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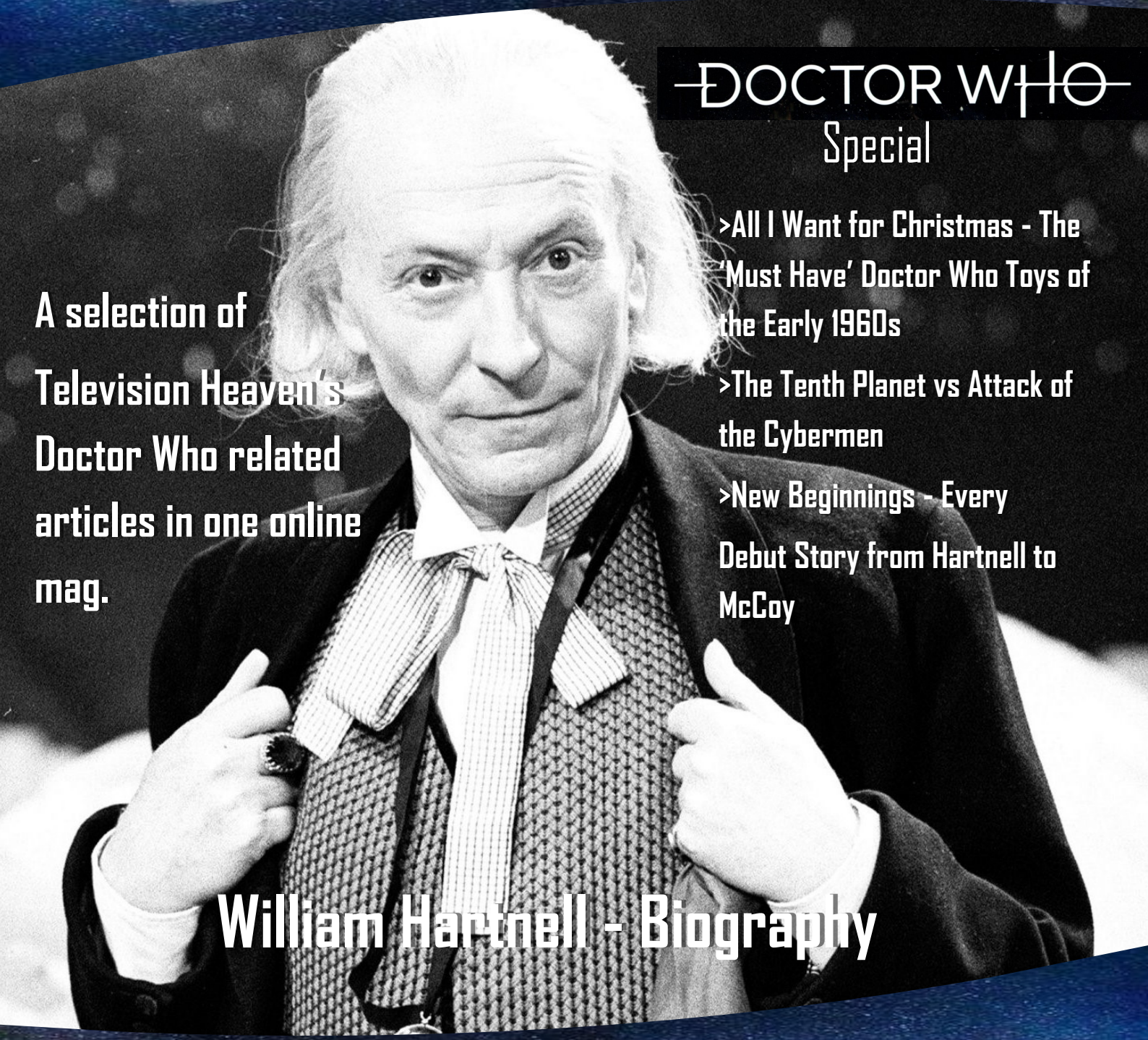
TVH Magazine

The Magazine of Television Heaven



DOCTOR WHO Special

A selection of Television Heaven's Doctor Who related articles in one online mag.

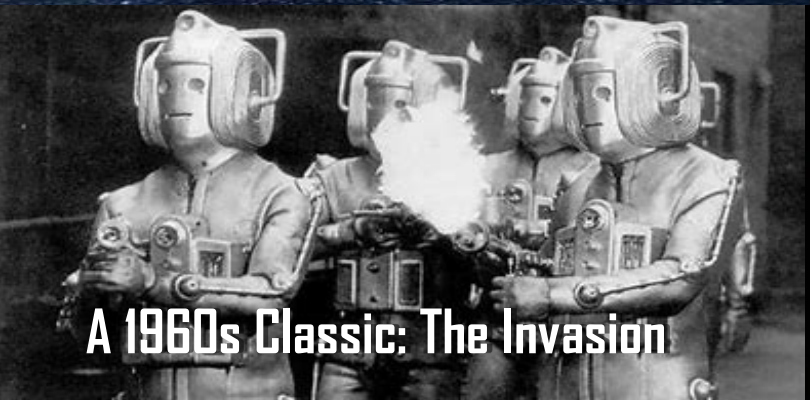
>All I Want for Christmas - The 'Must Have' Doctor Who Toys of the Early 1960s

>The Tenth Planet vs Attack of the Cybermen

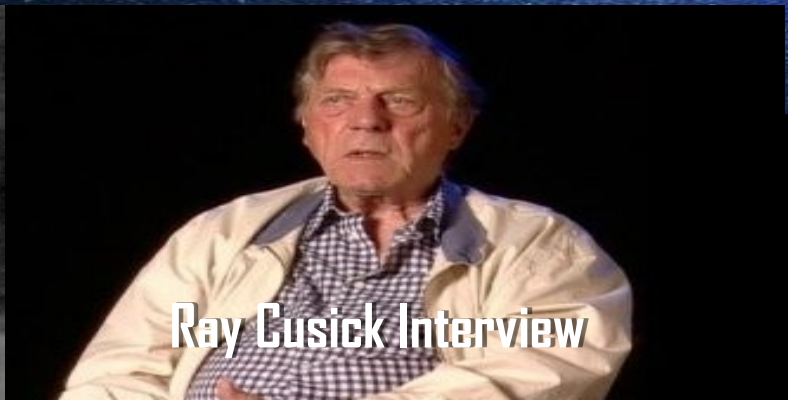
>New Beginnings - Every Debut Story from Hartnell to McCoy

William Hartnell - Biography

Plus: Anthony Ainley - The Daleks - Tom Baker



A 1960s Classic: The Invasion



Ray Cusick Interview

FREE FOR USE OF PUBLIC

Back in 2000, I had an idea for a website that celebrated 20 television shows that had influenced television viewing habits over the previous 60 years, that were loved by millions, or were timeless classics. Of course, this was my own particular choice and therefore very subjective. What's one man's junk etc. Unsurprisingly, Doctor Who was one of those shows, even though at that time it was taking a rather longer than expected sabbatical. Over the last twenty years there's been no shortage of writers wanting to share their love of the world's longest running science fiction series and on the following pages are a selection of some of them. It's amazing to think that nearly sixty years has passed since we first entered that police box in a junk yard in Totters Lane and were whisked away on one of television's greatest adventures. Adventures that are still unfolding today. If you want to read more then pop along to the website at televisionheaven.co.uk where, as well as Doctor Who you will find reviews on over a thousand shows, articles (some serious, some light hearted), biographies and a fair bit of television history.

Articles in this magazine

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Doctor Who: 1963 - 1989

Amongst his many important contributions to television history, perhaps then BBC Head of Drama Sydney Newman's most lasting legacy was the creation of a single character. And with that character the foundations for arguably the most flexible and enduring drama series format in the entire history of the medium. That character was **"The Doctor"**. The format: The quite literally endless possibilities of those two most potent of concepts, Time and Space.

Working in consultation with Newman, the basics of the Doctor's character and the world which he was to inhabit was worked up into an initial format document by BBC staff writer/adapter C.E. Webber. This was later refined further by script editor David Whittaker, and by July of 1963 the all-important lead role had been cast. - Chosen by fledgling producer Verity Lambert to embody Newman's mysterious time traveller, was the highly respected stage and screen character actor **William Hartnell**. An inspired choice. For by dint of his immense experience in the acting profession, plus his high profile reputation to the average viewer, Hartnell easily provided the all-important suspension of disbelief needed if Doctor Who's fantastical central premise was to be accepted by the average viewing audience.

The real defining moment in the fledgling series history came not with the opening episode on 23 November 1963, when the Doctor whisked away two schoolteachers and their pupil in his **TARDIS**, or even the entirety of writer Anthony Coburn's and director Waris Hussein's first fully transmitted story, rather it arrived with story two: an epic adventure set upon the distant soil of a harsh and alien world, a story originally titled by writer Terry Nation as "The Mutants", a title which would more or less become lost to history following the naming, and the first appearance of the creatures which would forever seal the fate of Doctor Who as a 'science-fiction' series.

Those creatures were a race of murderous mutated beings from the distant planet Skaro, encased forever in mechanised armoured shells in order to survive. They were the Daleks, and they (and by extension, the series itself) became a nation-wide overnight sensation!

It's future direction unalterably laid down, the series looked set fair to continue its cosmic wanderings without undue problems until Hartnell announced after three years in the pivotal lead role, his intention to retire from the show on the grounds of his deteriorating health. The series was about to embark upon a course of action which was destined to consolidate its ability to reinvent itself and reinvigorate the core concept far into its then, unimagined, future.

The year was 1966 and as the weakened form of Hartnell's Doctor collapsed to the floor of the **TARDIS** console room, viewers were stunned by an inexplicable transformation. Literally before the eyes of a confused and uncomprehending nation the familiar image of the Doctor altered, transformed, became quite literally...someone else. That someone else was Hartnell's replacement, respected character actor **Patrick Troughton**. - With an audacity of creative verve hitherto undreamed of in the annals of television history, the Doctor Who production team had instigated the impossible.

They had retired their all-important lead actor in full view of their viewing audience and replaced him with an entirely different, younger man. - It was a gambit which should have been impossible to execute with any hope of success, - but what was to become amazingly familiar over the passing of the years to the show's growing legions of fans, was that Doctor Who, and surviving the seemingly impossible -not just in story terms, were breathtakingly synonymous. With the concept which would eventually become known as Regeneration, the way was clear for a relatively smooth changeover of lead actors -and it was needed.

From Troughton's 'cosmic hobo', the mantle of the Doctor passed to noted comedy actor **Jon Pertwee** for a dashing and action orientated Time Lord perfectly mirroring the flamboyance of the early 70's - and still the changes came; from Pertwee's man of action, **Tom Baker**'s eccentrically exuberant performance marked him as the longest serving, and arguably most popular incarnation of the planet Gallifrey's most famous errant son, (a popularity which reached a peak with the story **"The Ark in Space"**, which saw viewing figures of a staggering fourteen and a quarter million). But nothing remains constant, and even the longest serving Time Lord had to eventually pass on his **TARDIS** key.

With a combination of Baker's departure and a steadily declining interest and commitment to the show from the powers that be within the BBC, nothing was ever quite the same again. - Three further actors were to portray the Doctor in the wake of Baker's resignation, but the forces of entropy which had plagued the **TARDIS'** stability for years were finally taking a profound effect.

Audience numbers began to dwindle, although this was not necessarily the fault of the actors involved as each they found had to overcome difficulties not faced by their predecessors.

Peter Davison (at 29 the youngest actor to portray the Doctor at that time) followed Tom Baker after the longest ever 'between season' gap only to find his show, after one season, was moved from its customary Saturday afternoon slot to two midweek episodes. As a result of this Davison's first season figures of an average 9.5 million fell to around 7 million in season twenty. After just three short seasons Davison gave up the part and was succeeded by the flamboyant figure of **Colin Baker**.

At the behest of Executive Producer John Nathan Turner, Baker's costume was made to reflect his larger-than-life personality. Described as the epitome of bad taste, the Doctors multi-coloured jacket and trousers was perhaps, in retrospect, a huge mistake. It was very difficult to take seriously a character whose outward appearance resembled that of a clown. Following on from Bakers first season, the next, season twenty two, saw another departure from the series usual format.

