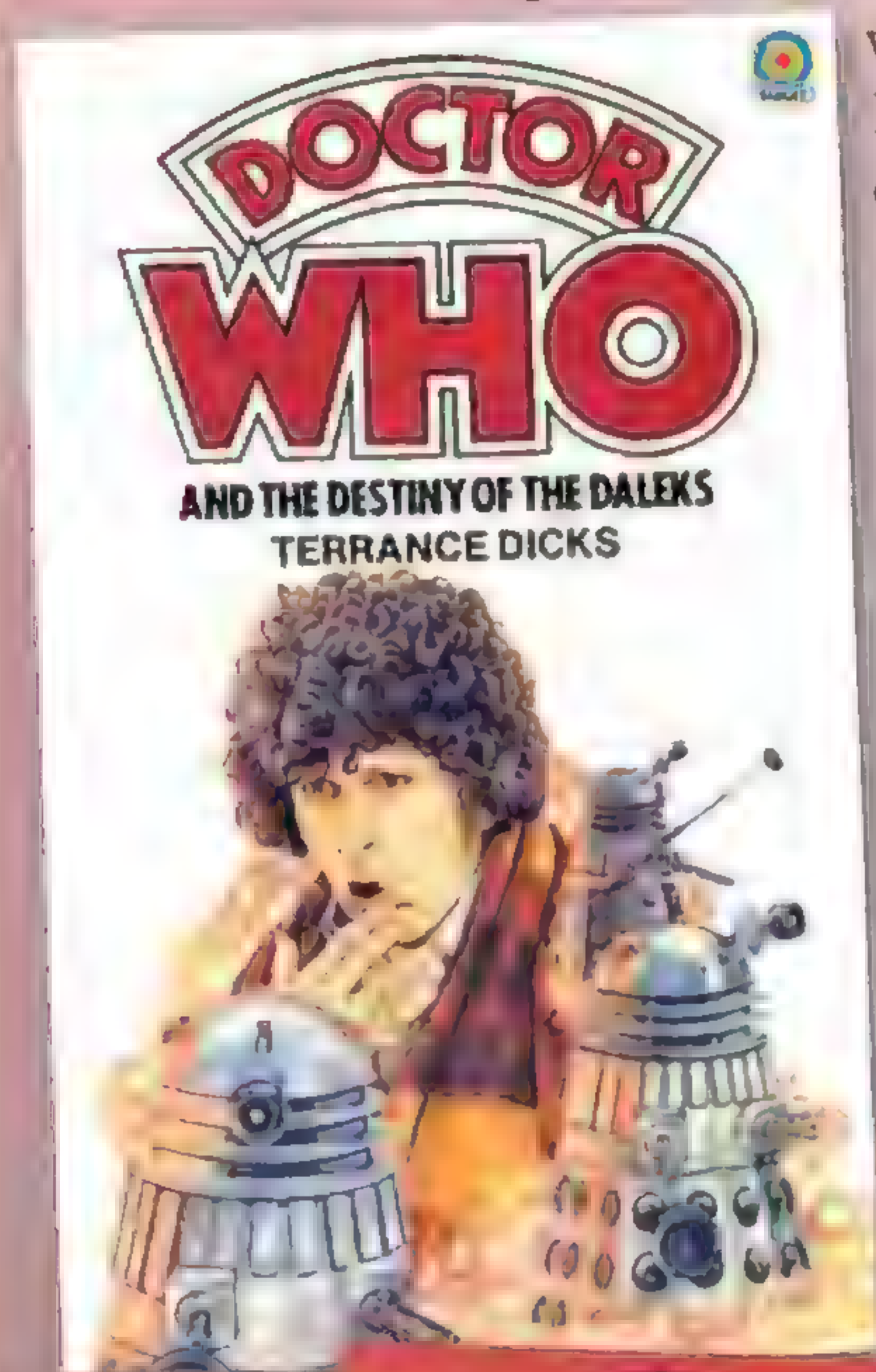
reissues of *Genesis of the Daleks*, *Destiny of the Daleks*, *Resurrection of the Daleks*, *Revelation of the Daleks* and *Remembrance of the Daleks*. The videos had photo montage covers.