BBC1 controller Alan Hart made the decision to increase the episode length to 45 minutes in the hope that it would boost figures and increase oversea sales. But this, coupled with a series of dull and uninspiring scripts, led to the show taking an extended break. Colin Baker returned for one more season of 14 episodes under the umbrella title of "The Trial of a Time Lord" before being replaced in a blaze of publicity by diminutive Scots actor **Sylvester McCoy**.

The series returned to a midweek slot, but this time it was up against ITV's jewel in their crown -**Coronation Street**. The result was that figures plummeted to an all-time low of around 4.5 million. - **Doctor Who** was finally cancelled as an on-going series by the BBC in 1989. To many, the show's loss was seen as a premature curtailment of a concept which, by its very nature, still had the rich possibility of infinite tele-visual life . But it seemed with the wisdom of the Time Lords themselves, the upper echelons of BBC power held firm to their decree.

Although there was a BBC/US co-produced TV Movie, which arrived amid much ill-considered hype (compounded by a poor script, lacklustre performances and changes to the Doctor's character), in the mid 90's, most of Doctor Who's legion of fans had to be content with the seemingly never ending stream of books, videos and more audio dramas offered up to them. The merchandising of **Doctor Who** far outlived the original series, and was arguably a powerful indication to the powers that at the BBC that there's still life in the old girl yet. The unexpected but welcome announcement in 2004 of a brand new, high profile flagship series of **Doctor Who** guided by award-winning writer Russell T. Davies and starring the highly talented Christopher Eccelston for March 2005 proved something Doctor Who's legion of fans had always known: The universe is filled with infinite possibilities...

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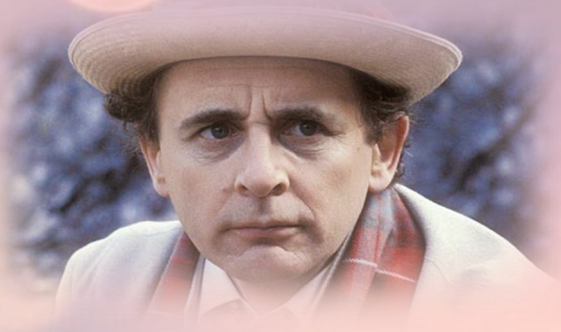


New Beginnings

By Daniel Tessier

Doctor Who is unique amongst television series in its ability to relaunch and revamp itself periodically. When it was first contrived by the BBC's Head of Drama **Sydney Newman** and others on his staff, the concept of regeneration was nowhere to be seen. The idea of transforming the lead character in order to recast was one born of necessity as much as creativity. Successive creative teams have approached the casting of the Doctor and the challenge of introducing the character in very different ways over the years, as the style of the series and television itself have changed.

In the beginning, producer Verity Lambert, director Waris Hussein and story editor (today script editor) David Whitaker, armed with a loose outline, had commissioned several scripts before settling on one by Anthony Coburn. After many actors were considered, William Hartnell was cast as the title character. Best known for gruff army types and hard men in series and films such as **The Army Game**, **Carry on Sergeant** and **Brighton Rock**, it was his more grandfatherly role in **This Sporting Life** that led Lambert to suggest him for the part. The first episode was initially filmed as a pilot, which was deemed unfit for broadcast and remounted with a number of tweaks, and this is where the story really begins.

William Hartnell: An Unearthly Child (November 1963)

An Unearthly Child is the evocative title of the first episode of **Doctor Who**, and also the title generally given to the entire four-part serial that began the series. (The practice of onscreen umbrella titles for serials didn't come into effect until 1966, and behind-the-scenes usage was inconsistent. The BBC favours **An Unearthly Child**, but **100,000 BC** and **The Tribe of Gum** are popular alternatives.) As the title suggests, the first episode focuses a great deal on Susan, the Doctor's granddaughter. Indeed, this early in the series' history, the Doctor is only one part of an ensemble cast, with Susan and her teachers Ian and Barbara as important as the title character. Indeed, to an uninitiated viewer at the time, Ian would appear to be the hero of the piece, as the young male lead, played by William Russell, best known then for swashbuckling heroic series such as **The Adventures of Sir Lancelot**.

Mystery is at the heart of the first episode. After the hypnotically strange opening titles, with Delia Derbyshire's ground-breaking electronic music and the warping video effects, the scene resolves into a very mundane sight, at least for viewers in 1963. Watching now, it's hard to see a police box as anything other than a TARDIS; indeed, the BBC now owns the copyright to that specific design. To the contemporary viewer, the sight of a policeman walking past a police box on a foggy night was not particularly strange. The electrical humming that accompanied it, and the juxtaposition with the uncanny opening titles, set it apart as something peculiar.

From then, the episode moves rapidly into the confines of Coal Hill School, where we meet Ian Chesterton (Russell) and Barbara Wright (Jacqueline Hill), science and history teachers respectively. They're clearly close colleagues, and talk openly about the bizarre gaps in knowledge of their newest pupil, Susan Foreman (Carole Ann Ford). Her scientific knowledge is far beyond what a schoolchild should know, while her historical knowledge is exceptional, yet her understanding of straightforward everyday matters is sorely lacking. (One element, amusing seen today, is that she forgets that Britain isn't using decimal currency yet – eight years before it was introduced in reality.)

There's little mention of her grandfather to begin with. “He's a Doctor, isn't he?” remarks Ian, but that's all there is to it. He and Barbara are more intrigued by the fact that Susan's address apparently applies to a junk-yard. After their offer to give her a lift home is rebuked, they decide to engage in a little light stalking and follow her home – something that would absolutely not play well on a 21st century series. It's when they enter the junkyard that they discover the TARDIS, and are then confronted by Susan's grandfather. Hartnell's Doctor is a far cry from the heroic figure we'll get to know later. He's sinister, obstructive, mocking the two teachers' understanding of events. He isn't even really called the Doctor (“Eh? Doctor who?”) It's simply taken from Ian's assumption and he never bothers correcting him. There are elements of the character we'll know later: he's distractible and eccentric, and of course, already decked out like a gentleman from the early twentieth century.

This Victorian/Edwardian look is visual shorthand for “eccentric,” but it will become so associated with the Doctor that the character will gravitate back towards the style time and again.

Upon hearing Susan's voice coming from the police box, Ian and Barbara force their way in, only to find themselves in the interior of the TARDIS. In contrast to some later versions, but in keeping with the modern series, the control room is huge, with all manner of knick-knacks and technology surrounding the unfathomable central console. The two teachers are understandably baffled: Ian tries his best to rationalise it, while Barbara, rather patronisingly, tells Susan that the Ship see describes is all a game. The Doctor dismisses their lack of understanding, coming up with a throwaway explanation likening it to how a television allows a huge building to fit into a small room, before waxing lyrical about his and Susan's origins. “I tolerate this century but I don't enjoy it,” he says, before claiming to be cut off from his own planet. It's not quite clear whether they're humans from the future, or alien beings, but he and Susan clearly do not belong in the twentieth century. We're still six years away from the coining of the term “Time Lord.”

It's the Doctor who insists that he and Susan can't stay, and that the two teachers can't be allowed to leave and put them in danger, in spite of having just told them he's a time-travelling exile. Susan refuses to leave, which the Doctor is having none of. When Ian tries to leave, the Doctor locks the doors and electrifies the console, before taking off, abducting the two teachers. The weird visuals of the title sequence overlay the events, as the now familiar, but then unsettling sounds of the TARDIS engines accompany a terrifying journey. Ian and Barbara are rendered unconscious, and even the Doctor seems unsettled by the trip.

In **Doctor Who**'s first, astonishing cliffhanger, the police box appears incongruously on a devastated plain, as the shadow of an unknown figure looms over it. It's an incredible image, bringing to a close a seminal piece of television – all that in just the first twenty-five minute episode!

However, **An Unearthly Child** is just the first episode of the serial. Fans often overlook the remaining three – **The Cave of Skulls**, **The Forest of Fear** and **The Firemaker** – but they are just as essential to the story as that remarkable first episode. There's a palpable sense of danger throughout, as the Doctor, nipping off for a smoke on his pipe, is abducted by a hungry Neanderthal in a clear reversal of his kidnap of the two teachers. The four regulars are all excellent throughout, as the sheer terror of being thrown into this situation, completely out of their control, their lives continuously on the line. There's a poetry to the new status quo, with the two twentieth century humans really no different than the two time-travellers. They're all millennia ahead of their captors, and all just as helpless. Still, it can't be denied that after the confident strangeness of that opening episode, three episodes of cave men politics is hardly the most gripping follow-up.

While the cast all do what they can, watching Palaeolithic humans slowly argue with each other lacks finesse, and the action rapidly becomes a repetitive series of captures and escapes.

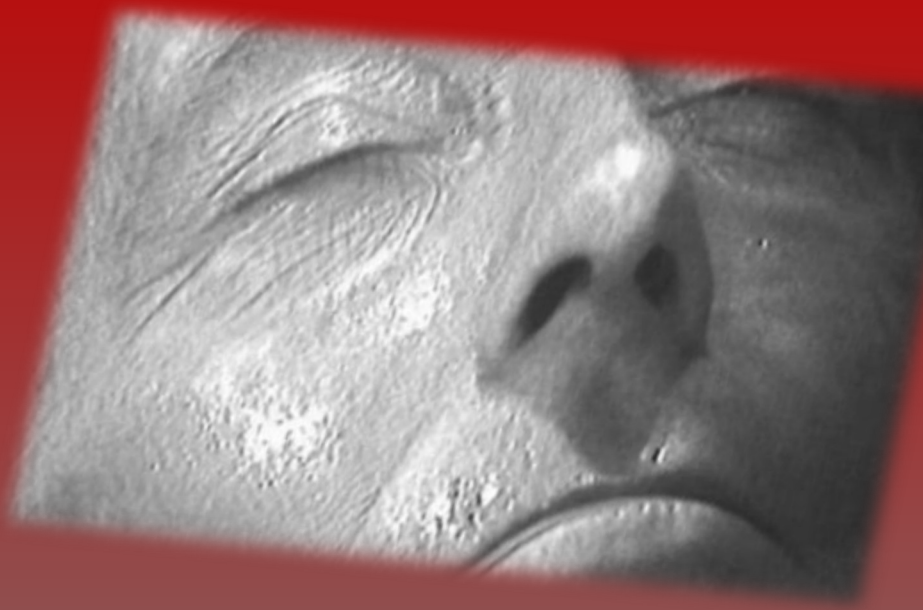
Nonetheless, we learn a great deal about our core characters in that time. Barbara is the most compassionate, risking their escape to help their pursuers after one of them is injured, while Ian is pragmatic but caring, and clearly swayed by Barbara. Susan is creative but terrified by the untamed world around them. The Doctor is surprisingly defeatist, but clever, coming up with solutions when he's cornered and learning how the cave men's minds work. “I'm sorry, it's all my fault,” he says, a contrite confession from someone who was so arrogantly assured not long before. He's also the most dangerously pragmatic, ready to smash the injured Neanderthal's skull in with a rock in order to make good their escape. It's clear the Doctor has a lot to learn from his unwilling companions, and outwitting a bunch of Stone Age tribesman will hardly go down as his greatest victory.

But the seeds have been sown. The travellers escape back to the TARDIS, and enter flight once more, with no way of knowing where or when they are going. Every episode ends on a cliffhanger, the final one of the serial no different, leading directly into **The Daleks**, a story which will cement **Doctor Who**'s concept and success.

Patrick Troughton: The Power of the Daleks (November 1966)

Fast forward three years. **Doctor Who** has become a phenomenon. Most of the original cast have moved on, but William Hartnell remains, having seen out successive teams of companions and grown into the role of the Doctor, which has, thanks to him and the writers, developed into a more humorous, heroic character. Hartnell is now very much the hero of his own series, the one actor completely identified with **Doctor Who**. Unfortunately, he has to go. As his health has deteriorated, Hartnell has become harder to work with and unable to keep up with the brutal production schedule, and so he is to be replaced. Creatively, this is something of a challenge.