Laminated poster prints featuring photographs and facts about *Doctor Who* stories *The Sea Devils*, *The Seeds of Doom*, *The Curse of Fenric*, *Destiny of the Daleks* and *The Caves of Androzani* were printed by Eurodesign in 1996. All five were available in a set for £30.

Metal miniatures of the suicide Dalek and Movellan Warrior were issued by Harlequin Miniatures in 1998 and 2000.

The serial was released on DVD in November 2007. It contained the following special features:

- ▶ **Commentary** by Lalla Ward, David Gooderson, Ken Grieve
- ▶ **Terry Nation** – documentary about the Dalek creator
- ▶ **Directing Who** – director Ken Grieve recalls his time on this story
- ▶ **CGI effects**
- ▶ **BBC 1 trails and continuity announcements**



- Prime Computer Adverts
- Production Subtitles
- Photo Gallery
- Radio Times Billings

Initial copies omitted the PDF file of the *Radio Times* billings. As a result, a replacement programme was swiftly put in place to enable people to obtain a corrected DVD.

*The Complete Davros Collection* was later released on DVD in November 2007. The set included a new documentary on the character and history of Davros, titled *Davros Connections*. It also contained eight audio dramas from Big Finish starring Terry Molloy as Davros: *Davros* (starring Colin Baker as the Sixth Doctor), *The Juggernauts* (also starring Colin Baker), *Terror Firma* (starring Paul McGann as the Eighth Doctor), the four parts of the miniseries *I, Davros*, and a new audio drama, *The Davros Mission*, written by Nicholas Briggs. Only 10,000 of the individually numbered box sets were issued.

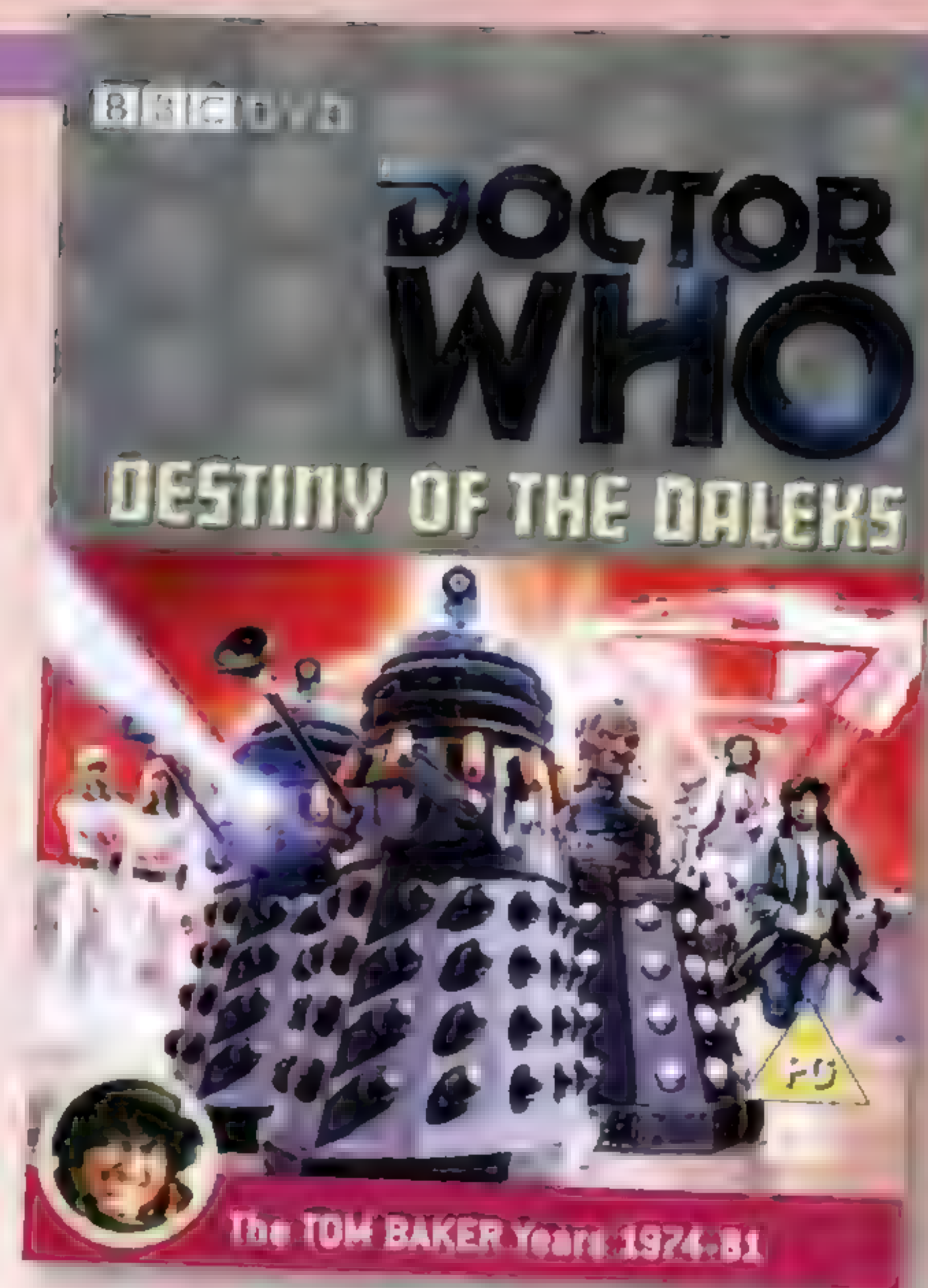
*Destiny of the Daleks* was #58 in GE Fabbri's *Doctor Who – DVD Files* magazine in March 2011.