The creative team, led by producer Innes Lloyd, came up with an ingenious solution. The Doctor had been more-or-less established as an alien by now, or at least something beyond human, and there had never been anything in the series that said he couldn't just turn into someone else. The job of re-casting the Doctor must have been difficult, and to their credit, the team decided not to try to simply recreate the role as was and instead cast the noted character actor Patrick Troughton, who had played title roles in everything from the 1956-60 **Robin Hood** to 1960's **Paul of Tarsus**. So, at the close of **The Tenth Planet** and the Doctor's first encounter with the Cybermen, the Doctor's old body, “wearing a bit thin,” collapses and he transforms into a new Doctor. Even his clothes change. We're some years from the coining of the term “regeneration,” with the process described as a renewal, but this is the invention of a concept which will ensure **Doctor Who**'s longevity.



This takes place partway into **Doctor Who**'s fourth season, with **The Power of the Daleks** introducing Patrick Troughton's Doctor fully. The writers, David Whitaker and Dennis Spooner, take the brave but ultimately correct direction by making the new Doctor a figure of mystery and uncertainty, for the first time since the beginnings of the series.

After all, the audience, like the swinging sixties companions Ben and Polly, are utterly thrown by this sudden transformation. “'What 'im? The Doctor?!” says Ben (Michael Craze). “This old body of mine is wearing a bit thin,” repeats Polly (Anneke Wills). “So he goes and gets himself a new one?” Ben is utterly untrusting of the Doctor, and it's not hard to see why.

He's immediately sinister, laughing to himself, giving opaque answers to questions and referring to the Doctor in the third person. Polly is more open-minded, but she's still wrong-footed at first. “It's a very different Doctor,” she says, although the change between Hartnell and Troughton's portrayals isn't as pronounced as some would say. Hartnell's Doctor became more heroic and humorous over his three-and-a-bit seasons, and while Troughton's starts off with silly hats and a tootling recorder, he still has the edge and untrustworthiness that characterised early Hartnell. The Second Doctor is a continuation of the direction the First Doctor had been moving.

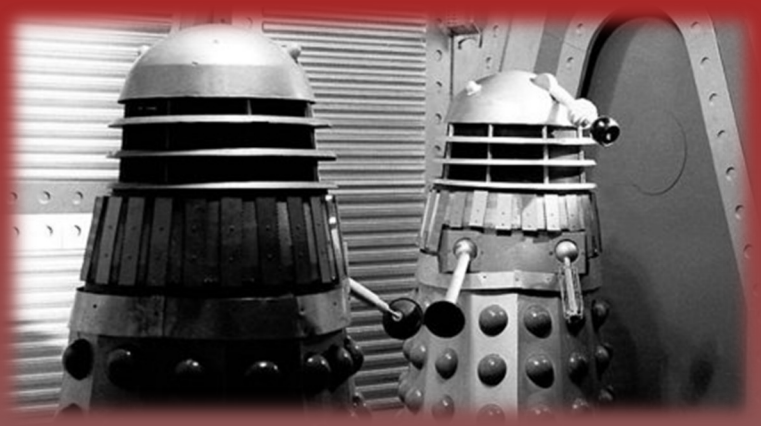
From the Doctor's perspective, the transformation seems horrifying. He's assailed by disoriented, swirling vision and an excruciating noise. “Concentrate on one thing,” he says to himself, trying to make it through the disorientation, but he still sees his former reflection in the mirror. He mutters to himself, mentioning his adventure with Marco Polo (Hartnell's fourth serial) of all things.

Ben demands he try on his ring – an almost magical item that the First Doctor used in some of his stories – and it falls straight off his finger. The script seems to equally suggest that this isn’t the Doctor and that he's some interloper.

Even the other two regulars are fairly new, and not entirely known elements. Cleverly, the writers make the Daleks, by now as recognisable as the Doctor, the familiar element in the programme. Even this isn't straightforward, though.

The Daleks are introduced gradually, their initial appearance as three dormant shells in a cobwebbed, dilapidated spacecraft, then revived with electricity, only to declare their subservience to the human characters. “I am your servant!” one announces, a cry that would much later be refigured for **Victory of the Daleks** in Matt Smith's debut season, an altogether unnatural thing for a Dalek to say. The suspense generated from the human colonists of the planet Vulcan not knowing what these creatures are is palpable. The audience knows the aliens will betray them. When the Daleks revert to their evil ways, it's strangely reassuring; their recognition of Troughton's character as the Doctor cements him as the same character we know from before.

Sadly, **The Power of the Daleks** is one of many serials that was wiped in the BBC's archive purge, and none of its six episodes is known to survive. Troughton's tenure was particularly ravaged by the purges, but his debut story is perhaps the greatest loss of them all. However, all episodes survive as soundtracks, and **Power** has been released on DVD with an animated reconstruction. While only those who saw it on broadcast can know exactly what it was like, we can still enjoy a version of this seminal adventure.



Jon Pertwee: Spearhead from Space (January 1970)

The move to colour heralded the biggest format change in **Doctor Who**'s long history. The sixth season had run into considerable problems, many of them budgetary, and came close to being the series' last. For season seven, a new approach to the series was devised, changing what had been a programme about adventures in time and space to one about Earth-based military operations. To begin with, Derrick Sherwin acted as producer, as he had on **The War Games**, the final serial of season six. Working with him on the first serial of season seven was Terrance Dicks as script editor, co-writer of said serial, who would shape much of the series to come.

Many of the elements that came into play in **Spearhead from Space** had been tested out earlier in Troughton's run. Contemporary and near-future stories occurred with far more frequency than in Hartnell's era. The fifth season serial **The Web of Fear** introduced **Nicholas Courtney** as Colonel Lethbridge-Stewart, who would appear after a promotion to Brigadier in the following year's **The Invasion**, heading up UNIT, a new taskforce dedicated to defending the Earth (well, mainly southern England) from extra-normal threats. On the more alien end of the scale, **The War Games** introduced the Time Lords as the Doctor's people, who punished him for the theft of his TARDIS and exiled him to Earth in the twentieth century.

After an unusually long six-month gap between seasons, **Jon Pertwee** was cast as the new Doctor. Better known for his voice than his face due his long radio career (including the hugely popular **The Navy Lark**), Pertwee had nonetheless made a number of screen appearances. Best known for comedy, he was perhaps the first big name star to be cast as the Doctor. Cannily, the first episode of **Spearhead** keeps his face obscured for much of its run, as he collapses out of the TARDIS, still in his predecessor's costume, and lands flat on his face. He is carted into hospital, where it is some time before we get a good look at the newcomer. However, the effectiveness of this was rather undone by the impressive new colour title sequence, which included Pertwee's looming face as part of the visuals. Nonetheless, scriptwriter Robert Holmes maintains as much mystery as possible about this new Doctor. The episode opens with the Earth in space, before moving in to a UNIT monitoring station, and then focusing on local characters as meteorites fall to Earth. We then meet Professor Elizabeth Shaw (**Caroline John**), a highly skilled scientist, drafted by the Brigadier, who handily introduces UNIT's remit and with it the new format for the series. “We deal with the odd... the unexplained. Anything on Earth... or beyond.”

Only then do we follow him to hospital to see the man who was recovered from the foot of a Police Box, who, when finally revealed, dumbfounds the Brigadier by not being **Patrick Troughton** at all. He is revealed to have two hearts and alien blood, pushing home how the Doctor is not a human being, as if being based on Earth requires his alienness to be stepped up. The Doctor is incoherent for much of his first episode, something that will become habitual for a newly manifested Doctor. To begin with he's obsessed with finding his shoes, since that's where his TARDIS key is hidden, and laments over the new face in the mirror, although he soon admits it's “quite distinguished.” After a comedy escape attempt in a wheelchair, the Doctor is injured and spends the better part of another episode recuperating in hospital.

It's a drawn out introduction for Pertwee's Doctor, and it works, keeping up the tension of his introduction. We've had a change of Doctor before, and so the tension isn't over whether this is really the Doctor, but what he will be like. Equally, it gives the Brigadier and UNIT breathing room and the chance to establish themselves as a significant part of the series' new format, as they investigate the oddly plastic meteorites. Pertwee is able to settle into the character at his leisure, picking out a fancy new costume (stolen from the hospital, and not for the last time), before he pinches a vintage car which illustrates his dashing, adventurous new persona. Once he's himself, he is magnetic, charming Liz Shaw easily. However, in this first serial, there's still a lot of Troughton to the character; his second escape attempt in the TARDIS and his contrite, naughty-schoolboy telling off are clearly written with the previous Doctor in mind.

The serial has a distinctly modern feel compared to the monochrome programme before, and not only because of the colour. It has contemporary music laid over grimy footage of industrial operations, with a factory manufacturing dolls providing an unsettling base for the alien operations. A striking new alien enemy is introduced: the Autons, plastic androids that are immune to bullets, are armed with their own guns and, unusually for **Doctor Who** monsters, can run. They can hide as shop window mannequins or as custom-made human duplicates, both of which make them extremely unsettling. The only thing overlooked is to actually have Auton dolls, which wouldn't be tried out until the following season, and still wouldn't be as creepy as the real dolls in the factory. When the Doctor finally confronts the Nestene – the Auton's controlling intelligence – it's rather disappointing, little more than a plastic bag in a tank. It does give Pertwee a chance to show off his gurning skills as he wrestles with a tentacle, but at the end of the day, he defeats the aliens with a hastily built gizmo and plenty of military back-up.

The serial ends with the Doctor accepting a position as UNIT's scientific advisor – rather doing Shaw out of a job – as long as he can work on his TARDIS and have a fancy new car like the one he “borrowed.” The rest of the Pertwee era would be produced by Barry Letts, with Dicks continuing as script editor. They would shape the era, slowly moving it away from Earth, featuring more Time Lord characters and gradually bringing the series back towards its original format.

Tom Baker: Robot (December 1974 - January 1975)

Tom Baker, now inarguably the most popular of the original series Doctors, had a harder job than Pertwee. He had come in only three years after the last recast of the lead, and then stayed on for five seasons. Tom Baker had to take over five years after the last recast, during which time **Doctor Who** had become more popular than ever. Baker was also a much lesser known figure than Pertwee, having only fairly recently become a successful actor with big screen roles in **Nicholas and Alexandra** and **The Golden Voyage of Sinbad**, and was by 1974 out of work as an actor altogether. He was also, at forty, notably younger than his predecessors in the role, even though the trend for younger leads as the series progressed mean that this is now the average age for a Doctor.

Behind the scenes it was almost an inversion of Pertwee's debut. Barry Letts stayed on as producer for one more story, with Robert Holmes now script editor and Terrance Dicks scriptwriting. Whereas **Spearhead from Space** had to establish UNIT as the new status quo, the Fourth Doctor's debut had to write them out. Having the first serial for the new Doctor feature familiar elements was, like having the Daleks in Troughton's first story, a good way of maintaining continuity for new viewers, reassuring them that this was the same series. In effect, though, it meant Baker had to act alongside his beloved predecessor's cast, very much in his shadow.

It's remarkable, then, that Baker owns the part immediately. He's very different to Pertwee: considerably younger, far more erratic in his performance, stranger looking and less obviously a leading man. However, he dominated the screen from the first moment we see him. The first episode of **Robot** recaps the regeneration – now named so – and has the Doctor babble about Sontarans and the *Brontosaurus* among various bits of nonsense, referring back to the previous season's stories. After that bit of housekeeping is out of the way, the new Doctor takes over, bringing a new kind of anarchy into the programme. His chemistry with **Elisabeth Sladen** as Sarah Jane is palpably greater than Pertwee's was, and he brings the Brigadier back to his earlier, exasperated character, rather than the very chummy relationship the Third Doctor shared with him. The episode also introduces **Ian Marter** as the very old-fashioned naval doctor Harry Sullivan, immediately a wonderfully straight-laced foil for the daffy new Doctor.

"You may be a doctor, but I am *the* Doctor," he informs Harry. "The definite article, you might say." And with that, the programme is his. In a nice rerun of the earlier joke, there's a moment of horror at his new reflection, before he declares the nose to be "a definite improvement," seemingly just to rile Pertwee, before another escape attempt in the TARDIS. We then get a particularly silly scene in which the Doctor tries on various costumes, before the Brigadier desperately tells him to stop, causing him to stick with the now legendary hat-and-scarf ensemble. Even as he rides in the Third Doctor's familiar yellow car, Baker has completely superimposed himself on Pertwee's place in the series.