In June 2011, A *Destiny of the Daleks* Collectors Set of action figures was produced by Underground Toys. This set included figures of the Fourth Doctor (with sonic screwdriver and Dalek interrogation ball), Davros and two grey and black Daleks. A limited 500 sets contained an autograph card signed by David

Gooderson sealed in the box during production.

*Doctor Who – Destiny of the Daleks* was released in November 2012, from AudioGO. This full-cast TV adventure starred Tom Baker as the Doctor alongside Lalla Ward as Romana. Lalla Ward also provided specially recorded linking narration. In a bonus interview, Lalla recalls her time on *Doctor Who*, whilst additional PDF files contained colour scans of the original episode camera scripts. The packaging only featured a US price of \$24.95.

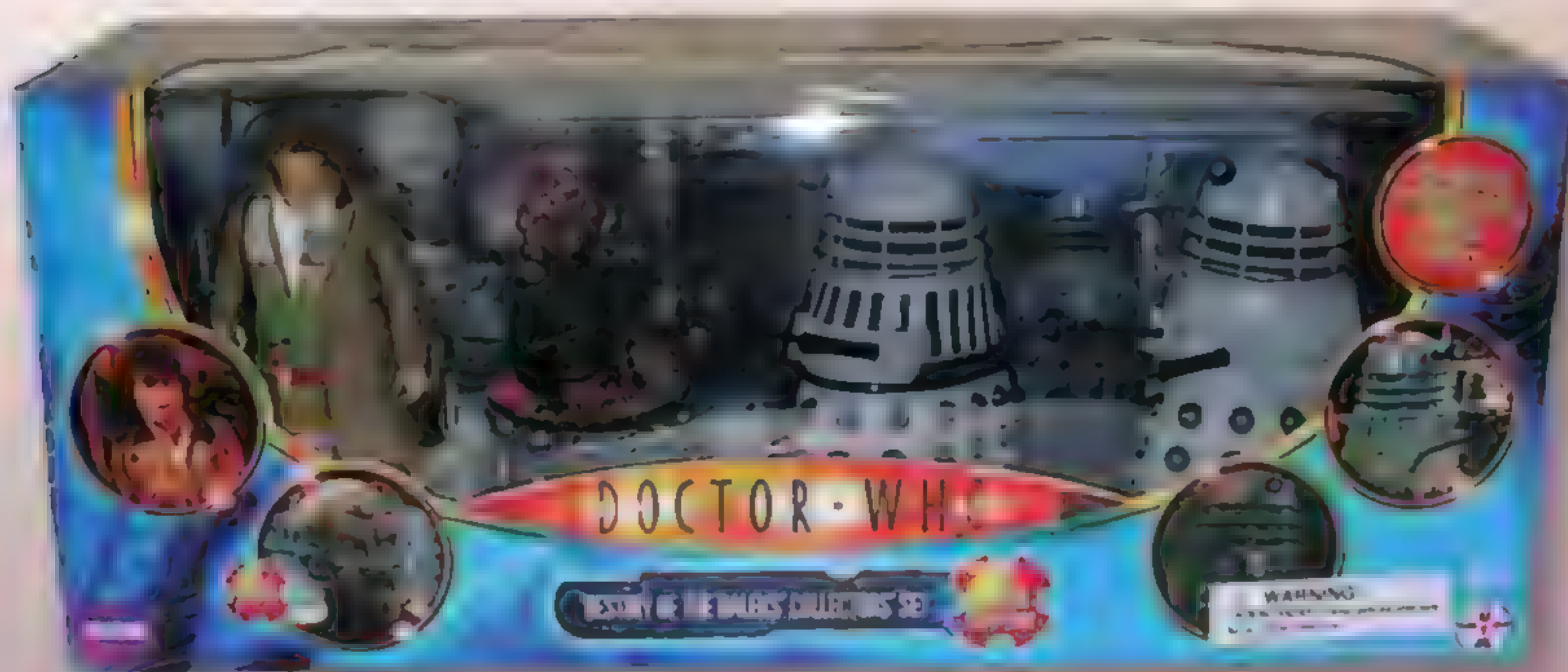
In May 2000, BBC Music released *Doctor Who at the BBC Radiophonic Workshop – Volume 2: New Beginnings 1970-1980*. This CD included music and sound effects composed by the BBC Radiophonic Workshop which was used in *Doctor Who* episodes including *Destiny of the Daleks*. The CD was compiled and produced by Mark Ayres. The CD *Doctor Who: The 50th Anniversary Collection* was released by Silva Screen in September/November 2014. It included sound effects from the serial. ■



**Above:** Lee Binding's cover for the DVD release.

**Centre left:** Covers for the two VHS releases of the story.

**Left:** Character Options' *Destiny of the Daleks* set.



# Cast and credits

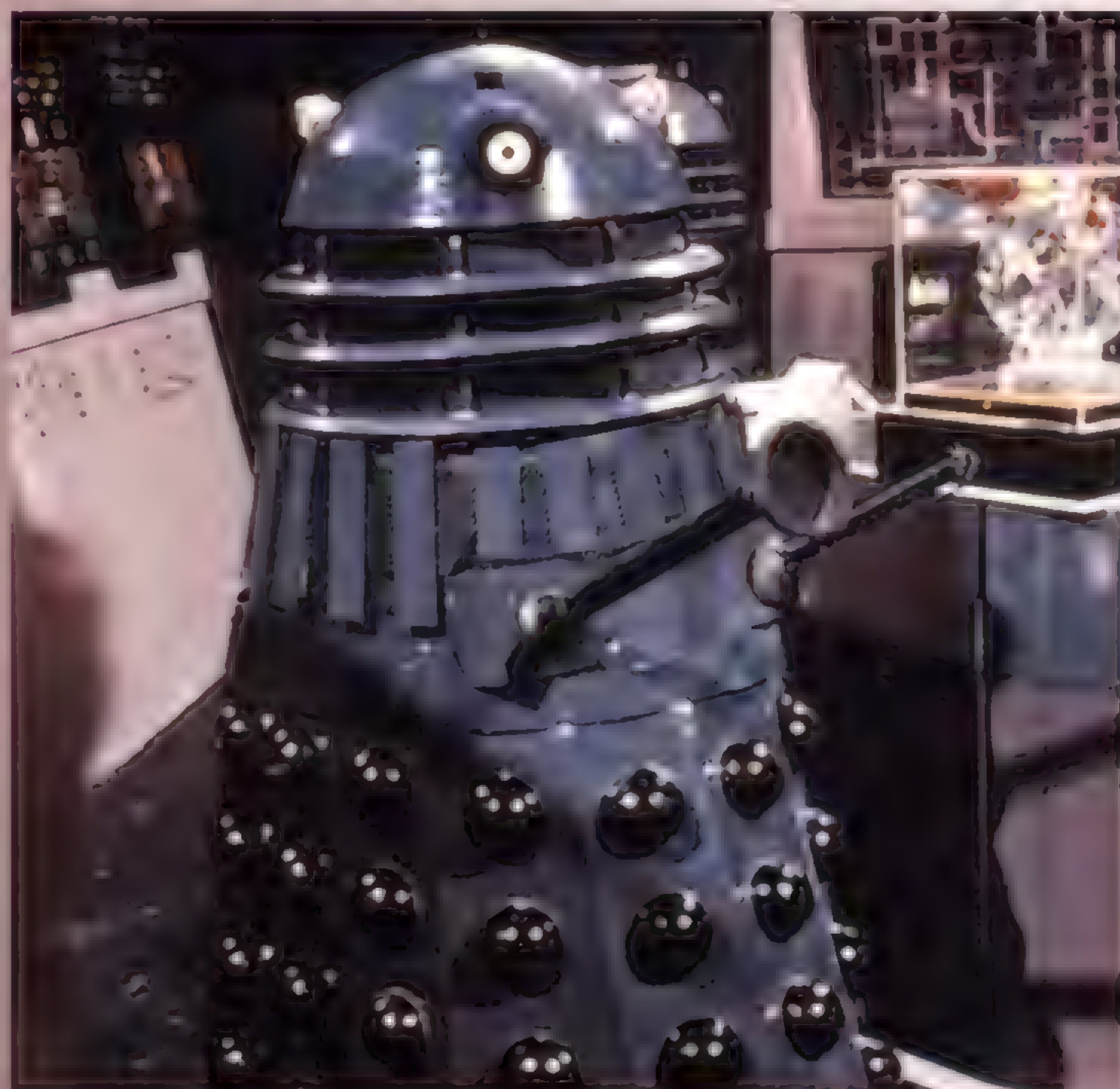
## CAST

**Tom Baker** ..... Doctor Who  
**Lalla Ward** ..... Romana  
 with  
**Tim Barlow** ..... Tyssan  
**Peter Straker** ..... Commander Sharrel  
**David Gooderson** ..... Davros [2-4]<sup>1</sup>  
**Suzanne Danielle** ..... Agella  
**Tony Osoba** ..... Lan  
**Cassandra** ..... Movellan Guard [4]<sup>2</sup>  
**Penny Casdagli** ..... Jall [2,4]  
**David Yip** ..... Veldan [2,4]  
**Cy Town, Mike Mungarvan** ..... Dalek Operators  
**Roy Skelton** ..... Dalek Voice