There's quite a decent plot going on behind all this, with the eponymous robot running amok at the orders of a sinister meritocratic organisation fronted by a Think Tank. Sarah Jane investigates this as a journalist after the Brigadier unwisely divulges classified information to her. The Robot, a hulking silver giant (Michael Kilgariff), is torn between his prime directive to do no harm, and his orders to take out undesirables for the Think Tank.

There's some fun undercover shenanigans and lots of double-crossing for the grown-ups, and silly robot histrionics for the kids. Or maybe it's the other way round. As the Doctor says, "There's no point being grown-up if you can't be childish sometimes." The serial ends with the Doctor and Sarah essentially abducting Harry and going off in the TARDIS, effectively ending the UNIT-dominated era of **Doctor Who** save for occasional trips back to alien-menaced Great Britain.

Peter Davison: Castrovalva (January 1982)

Doctor Who, and indeed, television, had moved on a great deal during Tom Baker's tenure. The series moved into the eighties with season eighteen, with a revamped look, a new title sequence, and a new, up tempo arrangement of the theme tune. The producer of the series was now John Nathan-Turner, who would stay on in the role until the end of the decade, while Christopher Bidmead worked as script editor. They provided a new focus on high concept sci-fi storylines. This continued into the beginning of the nineteenth season, when **Peter Davison** took over as the Doctor. Bidmead provided the script, while Eric Saward took over as script editor.

If Baker and Troughton had a tough time taking over as the Doctor, Davison was really in for a challenge. Baker had become the single most popular Doctor ever, remaining in the role for seven years and becoming so synonymous with the character than even today most people still think of him when they hear the name **Doctor Who**. Nathan-Turner cast Davison as an already well-established and popular actor, known for **All Creatures Great and Small**, **Sink or Swim** and **Holding the Fort**. Both the performance and the writing of the Fifth Doctor were a world away from the commanding, seemingly indestructible Fourth. Physically younger, less resilient, and more reliant on his companions, the Fifth Doctor was a marked change to the Fourth.

Castrovalva – named for an Escher print, itself named for a village in Italy – is a story of two halves, the series now broadcast on two consecutive weekday evenings instead of its traditional Saturday night slot. The first two episodes see the Doctor struggling to cope with his regeneration, following his battle with the Master. The villainous Time Lord, originally played by **Roger Delgado** opposite Pertwee, was revived and revamped for the 1980s, now played with camp aplomb by **Anthony Ainley**. The opening episodes see the Doctor's young companions Tegan (**Janet Fielding**) and Nyssa (**Sarah Sutton**) drag him back to the TARDIS, while Adric (**Matthew Waterhouse**) is captured by the Master for his own nefarious use. While the TARDIS spirals back in time to the Big Bang in the Master's latest trap, the Doctor searches for the Zero Room – a safe environment to recuperate in – while he struggles to find himself.

“I'm the Doctor,” he says, “or will be if this regeneration works out.” It's disconcerting to see the Doctor so vulnerable. Swamped by Baker's costume, he literally unravels, discarding it piece by piece and unspooling the iconic scarf. As he wanders the corridors, forgetting his friends’ names, he runs through aspects of the previous Doctors' personalities. Davison gives some canny impersonations of his predecessors, and it's a clever way of reassuring viewers that this is the same character they've watched all these years. It's also an indication of how wrapped up in its own past the series will become during the eighties. The Doctor gains some measure of his own personality when he stumbles on the TARDIS' cricket pavilion, picking up his sporty new costume. He's not quite happy with himself though. “That's the problem with regeneration,” he says, seeing his reflection, “you never quite know what you're going to get.” It's only in the Zero Room itself that the Doctor seems in command of himself, and this doesn't last long.

Escaping the imminent destruction of the TARDIS requires the jettisoning of various rooms, including the Zero Room, leaving the Doctor vulnerable once again. Nyssa and Tegan follow clues to take the TARDIS to Castrovalva, a tranquil idyll, which becomes the basis for the second half of the story. The story progresses slowly, with much of the third episode spent actually reaching Castrovalva proper. Once there, the Doctor begins his recovery, still very much piecing himself together. He can't even count to three without help. While he's a very fragile new version of the character, Davison's performance as the Doctor is captivating. The truth of Castrovalva becomes apparent, as like an Escher print it is folded over itself, “a space-time trap.” It's an ingenious concept for a sci-fi story, albeit perhaps a bit abstract for a new introduction to a series. The Master remains there, hidden in plain sight, and facing up to him seems to finally solidify the Doctor's new persona.

Colin Baker: The Twin Dilemma (March 1984)

1980s would see the roster of Doctors turn over rather more quickly than in the past, and it was only a little over two years before Davison left the role to be replaced by **Colin Baker**. The production team remained largely the same as before, with Nathan-Turner deciding that the new Doctor would debut at the end of the season rather than the beginning of the next, to ensure viewer loyalty over the gap. Working against this idea, though, was the notion to make the new Doctor especially difficult and unlikeable, all the more baffling since Nathan-Turner anecdotally cast Baker due to his extremely charismatic turn at a party they had both attended. In contrast to Davison, who was known for likeable characters and given a pleasantly characterised Doctor, Baker was best known as the unpleasant Paul Merroney in the 1970s series **The Brothers** and was presented with a Doctor written deliberately as overbearing, arrogant and even cruel.

By now, viewers were accustomed to the idea of the Doctor changing form every so often, so to focus more than ever on the after-effects of regeneration was potentially a good idea. However, by making the new Doctor so unstable, any good will for the new iteration of the character was lost. Initially, the Sixth Doctor was hugely pleased with his new self, congratulating himself on his appearance and dismissing his former self. His companion Peri, played by **Nicola Bryant**, was horrified by the transformation, but allowed herself to try to get used to the new Doctor. The first episode of **The Twin Dilemma –** credited to Andrew Steven but heavily rewritten by Eric Saward – included a wardrobe scene. This, set within the TARDIS among a clutter of recognisable costumes from years gone by, would become something of a tradition for these transitions. During this scene, though, once the Doctor had chosen his new multicoloured outfit – designed to be as tasteless as possible – he begins to suffer from post-regenerative instability, expressed as extremes of fear, anger and even violence. While the Doctor gets a hold of himself gradually over the first two episodes of the four-parter, it's hard to see many viewers wanting to stay on long enough to see the character settle down.

It's a shame, since Baker and Bryant were both quite capable of giving decent performances as their characters, but they are visibly struggling to work with the material they're given. **The Twin Dilemma** isn't well-made in any aspect. The serial begins by introducing two obnoxious teenagers with speech impediments – rather cruelly given the names Romulus and Remus – and only gets worse from there. A deeply nonsensical plot involving an alien slug who wants to spread its eggs throughout the universe unravels from there. Kevin McNally plays Hugo Lang, a sort of space policeman who acts as a rather sweet one-off companion, and the distinguished Maurice Denham gives as dignified performance as possible as Azmael, an old Time Lord friend of the Doctor's, but none of the cast can hold up the story. Even the blurb on the BBC's official DVD release seems apologetic about it.

While it's a guilty pleasure, Colin Baker's first serial can't be called anything approaching good, and unfortunately much of his tenure would be saddled with similar poor creative decisions. In spite of some decent stories during his brief tenure, Baker's era of the series is generally considered the poorest and it lost viewers. Baker would be unjustly blamed for much of this and was dismissed from the role, understandably refusing to return for a one-off regeneration story. This would make his successor's introduction something of a challenge.

Sylvester McCoy: Time and the Rani (September 1987)

Doctor Who's twenty-fourth season was rushed into production after a chaotic period on the programme left the series without a star or a script editor. John Nathan-Turner, although wanting to move on, was compelled to continue as producer, and eventually cast actor and stage stunt performer **Sylvester McCoy** as the Seventh Doctor, while employing the young Andrew Cartmel as the script editor. Cartmel would stamp out a new era of the series with a number of brand new writers, but without suitable scripts lined up for the new season and time running out, Nathan-Turner employed Pip and Jane Baker, writers of several scripts for Colin Baker's Doctor, to pen the season opener.

The result is very much a holdover from the Sixth Doctor era, and not one of the better examples, with a contrived and incoherent story which sees villainous Time Lady the Rani abduct geniuses from throughout history to create a giant brain for an evil experiment. It's a children's telly adventure serial with little substance, but it holds together rather better than the previous Doctor's introduction. McCoy benefits from a distinct new style of production, with a glitzy and garish new title sequence with a jolly new theme arrangement, immediately setting this as a new era of the show. Before the titles, though, we get a cold open, in which the TARDIS is attacked and forced onto an alien planet, in a colourful and rather effectively rendered sequence. The Rani, played with camp confidence by **Dynasty**'s **Kate O'Mara** strides onto the TARDIS with her alien henchmen the Tetraps, and gives the unforgettable line: “Leave the girl, it's the man I want.” Unfortunately it's all let down by a botched regeneration, where a prone McCoy wearing Baker's costume is turned onto his back, his face obscured by a swirling video effect and a blonde wig, before resolving into the clarity.

What was once an ingenious and surprising part of **Doctor Who**'s inventiveness was now an awkward piece of obligatory business that had to be put out the way with the minimum of fuss. In fairness, it's hard to see how else a regeneration could be shown without Baker returning, but then perhaps it would have been better to forego it altogether. It's not even clear why the Doctor regenerates (inspiring both licensed and fan stories to explain it away).

Once the story proper starts, the Doctor is surprisingly back on his feet very quickly, a marked contrast to the increasingly drawn out post-regenerative trauma he's suffered in previous introductions. However, the Rani then injects him with something to give him amnesia, pretends to be his companion Mel and convinces him that it's his experiment all along. The real Mel, played by **Bonnie Langford**, is lost elsewhere on the planet, and harsh as it sounds, O'Mara is rather better in the part than the Langford is. The Doctor continues to run around in Baker's oversized costume – seeing the Doctor in his predecessor's clothes is a favourite part of any regeneration story – before returning to the TARDIS for a long wardrobe sequence which sees him try on various silly costumes and previous Doctors' outfits, calling back to both Bakers' debut stories. In the end, the new Doctor settles on an outfit that, while fairly ridiculous, is at least an improvement on his predecessor's.

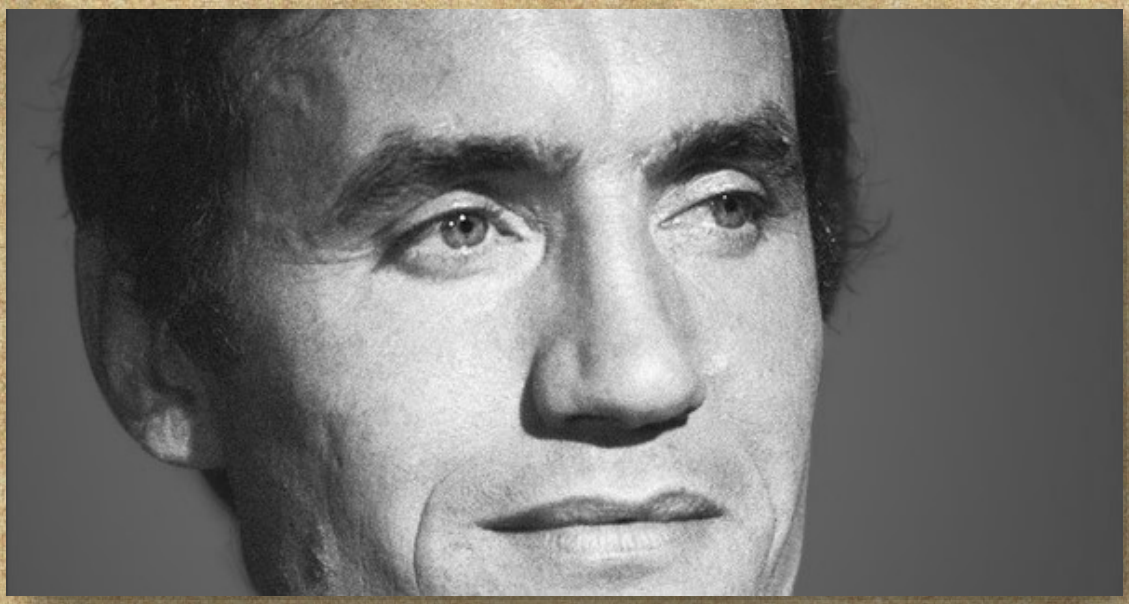
In stark contrast to the Sixth Doctor, the Seventh is utterly unhappy with his new self, concerned he'll be lumbered with an unpleasant new persona. This actually makes him rather more likeable than the boisterously egotistic Sixth Doctor. The new Doctor is something of a grouchy professor here, but also a comedic character, mixing his metaphors and playing the spoons (not that unlike Patrick Troughton's playing of the recorder, and, I'd say, less irritating). His gurning and pratfalling is certainly silly, and McCoy is perhaps the weakest actor to play the part, but he's entertaining in a childish way.