<sup>1</sup>Not credited in *Radio Times* for Episode Two

<sup>2</sup>Credited on Episode Four but appears in Episode Three

**Below:**  
 A Dalek,  
 yesterday.



## EXTRAS

**Roy Skelton** ..... Voice of K9  
**Maggy Armitage** ..... Romana Variant (Short girl)  
**Yvonne Gallagher** ..... Romana Variant (Tall girl)  
**Lee Richards** ..... Romana Variant (Another girl)  
**Steve Lucas** ..... Double for Doctor Who's legs  
**Barbara Horne** ..... Double for Romana's legs  
**Sandra Kneller, Hazel O'Mara, Sue Dorning, Sharon Richardson, Venicia Day, Errol M Shaker, Ron Tarr, Leroy Mitchell, Huntley Young, Lewis St Juste, Bruce Callender, Maggie Pilleau, Gito Santana, Toby Byrne, Marcus Powell** ..... Slaves  
**Mark Boyden, Clinton Price, Erroll Turner, Julian Woods, Harold Gasnier, Leslie Rae, Malcolm Clarke, David Lockner** ..... Slaves [inc corpse of Dal Garrant]/Daleks  
**Sue Crosland** ..... Stunt Double for Romana  
**Tawny Sands, Inga Daly, Jules, Chrissi Hewett, Ken Kajadhar, Wilson M George, Bruce Callender, Peter Coleclough, Susan Lyle** ..... Movellans  
**Toby Byrne, Tony Starr** ..... Dalek Operators  
**David Gooderson** ..... Dalek Voices



## CREDITS

Written by Terry Nation  
Incidental Music: Dudley Simpson  
Special Sound: Dick Mills  
Production Assistant: Henry Foster  
Production Unit Manager:  
John Nathan-Turner  
Director's Assistant: Roz Berrystone  
Assistant Floor Manager: David Tilley  
[uncredited: Antony Root on Block Two;  
David Tilley handled filming and Block One]  
Film Cameramen: Phil Law, Kevin Rowley  
Steadicam: Fred Hamilton  
Film Recordist: Graham Bedwell  
Film Editor: Dick Allen  
Studio Lighting: John Dixon  
Studio Sound: Clive Gifford  
Technical Manager: John Dean  
Senior Cameraman: Alec Wheal  
Visual Effects Designer: Peter Logan  
Electronic Effects: Dave Jarvis  
Vision Mixer: Nigel Finnis  
Videotape Editor: Alan Goddard  
Costume Designer: June Hudson  
Make-up Artist: Cecile Hay-Arthur  
Script Editor: Douglas Adams  
Designer: Ken Ledsham  
Producer: Graham Williams  
Director: Ken Grieve  
BBC © 1979

# Profile

**LALLA WARD**

Romana

**Right:**  
Lalla Ward in  
*The Duchess of  
Duke Street*.

**I**t has been suggested that playing the second incarnation of the regal Time Lady Romana came easily to Lalla Ward since she herself is minor aristocracy. Born The Honourable Sarah Ward on 28 June 1951, her father Edward Ward was the Seventh Viscount Bangor. Both her parents worked; her father was a wartime BBC correspondent while her mother, Marjorie Banks, had been a BBC radio producer from 1942. They also ran a London antique shop.

The nickname Lalla came from her attempts to say 'Sarah' as a toddler. Precocious and unconventional, at 14 she left school and continued her O-level studies in English, French, History and Art at home with tutors. From November 1965 she created her own gallery of paintings at the family home in Devonshire Mews, Marylebone.

Ward's works drew the interest of the Swinging London art scene and the media; she was interviewed by publications as diverse as *Vogue* and *Lady Penelope* and appeared on BBC magazine programme *A Whole Scene Going* on 9 March 1966. Surrounded by antique fairground oddities as she worked, Ward spoke about her poetry and her friendship with horror actor Vincent Price, a regular visitor to the family's shop.

Surprisingly, rather than going to art school Ward instead applied to the acting schools Central School of Speech and Drama, LAMDA and RADA. As she



told *Doctor Who Magazine* in 2004: "I was pathologically shy, and the thing I hated more than anything on Earth was having to get up in front of anybody and do anything whatsoever."

Ward had never so much as appeared in a school play and yet successfully auditioned for Central at 16, with a speech from August Strindberg's *Miss Julie*. Ward later recalled this unpredictable act as "a sort of dare, really, to myself".

Her stage debut came around 1967, appearing in *The Coral King* at the Marlowe Theatre, Canterbury, with one notice singling her out as a new Julie Andrews. She then began her three years at Central in 1968. Already something of a celebrity, in 1968 Ward filmed an interview with Bernard Braden. Intended to be updated in later years for a TV series to be called *Now and Then*, Braden's hundreds of interviews were sadly never broadcast. Even at 17, Ward had her strategy, telling Braden that she felt drama school followed by rep might make her miss a golden film opportunity.

Ward's TV acting debut came while still at Central, playing schoolgirl actress Lesley in an episode of *Dr Finlay's Casebook* shown 9 March 1969. The *Radio Times* billing made note of her family lineage as the daughter of Edward Ward. Within a month of leaving Central, Ward had landed a part

as an acrobatic vampire in Hammer horror film *Vampire Circus* (1972), shooting at Pinewood from August 1971.

Ward's film career continued with Graham Greene adaptation *England Made Me* (1973) and the title role in *Matushka* (1973), a feature set during the Russian Civil War and made by the National Film and Television School. Romance *Got It Made* (1974) was unfortunately later recut with added scenes as sex film *Sweet Virgin* (1977). When in 1980 men's magazine *Club International* published pictures purporting to be of Ward nude – but in fact of a body double – Ward successfully sued the magazine for misrepresentation. *Rosebud* (1975) meanwhile was a pan-European terrorist thriller with a starry cast.

TV roles grew throughout the decade. In an *Omnibus* biography of the poet *Shelley* (1972) she was first wife Harriet. The year brought two more plays; one for ATV's *Crime of Passion* strand and an *Armchair Theatre* entry *Hot Summer* as an Edwardian aristocrat. The lead in *High Summer* was Margaret Leighton and she and Ward were reunited in 1973 LWT sitcom *The Upper Crusts*, providing Ward's first regular TV role. The misadventures of a hard-up aristocratic family living in a council house, Ward played daughter Davina Seacroft, with Leighton and Charles Gray as her parents. There were three TV plays for Ward in 1975, with two entries in the *Centre Play* series in December; *Hoodwink* and *The Imp of the Perverse*. The same month brought that year's *A Ghost Story for Christmas* entry *The Ash Tree*.

By 1977, Ward was a TV regular, with parts in *Leap in the Dark*, a *Jubilee* play *Almost Tomorrow*, an episode of Greek drama *Who Pays the Ferryman?* and most notably playing Lottie, daughter of Louisa Trotter, in five episodes of BBC costume drama *The Duchess of Duke Street*. Ward also





**Above:** Modelling a natty hat in *The Duchess of Duke Street*.

took supporting glamour roles in crime series *The Protectors* (1973), *Van der Valk* (1973), *Quiller* (1975), *Hazell* (1978) and *The Professionals* (1978).

Her biggest film role came as Princess Elizabeth in costume drama *The Prince and the Pauper* (1977), so she was a well-known face when cast as Princess Astra in *The Armageddon Factor* by Michael Hayes, who had recently directed her in *The Duchess of Duke Street*. With Mary Tamm set to leave her role of Romana with this story, it was Tamm herself who during a lunch break in the BBC canteen suggested Ward succeed her. Ward was called into discussions on 22 January 1979, with a contract arranged within days. A testy Tom Baker was demanding approval of his new co-star and it had been noticed he and Ward had got on well recording *The Armageddon Factor*. Ward's press call on 6 February 1979 announced her as the new companion, coinciding with transmission of *The Armageddon Factor*.

Romana II's TV début came on 1 September 1979 and *Destiny of the Daleks* garnered huge ratings, with ITV blacked out due to a strike. Ward adopted a more adventurous attitude for her incarnation of Romana, keen to adopt a very different

personality from Tamm's ice-maiden acolyte. This fun-loving take was evident in Romana's quirky wardrobe, Ward gleefully admitting to "bullying" costume designers with ideas. Amy Roberts helped create gamekeeper's tweeds for *State of Decay* [1980 – see Volume 33] and June Hudson realised outfits including a feminine spoof of the Doctor's outfit in *Destiny*, hunting pinks for *The Horns of Nimon* [1979/80 – see Volume 31] and a Victorian bathing costume for *The Leisure Hive* [1980 – see Volume 32].