Once he stops screaming at aliens and is finally allowed to meet the new Doctor, even Mel settles down. Interestingly, she says she "knows all about regeneration," so at least the Doctor was sensible enough to forewarn her, but even so, she struggles to take in just how different the new incarnation is. The scenes with the Doctor establishing his new personality is by far the most effective of the serial, with the rest mostly involving yellow lizard-people locking Einstein in a cabinet while bat monsters chase them around. There's a good cast hidden in here, with **Wanda Ventham** and **Donald Pickering** doing their best to retain their dignity as alien Lakertyans, but it's hard going. Still, it all looks very pretty and it's quite possible to enjoy it if you switch your brain off.

Doctor Who would quickly become more experimental under Cartmel's direction, leading to some of the best scripts in years for its last two seasons. However, by this stage viewing figures had waned considerably, and the programme was not renewed after its twenty-sixth season in 1989. There would, however, be two attempts to revive the series on television in the years to come, one of which would be rather more successful than the other.

TVH

Anthony Ainley 1932 - 2004



Anthony Ainley was best known to television viewers as **The Master**, the renegade Time Lord who was Moriarty to Doctor Who's Sherlock. The part had previously been played by **Roger Delgado** from 1971 until 1973 when his untimely death, from a car crash, meant that the character was written out of the series for a number of years. Ainley first portrayed The Master in the 1981 serial *The Keeper of Traken* and appeared in almost every season up until the cancellation of the original series in 1989, by which time he had become a cult figure.

Anthony Ainley was born on 20 August 1932. His father, Henry Ainley, was a distinguished Shakespearean actor famed for his good looks and distinctive voice. Young Anthony got his first taste of acting at a young age, singing in a school production of Gilbert and Sullivan's HMS Pinafore. On leaving school he went to work as an insurance clerk but soon decided to follow in the family footsteps and studied at RADA where he won the Fabia Drake Prize for comedy. After graduating he worked in rep and made his television debut in 1964 as a police officer in **It's Dark Outside**. His swarthy appearance meant that he was often cast in villainous roles, particularly in horror films. On television he starred in series such as **Elizabeth R, Secret Army** and **The Avengers**. But it was his appearance as the Rev Emilius in **The Pallisers** which led to his role in **Doctor Who**. "Emilius was a rather smarmy devious character," he recalled. "The producer John Nathan-Turner was working on it and remembered me when he took over **Doctor Who**. Later he asked me to play The Master. There was a similarity between the two characters. Both wore a superficial air of charm and dignity which concealed a wicked sly nature underneath."

He appeared as The Master for nine years opposite three incarnations of The Doctor. Ironically Ainley's family had a number of connections with the series. His father had been Jon Pertwee's godfather and his brother Richard had coached Tom Baker at drama school. He himself had been coached in an amateur production by William Hartnell. After leaving the series Ainley continued to appear on television and spent much of his time attending Doctor Who conventions. Ainley's great love of the role is often cited in documentaries and DVD commentaries. Anthony Ainley passed away on 3 May 2004 aged 71. He never married. He once joked that he didn't like the three rings of marriage: "the engagement ring, the wedding ring and the bickering."

TVH

William Hartnell

"I think I represent a cross between the Wizard of Oz and Father Christmas."

- William Hartnell speaking to The Daily Express on being Doctor Who.

William Hartnell's insistence on unflinching professional standards coupled with his lifelong battle against his own particularly personal demons lent him an air of difficulty that often eclipsed the inner sensitivity and innate humour that was intimately familiar to those closest to him. Although the true depth of his versatility as an actor has perhaps become underappreciated with the passing of time, the impact of his creation of one of the most iconic figures in the history of television over forty years ago has succeeded in producing creative ripples which carry through even into the modern day. For children of all ages, across a time span of generations, from those who discover or perhaps rediscover him through the magic of early **'Doctor Who'**, the acting talents possessed by Hartnell are a delight that, once experienced, remain with you forever.

William Hartnell was born on 8 January 1908, just south of St. Pancras station in London, the only child of Lucy Hartnell, an unmarried mother. He was raised partly by a foster mother, though he did spend many happy childhood holidays in Seaton, Devon, with his mother's family, who were farmers. So ashamed was he by his illegitimate background that in later years Hartnell invented his own biography, claiming to have been born on a dairy farm but deciding not to carry on a centuries old tradition by working the land, he ran away from home to be an actor. Hartnell never discovered the identity of his father (whose particulars are left blank on his birth certificate), despite extensive efforts to trace him.

At the age of 16 Hartnell left school without any prospects but through a boys' boxing club he met the art collector **Hugh Blaker**, who would become his unofficial guardian and arrange for him initially to train as a jockey. When that didn't work out Blaker, who had a passion for the theatre, arranged for Hartnell to audition for **Sir Frank Benson's Shakespearean Company**. He was taken on as a general dogsbody - call-boy, assistant stage manager, property master and assistant lighting director - but was occasionally allowed to play small walk-on parts.

Two years later Hartnell parted company with Sir Frank Benson's group and went off on tour working for a number of different companies around Britain. In 1928 he appeared in the play **Miss Elizabeth's Prisoner** by R. N. Stephens and E. Lyall Swete, along with the actress **Heather McIntyre**, who he soon started to date. Hartnell quickly grew in reputation as an actor of farce and understudied renowned performers such as **Lawrence Grossmith, Ernest Truex, Bud Flanagan, Chesney Allen** and **Charles Heslop**, who was in musicals and was a farcical actor. He played repertory in Richmond, Harrogate, Leeds and Sheffield and had a successful run as the lead in a touring production of **Charley's Aunt.** He also toured Canada in 1928-29, acquiring much valuable experience. On his return to England, he and Heather were married.

Round about this time William Hartnell decided to try his luck in films but for a time found the only parts he could get was as an extra in crowd scenes. Nevertheless, he kept going until eventually his face became known and he won a part in **'I'm an Explosive'** (1933), a cheaply made comedy in which he played the lead; a clerk who unwittingly swallows an explosive device. In spite of this break casting directors were not knocking on his door and he soon returned to crowd scenes and extra work. By the late thirties, with no blossoming film career, Hartnell returned to the theatre where he understudied **Ralph Lynn** in London's West End.

At the outbreak of the Second World War Hartnell was drafted into the Royal Artillery Corp but only lasted 11 months before suffering from a nervous breakdown, which left him with a stutter.

> "The strain of training was too much. I spent twelve weeks in an army hospital and came out with a terrible stutter. The colonel said, "Better get back to the theatre. You're no bloody good here." I had to start all over again."

It took him over a year to pick up the threads of his shattered nerves but with great perseverance he overcame his speech impediment and with the help of friends within the business he began to pick up one or two acting roles in the movies.

> "I had to pick up anew the threads of my career. I kicked off playing a valet-cum-thief opposite **Oliver Wakefield** in **'The Peterfield Diamond'**, then an old London taxi cab driver in **'Flying Fortress'**. Then came a small cameo in **'Sabotage at Sea'**, and a comedy lead in **'The Dark Tower'**, from there to Ealing Studios to play **'The Bells Go Down.'"**

However, it was the stage that led to his big break in films. In 1943 director **Carol Reed** saw Hartnell at the Garrick Theatre in London playing Dallow in **Graham Greene's 'Brighton Rock'**. Reed was impressed enough with the performance to offer Hartnell a screen test for the part of a tough and uncompromising sergeant in his next film, **'The Way Ahead.'**

On the strength of his critically acclaimed performance in **'The Way Ahead'**, Hartnell was signed by a major studio, British National. He received top billing in **'Strawberry Roan'** (1944), **'The Agitator'** (1944), **'Murder in Reverse'** (1945) and **'Appointment with Crime'** (1945). However, the films were not box office successes and British National did not renew his contract. Despite this setback, Hartnell continued to win non-starring or supporting roles in a number of other productions including the Boulting Brothers' big screen adaptation of **'Brighton Rock.'**

Hartnell was no longer seen as a comedic actor and was only cast in tough-guy roles such as military types, prison officers, detectives and villains. Even when he landed a role in a comedy he found he was being cast as the straight man. He soon became frustrated playing similar characters all the time. Even as early as 1945 he was worried of being typecast into these roles:

> "I'm tired of playing the eternal tough guy of British films. Asking me to play this type of role in the first place was about as practical as asking **Danny Kaye** to play Napoleon on Elba! Somehow I've managed to scrape through, but after five years of it I can clearly see the danger signal ahead. I'm certain picturegoers are sick and tired of seeing me pull horrid faces before the cameras, and that if I don't change my style soon I shall find myself a has-been!

> "It's not generally realised that 45 of my 60 films are comedies and that I was a leading Quota-Quickie* funny man."

*Quota-Quickies were cheaply made films turned out in less than a week.

So when television offered him a role in a sitcom he readily accepted it. However, the role of Sergeant Major Percy Bullimore in Granada's 1957 series of **'The Army Game'** was, once more, the straight man to more comedic performances by the likes of **Alfie Bass, Norman Rossington, Charles Hawtrey** and **Bernard Bresslaw**. After the second series, Hartnell quit, although he did return for the final series in 1960 (between which time he played the sergeant in the first Carry On film, **'Carry On Sergeant'** and also appeared as a town councillor in the Boulting Brothers' film **'Heavens Above!'** and as Will Buckley in the film **'The Mouse That Roared'** - the latter two with **Peter Sellers**).

"I stayed with that series (**'The Army Game'**) for the first year, and then I thought I would give it a rest and try to do something else. I was away from it for two years, back in film making. And then I quite by accident met the producer again in a train going home one evening and he asked me if I'd come back to the show. So I said yes, at a price. And he agreed and I went back for another year."

Then in 1963, Hartnell was cast as a hard-bitten talent scout alongside **Richard Harris** and **Rachel Roberts** in **Lindsay Anderson's** movie **'This Sporting Life'**.

"I was just playing this sort of bone idle, out of work, on the dole, ill old man called Dad who had great ambition in life in earlier days to be a rugger player, and to be a good professional player, make a success of his life. Unfortunately, he ended up, as it were, in the gutter, and rather an ill and useless old man, but in this young boy (the character played by **Richard Harris**) he saw something; he saw himself."

Hartnell's performance in **'This Sporting Life'** was noted by **Verity Lambert**, the producer who was setting up a new science-fiction television series for the BBC, **'Doctor Who.'** Lambert offered Hartnell the title role. Although he was initially reluctant to take it his agent, his son-in-law **Terry Carney**, suggested it might be just the type of role he should take to break him out of his type-casting. He took a copy of the first draft script to Hartnell's home near Mayfield in Sussex and after reading it Hartnell agreed to meet up with **Verity Lambert** and director **Waris Hussein** who convinced him to take the part.

In 1953 William Hartnell and Jon Pertwee—two future Doctors—appeared in the British film “Will Any Gentleman…?”

"...my son-in-law approached me about playing the part. I hadn't worked for the BBC since steam radio twenty-five years ago and I didn't fancy the idea of returning to state control so late in life.
"My son-in-law - **Terry Carney**, son of **George Carney**, the variety artist - was quite right, the role was exactly me. For only the second time in thirty-seven years - the film **'This Sporting life'** was the last - I had the opportunity to play an old man.

"What's more, the part required some thought, unlike **'The Army Game'** and most of the other rubbish I've been associated with in the past. I've not been offered the sort of work I've wanted due to past disagreements I've had with producers and directors over how parts should be played."

Hartnell's performance as the mysterious Doctor who starts out as a cranky, cantankerous and sometimes dangerous alien and gradually turns into a warm-hearted almost magical father figure immediately captured the public's imagination and quickly established the series as a ratings winner. Over 40 years and several lead actors later it is bigger than it ever was. But as director **Douglas Camfield** once noted, it was Hartnell who "created" the Doctor and provided the yardstick against which every actor who plays the part is measured. However, Hartnell also gained a reputation at times of being difficult to work with.

"To be perfectly honest, Bill could be difficult to work with. He was cantankerous, wilful, dogmatic and never suffered fools gladly." - Douglas Camfield (Director).

"I liked Bill a lot. I thought he was a smashing bloke. Very difficult to work with, but he was a perfectionist in his own way and it came out as rattiness with directors and producers." - Peter Purves (Actor).

"Billy was marvellous, very professional. He had all the switches in the TARDIS marked out exactly in his mind, and he thought up the idea about the Doctor always getting my name wrong. Billy wasn't at all like the Doctor off set. He was a very professional actor who just did his job in his own way." - William Russell (Actor).

"Bill was a hardened old pro, but he was also getting on in years. Time and time again he had the weight of the explanation to do, so as to make the whole thing acceptable and believable. He would stray away from the script and bumble and ad lib his way through so at times we tore our hair and there were some great old fights. However, usually when we came to look at the finished product, Bill had made sense of it and it looked fine." - Donald Tosh (Story Editor)

'Doctor Who' earned Hartnell a regular salary of £315 per episode by 1966 (equivalent to just over £4,000 in today's money). But the gruelling schedule of **'Doctor Who'** began to wear him down. Production meant that he only enjoyed one short break from filming a year and he had to spend five days a week living in London, only returning home for the weekends. At the same time he was also suffering from arteriosclerosis - a hardening of the artery walls which leads to poor blood circulation. This, compounded with the mental and physical stresses of making the series, led to Hartnell having problems with remembering his lines, which was a cause of further frustration to himself.

At the same time the new producer of **'Doctor Who'** (**Innes Lloyd**) wanted to make the series more dynamic and gutsy. He felt that to do this the series needed a new lead actor. Although the official story put out to the press was that Hartnell was giving up the role for health reasons, the truth was that he did not go willingly and was deeply hurt and saddened at leaving the part behind. A year after leaving the series Hartnell had another nervous breakdown. However, he once again recovered and returned to full-time theatre as well as making appearances in TV series such as **'No Hiding Place'** and **'Softly, Softly.'**

Over the next few years **William Hartnell's** physical and mental health began to decline. In 1972 he was contacted by the **'Doctor Who'** production office and invited to reprise his role in a tenth anniversary special called **'The Three Doctors'** (alongside his successor, **Patrick Troughton**, and the current Doctor, **Jon Pertwee**). He readily agreed. But when his wife, **Heather Hartnell**, discovered what he had committed himself to, she quickly phoned the BBC and explained that his health was too poor for him to play a major part and there was no question that he'd be well enough to travel to London for filming. In the end his part was scaled down and the production team travelled out to his home (now in Marden, Kent) and filmed his few short scenes there. Even so, his memory had deteriorated to such an extent that he had to read his lines from cue cards placed out of camera shot.

His appearance in this story was his last work as an actor. In December 1974 he was admitted to hospital permanently. In early 1975, he suffered a series of strokes brought on by cerebrovascular disease and died peacefully in his sleep of heart failure on 23rd April 1975 at the age of 67.

William Hartnell may not have been the most accomplished actor to have played **Doctor Who**. Budgetary and time constraints that precluded re-takes meant that many of his 'fluffed' lines were broadcast. At times he could be difficult to work with. But to a generation of fans he was '*The* Doctor' He once said of the role: "I think that if I live to be ninety, a little of the magic of **Doctor Who** will still cling to me." In 1975 Dalek creator **Terry Nation** said of him: "The biggest tribute to **William Hartnell** is that he started a show which is still going on with huge audiences."
Nearly sixty years later that comment is as true as it ever was. **TVH**

Biography: Laurence Marcus .

William Hartnell's own words in blockquotes taken from various articles and interviews between 1945 and 1975.

Sources of reference: Doctor Who The Sixties and The Handbook: The First Doctor both by David J. Howe, Mark Stammers, Stephen James Walker.
Various Internet resources.

The Daleks

By Daniel Tessier

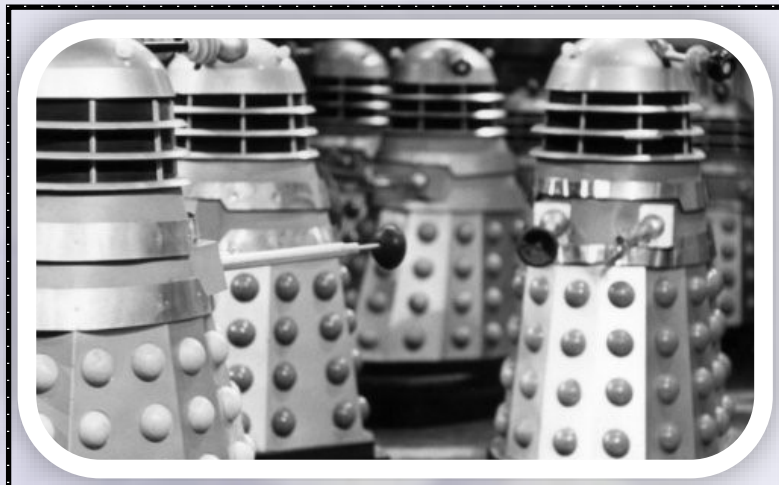
"The Daleks were, in their original conception, quite different from the galactic conquerors they are now"

The Daleks made their first appearance on the 21st December 1963, courtesy of a sucker arm pointed aggressively at Jacqueline Hill during the cliffhanger ending to the episode ***"The Dead Planet."*** It wasn't until a week later that viewers got their first look at the conical alien machine-beings, and 1964 was greeted by children running down the streets of Great Britain screeching **"I am a Dalek!"** in staccato voices. The monsters were a gigantic hit, and launched the fledgling **Doctor Who** on the way to become a global phenomenon.

However, the Daleks were, in their original conception, quite different from the galactic conquerors they are now. Indeed, the Doctor himself was a far cry from the heroic figure he is now perceived as. Watching that first Dalek serial, and its follow-up, **The Dalek Invasion of Earth**, illustrates the rapid evolution of both the Daleks and their nemesis, the Doctor, as they were reconceptualised as something quite different from their initial story functions. In the 2014 episode **Into the Dalek**, Peter Capaldi's Doctor declares that the Daleks made him the man he is today, existing to oppose them and everything they stand for. Back in '63, there really wasn't that much difference between them.

The first Dalek serial was broadcast in seven episodes over the '63-4 holiday period and into February. During the first three seasons, **Doctor Who** episodes had individual titles, strung together into serials which lacked any onscreen appellation. While most stories have commonly agreed titles from a variety of sources, the earliest few are known by many, none more so than Serial B. While generally referred to as **The Daleks**, not least by today's BBC marketing materials, other names are often used, including **"The Mutants," "Beyond the Sun," "The Dead Planet"** and **"The Survivors."** For simplicity's sake, when a title is necessary we'll use **The Daleks**, as that is currently the most official. The story was written by **Terry Nation**, a jobbing scriptwriter with a canny agent. His scripting was full of ideas and boys' own thrills, but was short on description. His concept, of a world devastated by a nuclear war between two races, was padded out with plenty of captures, daring escapes and dangerous escapades, a style that would become a staple of his scripts for **Doctor Who**, and to a fair extent, the series as a whole.

The planet is called **Skaro**, and a handful of survivors of these two races still exist, five centuries after the devastating neutron bomb ended the war, along with almost all life on the world. According to the history expounded in the story, the Dals were once scientists and philosophers, but nonetheless warred ferociously with the Thals, a self-proclaimed race of warriors. The survivors of the two peoples suffered from horrendous mutation due to the radiation levels left by the war, radiation that is just starting to subside as the serial begins. While the Thals' mutation had come "full circle," leaving them as beautiful humanoids, the Dals had become the Daleks, horribly deformed creatures who existed more as brain than anything else, kept alive in travel machines, reliant on radiation and confined to a metal city. Neither side is even sure the other still survives.



Terry Nation's description of the Daleks, the series main feature, was vague indeed. One **Ridley Scott** was assigned to design the story, but was poached by Granada and began directing (the rest, as they say, is history). It was up to his replacement, **Raymond Cusick**, to create the Daleks and their city, although he did have some preliminary discussions with his successor. One thing Cusick, Nation and producer **Verity Lambert** all agreed upon was the desire to make the creatures seem alien, and not obviously a man in a suit. (Scott would face a similar challenge fifteen years later, when he created **Alien**.) Chatting with Nation, Cusick took the **Georgian State Dancers**, who would glide around with their sweeping skirts, as inspiration. From this, and the simplistic script directions, Cusick designed a mechanical creature that hid a seat on wheels within a broad, skirt-like base. By allowing the performers to sit, not only could the Dalek props be operated for longer periods, the unwanted human form was broken up. Atop this base was a midriff with two mechanical arms, and dome, displaying a single telescopic eye. One arm would be used as a weapon, the other as a manipulatory appendage. With little money or time, Cusick and the construction group ended up using a whisk-like design for the gun, and what was very clearly a sink plunger for the second arm.

The design might seem ridiculous now, but it was visually striking, unnervingly alien, and above all, perfectly suited to the world that Cusick created in tandem with his creatures. Shawcraft Models were engaged to create the Dalek city according to Cusick's conception. Nation's script described the Daleks as running on static electricity drawn up through metal floors, along which they would glide like dodgem cars. Nation's script, Cusick's city and the Daleks fit perfectly. The Daleks have no legs because they never leave their habitat, where the floors are polished smooth and all levels are connected by elevators. Their peculiar appendages fit with the controls to their systems. Even their camera eyes are reflected in their surveillance systems. The only elements that don't add up are the suspiciously human-friendly prison cells and stationary.

The final piece of the puzzle was the Daleks' voices. Conceived as being as mechanical as their appearance, the Dalek voices were created by Brian Hodgson, part of the BBC Radiophonic Workshop, who modified old post office equipment into a device he called the ring modulator. This broke the human voice into pulses as it was spoken through the microphone. The actors who supplied the creatures' staccato delivery were David Graham and Peter Hawkins. The former had worked on **Thunderbirds** and other Gerry Anderson productions, and would later make some onscreen appearances in **Doctor Who**. Hawkins was ubiquitous in sixties children's TV, having provided the voices for such characters as **Captain Pugwash** and **Bill and Ben, the Flowerpot Men**; he would become particularly identified with the Daleks over the following years.

Although their machine-based appearance might suggest otherwise, it was explicit from the outset that the Daleks were not robots. These were organic beings, horribly altered by radiation, as evidenced by the nauseous looks on the heroes' faces when they are forced to open one up during their escape from the Dalek cell. The third episode (extravagantly titled "The Escape") ends not on a cliffhanger, but a reveal. The Dalek is practically scooped out from its carrier in a cloak, and dumped on the floor to die. All we see of it is a feeble claw, reaching helplessly out from beneath a cloak too heavy for it to lift. Even though the "claw" is nothing more than the arm of a gorilla costume, covered in Vaseline, it's hugely disquieting. Somehow, even in monochrome, it's obviously green.

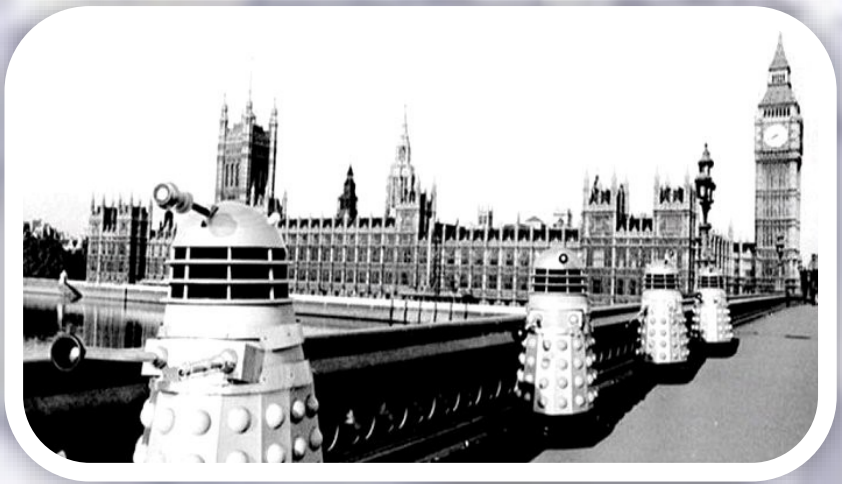
The menacing creatures were an instant hit with Britain's children; scary enough to make the episodes exciting, not so scary they couldn't stand to watch, unique in appearance and, importantly, easy to imitate. The gentleman in overall charge of the series, **Sydney Newman**, hated them. He had a strict rule about the series: "No bug-eyed monsters." Thankfully, producer Lambert was able to talk him round, and he allowed the episode to go into production, Daleks intact. Newman was magnanimous enough to admit that, in this instance, his judgment had been wrong.