Ward remembered hating her starchy grey school uniform from her childhood and thought it might be fun for little girls watching to see Romana wearing one. When she naively did so in *City of Death* she had not reckoned on the effect it might have on their dads. Although as she told *Doctor Who Magazine* in 1994; "I'd wear it twice as enthusiastically now just to annoy the politically correct."

The 1979 series also saw Ward and her co-star Tom Baker begin a relationship, which sparked to life during the Paris location filming for *City of Death* in May 1979, but had apparently fizzled out by the series' premature end in November, when shooting on *Shada* was abandoned due to industrial disputes. While Baker took off for a promotional tour of Australia,



**Right:** "I was a complete an utter cretin and said yes..." Lalla marries Tom Baker.



Ward won the part of Ophelia in the BBC Shakespeare *Hamlet* (1980), recorded between series of *Doctor Who*. Ward also guested on *Swap Shop*, *Nationwide*, *What's On Wogan* and *Ask Aspel* plugging two books she had illustrated for author William Fairchild, *Astrology for Dogs and Owners* and *Astrology for Cats*, both published in 1980.

Mindful of Mary Tamm's lack of a proper exit from *Doctor Who*, Ward asked at the outset of the 1980/1 series to leave and be properly written out. Ward had missed out on work elsewhere when new producer John Nathan-Turner refused to release her from her contract. Having helped bridge the introduction to new companion Adric, played by teenage actor Matthew Waterhouse, Ward bowed out with the final recording of *Warriors' Gate* [1981 – see Volume 33] on 4 October 1980.

The 1980/1 series of *Doctor Who* had seen a resumption of Ward's relationship with Baker, although when filming began the two barely spoke. To the crew's surprise, the partnership suddenly not only resumed but stepped up a gear. "I was so utterly shocked when he said, 'Well you can marry me. That would solve it,' that I was a complete and utter cretin and said yes."

Wed at Chelsea Registry Office on 13 December 1980, the marriage lasted just 16 months and the two have reportedly not spoken since. "It was a very, very clear case of... muddling the part you're playing in the programme with reality," Ward later reflected to *Doctor Who Magazine*. "There was no animosity, there was no aggro really, there was no *anything*. It was just, sort of, 'Well that's that, fine, let's

get out.' It was quite civilised in a way." The TV and film regular suddenly found herself typecast, the role of Miss Devine in jolly hockey sticks drama one-off *Schoolgirl Chums* (1982) being a rare TV part. Ward later told *Doctor Who Magazine* that the sci-fi series had been "a major handicap" and "the kiss of death" for her TV career.

However, there was theatre work in Ward's post-*Doctor Who* days. Productions included *The Jeweller's Shop* at Westminster Theatre in 1982, written by none other than Pope John Paul II (albeit back in 1960) and a tour of *The Rehearsal* (1982/3).

She continued to work in craft publishing, illustrating Bruce Fogle's *Pets and Their People* in 1983 before producing two books of sweater knitting patterns *Beastly Knits* (1985) and *Fowl Knits* (1987). *Lalla Ward's Countryside Embroidery Book* (1989) chronicled her commission to create embroidered 'thread drawings' for the 1990 RSPB centenary calendar. She has displayed three collections of embroidery, textiles and ceramics at the National Theatre since 2010.

In March 1992 Ward met noted biologist and atheist thinker Richard Dawkins at the 40th birthday party of close friend and former *Doctor Who* script editor Douglas Adams. They married six months later and Ward finally gave up the nomadic acting lifestyle to be with Dawkins and her step-daughter Juliet. Ward now reads on her husband's speaking tours and has illustrated some of his works and read audiobook versions of others.

She has reprised Romana in charity *Special Dimensions in Time* (1993) and many times for Big Finish audio, in the *Gallifrey* and *Companion Chronicles* ranges and accompanying the Fourth Doctor in adventures from 2015. She also appeared in an audio remake of *Shada* starring Paul McGann in 2003. ■

**Left:**  
Promoting the return of the Daleks with Tom Baker.

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