The antecedents to Nation's story are such adventures as H.G. Wells's **The Time Machine**, and the adventures of Dan Dare in the fifties children's magazine **The Eagle**. Both featured two races sharing a world, one brutal and monstrous, the other serene and handsome. **The Time Machine** had the split descendants of humanity, the underground Morlocks who fed upon the beautiful but helpless Eloi. Dan Dare's adventures are an even more obvious precursor, with Venus inhabited by statuesque, blond-haired Therons and warlike, green-skinned Treens. (The similarity between the Treens' stunted leader, the Mekon, and Nation's later creation, Dalek-creator Davros, make the parallel even more obvious.) This, and the 1960 film adaptation of **The Time Machine**, would have been familiar to Nation, and the similarity between the Thals, Therons and the cinematic Eloi is striking. All are blond, athletic and beautiful. While the militaristic, purity-obsessed Dalek invaders of later serials are frequently likened to the Nazis, it is the Thals who are distinct manifestations of the Aryan ideal.

The phenomenal popularity of the Daleks made their return inevitable

One thing the Daleks are not in this story is mighty intergalactic warlords. They were simply never designed to be, nor were they designed to return. Their violence against the Doctor's party and the now pacifistic Thals stems not from a desire to conquer, but from fear and desperation. Reliant on technology, trapped inside their own metal world, sent mad by their isolation in their travel machines, the Daleks are frightening but rather pathetic creatures. Their final plan involves once again setting off a neutron bomb, wiping out what little life remains on Skaro and flooding it with more of the radiation necessary to their survival, so that one day they might escape their city. Nation's story ends with them completely wiped out, victims of the "extermination" they had planned for the Thals.

However, the phenomenal popularity of the Daleks made their return inevitable. Nation, through some clever moves on his and his agent's parts, had retained a half share of the rights to the Daleks. Meanwhile, Cusick, a BBC employee, whose design of the Daleks had contributed to their success more than anything, received nothing except a small bonus. Viewer response and expectations had already built the Daleks up into something more than they were intended to be, and any sequel would have to be bigger and bolder than the original. The solution was fairly obvious, as much a science fiction staple as the set-up of **The Daleks**. The Daleks would be repurposed as alien invaders and brought to Earth, to battle the Doctor and his companions not for their world but for ours.



Logically, any expedition outside of their city, let alone off their planet, would have seen the Daleks redesign their travelling machines. This, however, was not an option for the production team, for the appearance of the Daleks was, and remains, their main selling point. Some tweaks were made; a wider base allowed more versatile wheels for outside filming, including several shots of Daleks patrolling iconic London landmarks. The invading Daleks also displayed large receiver dishes on their backs, ostensibly allowing them to accept power beamed to them wirelessly, explaining why they were no longer confined to electrified floors. Other than this though, the new Daleks were essentially the same as the originals in their appearance. Their other main point of popularity, their screeching voices, was kept much the same, although sounded rather less impressive in their second appearance; it would be some time before the voices were reverted to their original power.

The Dalek Invasion of Earth has a wholly different setting to **The Daleks**. While the original took place on an alien world, the sequel is set in a very recognisable London, albeit that is two centuries in the future of the audience. The Daleks have held the Earth in their grasp for ten years, as part of a frankly baffling plan which involves digging a shaft in Bedfordshire through the use of slave labour, in order to remove the Earth's magnetic core, install an engine and then drive the planet around the cosmos. Though the invading Daleks are certainly braver and more deadly than their cousins on Skaro, they don't seem to have much of a grasp of science. The intricacies of their mad plan are essentially irrelevant, however. The important point is that they have been wholly reconceptualised, no longer a race of needy survivors but as a group of tyrannical monsters. As mentioned above, the Daleks have been regularly likened to the Nazis, and this begins with this serial. It's worth remembering that when **The Dalek Invasion of Earth** was made, it was less than twenty years since the end of the Second World War.

The adult audience had lived through a time when the invasion and occupation of Great Britain by an enemy force was a very real possibility. The point is driven home by the Daleks' salute - one arm held high - their propaganda broadcasts intended to quell the morale of the resistance, their slave labour camps, and more. They even refer to the extermination of the human race as "the final solution." It could hardly be more transparent, but it's most certainly effective.

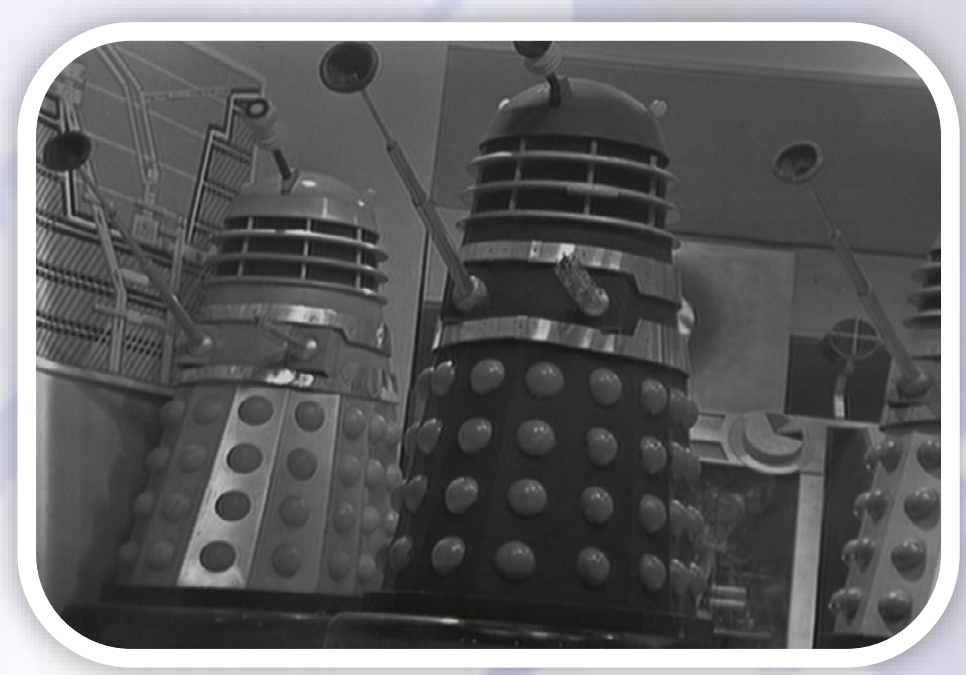
As the Daleks changed, so did the Doctor, and the programme around him. In The Daleks, the Doctor's character still matches his original conception quite closely. He is mysterious, acerbic, dishonest and untrustworthy. While his character is already mellowing since his début a few weeks earlier, he's still not what anyone would call pleasant company. Having explored the petrified forest in which the TARDIS lands, he is desperate to explore the silver city in the distance. He is eventually persuaded to return to the Ship by his companions, Ian Chesterton and Barbara Wright, in spite of caring little for their wishes or safety. All he really seems to care about is his own curiosity and the safety of his granddaughter, Susan. In the TARDIS, he contrives a fault with the Ship's drives: a fluid link that requires refilling with mercury. His plan forces the party to go into the city, where they are captured by the Daleks.

In his earliest episodes, the Doctor, as played by William Hartnell, was a far cry from the hero of later years. The hero of the show was Ian, played by William Russell, the dashing leading man of the swashbuckling series **The Adventures of Sir Lancelot**. Ian, though curious of his new surroundings, was more concerned with getting himself and his friend Barbara (Jacqueline Hill), off this planet. Even Susan (Carole Ann Ford), wanted to leave this desolate planet. Once captured, the Doctor, addled by the radiation still in the atmosphere, contritely reveals his duplicity. The party escape, of course, but not without cost. Their presence has allowed the Daleks to lure the Thals into the city, resulting in the death of their leader. What's more, the fluid link is lost, still in the Daleks' possession; they'll have to go back to the city after all. This leads to the central moral debate of the story. The Doctor knows that they'll have no chance of retrieving the component without the help of the Thals. The Doctor is content to use them as a ready-made army, while Ian is unwilling to allow others to die on his behalf. It is, in fact, Barbara who sides with the Doctor, while Susan is more concerned with what plans the Daleks have for her new Thal friends. In time, Ian is persuaded that, if the now resolutely pacifistic Thals don't fight the Daleks, they will be wiped out themselves, and he, as the central hero of the serial, has to persuade them in turn.

After considerable peril and various deaths, Ian and Barbara lead the Thals into the city through the backway, while the Doctor and Susan lead an assault from the front. Captured once again, the Doctor decries the Daleks' plans as "senseless, evil killing," but his first concern is still for the safety of himself and his granddaughter. He even seems ready to give the Daleks the secret of space-time travel in return for his freedom, although he may, of course, be bluffing. In the event, he seems to take some little glee in the Daleks' own destruction as their power supplies are destroyed.

Compare this with the situation in **The Dalek Invasion of Earth**. While the same four characters are involved, and the TARDIS is once again put out of action in order to motivate the plot, this time the Doctor, upon learning the Daleks' plans for Earth, declares "They must be stopped!" Once again, Ian is the central hero of the adventure, with the Doctor more of an elder advisor. Susan's experiences as a romantic subplot, with young resistance fighter David Campbell (Peter Fraser), set up her writing out of the series at the adventure's close. Barbara, meanwhile, has her own adventures on the way to the Dalek mine. It's not quite the all-defeating Doctor of renown, but he has been soundly redefined as someone who opposes evil forces in the universe, his general character softening around this. Perhaps that first encounter with the Daleks really did change him; his first encounter with an entirely antagonistic alien culture. In that first encounter, the Doctor at least respected the Daleks as scientists; by the time he stops their occupation, he is diametrically opposed to everything they stand for.

While the Doctor's development is gradual and believable, there is no sense of continuity between the two conceptions of the Daleks. The two stories had been conceived for entirely different reasons. **The Daleks** was a morality tale about the dangers of war, in a time of rising tensions between the nuclear powers, while **The Dalek Invasion of Earth** is a straightforward fight against evil drawing on the cultural shock of the previous great conflict.



A vague attempt is made to rationalise the two different groups of Daleks, with the Doctor claiming that their first encounter took place "millions of years into the future." An absolutely ludicrous claim, contradicting the half-a-million years of Skaro history described in **The Daleks** and utterly incompatible with later Dalek stories. Still, trying to make sense of Dalek history is a fruitless task. They have been continually reconceptualised as the series evolved, and the Doctor along with them.

The Dalek Invasion of Earth saw the departure of Susan; Ian and Barbara would leave in the next Dalek story, The Chase in mid-1965. That serial, again by Nation, elevated both the Doctor and the Daleks to greater heights than ever before, with the Daleks acquiring their own time machine, in order to pursue the Doctor, now declared to be their greatest enemy. While Ian was replaced by Peter Purves as Steven Taylor, the Doctor was nonetheless becoming a more central and heroic character. **Doctor Who** was now undoubtedly his show.

The Doctor and the Daleks enmity would continue to escalate, their popularity and cultural impact pushing them ever higher in their one-upmanship. The Daleks would threaten the entire universe in 1966 with **The Daleks' Masterplan**. The Doctor faces down the Dalek Emperor and sets them into civil war in 1967 in **The Evil of the Daleks**. After a period without the monsters, they returned to face Jon Pertwee in 1972's **Day of the Daleks**, the Doctor becoming ever more a figure of power, the only man to scare the Daleks as they threatened the Galaxy. Davros took over as the focus of this feud from 1975 with the Tom Baker serial **Genesis of the Daleks**, but on the series' return in 2005, the Daleks had been promoted to the only force to threaten the Doctor's people, the Time Lords, capable of threatening all creation, while the Doctor has become a "lonely god" and a mythic figure in his own universe.

The Doctor and the Dalek had humble origins, but immediately, they had propelled each other to cultural stardom.

The Doctor is never without the Daleks for long; their battle will surely continue until their universe ends.

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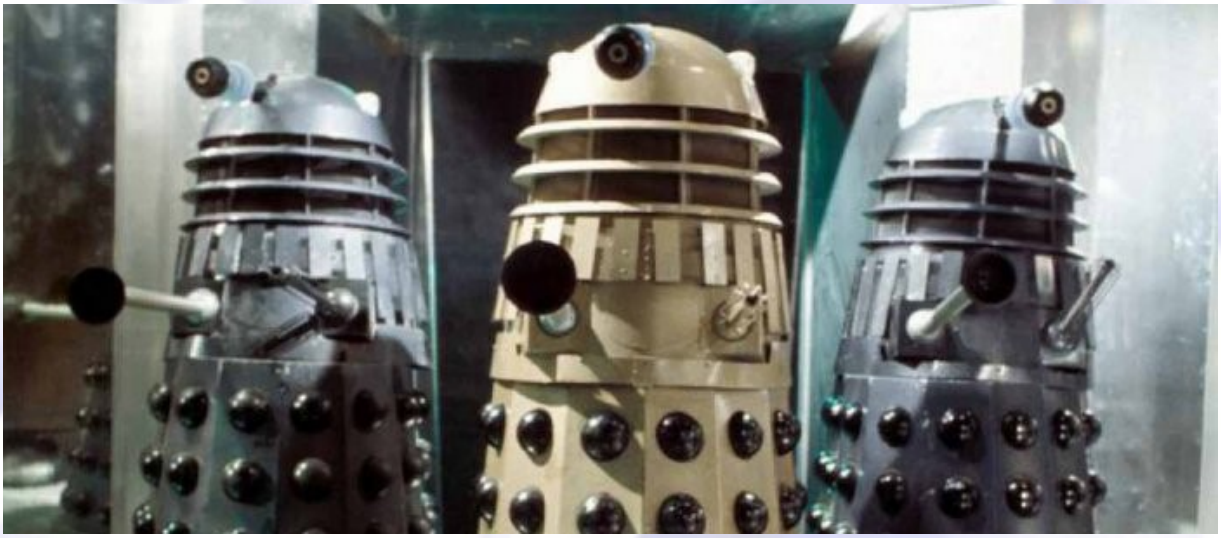
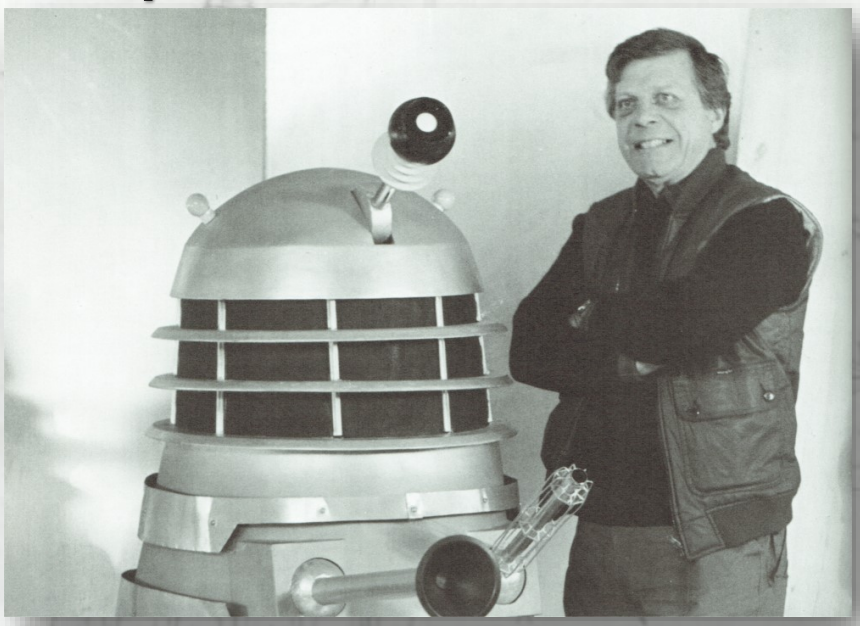


Raymond P. Cusick Interview

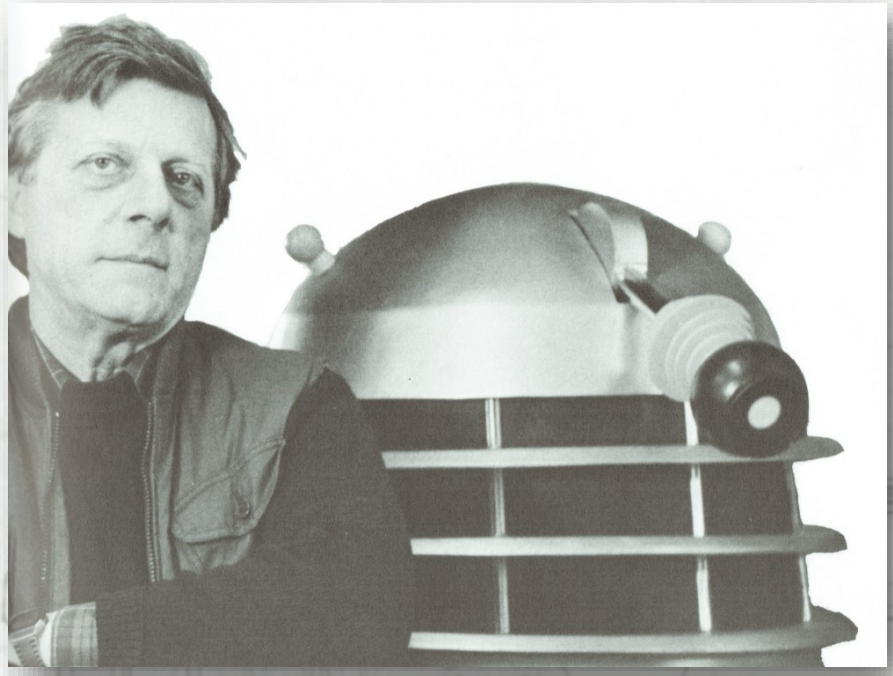


In 2001 ***Television Heaven*** *spoke to BBC designer Ray Cusick about his career, about his design of the Daleks and how Terry Nation went back on his word.*

In television, as well as film and theatre, praise invariably goes to the director and the writer -but not to one of the central unsung heroes of any production, which is more often than not the designer. In Ray Cusick's case that is certainly true. For many years his contribution to British television history went largely unsung outside of that industry. When Jon Pertwee was asked to select the winning entry to a competition on the BBC's own Pebble Mill show back in the 1970's, which demanded an answer to the question "Who created the Daleks?" the winning answer was given as scriptwriter Terry Nation. This answer had been the accepted response for many years, but was in fact quite incorrect. And further more Pertwee set the record straight there and then by revealing to the live audience what most **Doctor Who** fans had known for many years, that the true credit belonged to veteran BBC designer Raymond P Cusick. On 21st January 2001 we made our way across rain-drenched London to meet Ray and gain an insight into his background and professional history.

Ray was born in the York Road Hospital by Westminster Bridge, which was originally built for military personnel, although it's now closed. He was baptised in St. Patrick's, Soho Square. Whilst still at school Ray became interested in art and began attending evening classes. "As soon as I walked into the art school I really felt at home," recalled Ray. "My father was very concerned. He was in the RAF at the time and he wanted me to be something proper, like a civil engineer, so I started a course at the Borough Polytechnic, which was basic science and maths to start off with...and I hated it! So my way out was to volunteer for the army ...and I hated it!" Following a period stationed in Palestine, Ray returned home where he completed a teachers training course. However, before going into teaching he got a job in Rep at Cardiff's Prince of Wales Theatre. The job lasted for nine months but Ray looks back on it now with less than happy memories. "It was such a disaster. I came back to London and met a friend of mine from teacher training college and he said 'Why don't you teach.' So I thought 'I'll do it for a while to sort myself out.'"

Taking on a teaching job was nothing more than a stepping-stone for Ray and he soon made the move back into theatre again. But the move back proved to be less than straightforward. "I used to buy The Stage for situations vacant, and it was a time when television was beginning to expand, it was the late 50's." Ray noticed an ad from Granada Television for designers on a show called **Chelsea at Nine**, which came from the Chelsea Palace Theatre. "So I applied for the job and went for an interview and they said, 'Can you start yesterday?' to which I replied, 'No, I'm teaching, I have to give notice.' 'Right,' they told me, 'give notice, come back, we need you.' Which I did. But when I went back it was a case of 'Who are you?' So I said 'Brody (I can't remember his first name) sent for me.' And they said 'who's Brody?' Well he was a Canadian and apparently he'd gone back to Canada and they told me that he had no right to offer me the job in the first place!



So I dashed out and bought another copy of **The Stage** and there was another job going at Wimbledon Theatre for a designer, so I went there and stayed for nearly three years."

Ray's next step was to prove a crucial one. He applied for a job at the BBC, and was accepted, "but not on a full time basis. Everyone started as a Holiday Relief, on a temporary contract." At this time the BBC had lost its monopoly on broadcasting to the British public and was facing a serious challenge from the rapidly established Independent Television companies. "Television was expanding and they were building studios all over the place. And they were desperate for staff. A lot of the BBC staff left in droves because they were offered decent salaries whilst the BBC were only paying in shirt buttons. 'It's the honour of working for the BBC'."

"I actually was told this once. 'You're complaining, but there are people who would give their right arm to work for the BBC.' But a lot of people said 'stuff the BBC', and went!" But it was still an exciting time to be part of the Corporation and there were many opportunities both in front of and behind the cameras. "The actual people that made the programmes were entrepreneurial; developers; they were full of ideas." After learning his trade as an Acting Designer on such shows as **Sykes** and **Hugh and I**, Ray got the chance to become an integral part of one of those innovative new ideas.

Ridley Scott had been assigned to do the set designs for the relatively new science fiction series **Doctor Who**. The second story, which went under the working title of The Mutants, was set on an alien world and required a design for a creature unlike anything previously seen. "It was at the pre-planning stage. I'd just finished a children's serial called **Stranger on the Shore**, and I was scheduled to do a whole block of filming.

“You couldn't do a lot of special effects stuff in television studios.

We did it at our own film studios at Ealing. There's a world of difference between film and TV as any cameraman will tell you, and Ridley Scott was only going to do the studio work, but when Verity Lambert, the producer, heard this she was a bit put out because of continuity. She thought it would be wiser to have the same designer, but Ridley wasn't free to do any of the one's after that."

Although *The Mutants* was only in the pre-planning stage, Ray still had to come up with a design for the serial's monsters; the Daleks. He knew he didn't want the traditional man in a silver suit with a mask on look. Following several designs and discussions with other members of the production staff, Ray came up with a unique design, one that instantly captured the imagination of an entire generation of children. "Before rehearsals started the cast and other members brought their children along and they were shown the Daleks and talked to the Dalek Operators, but then when rehearsals started the Operators got into the Daleks and started moving, and at that point all the children screamed and ran out of the studio!" The desired effect had unquestionably been achieved. The rest of the design work for this story was dictated by the creatures themselves, "If the script asks for a city then you design a city, but it's up to you how you do it. But when I designed the Dalek City for example, I designed it to suit the Daleks and not human beings, and that's why when the human beings walked through corridors they had to stoop, because the Daleks were low, and (the set) was designed to the maximum height of the Daleks, 5" 2'."

Doctor Who received very little preferential treatment, especially when it came to time and budget. "Because they just lumped it into that children's...well, what they called family entertainment, like **Stranger on the Shore**, and almost on the same ridiculously low budget. The four Daleks were made for something like £250.00."

"(Terry Nation) didn't want me around"

With the broadcast of The Dead Planet as The Mutants was finally titled, Dalekmania swept the country -with all the plaudits going to writer Terry Nation. There was recognition for Ray's work within the BBC and then there was talk of a film. "Terry Nation said to me 'Ray, leave it to me, I'll see you get the job.' Of course that's the last thing he wanted. He didn't want me around." Ray continued to work on **Doctor Who** for the next few years, but eventually found the schedule too punishing. "It was 25 hours a day, 8 days a week for two-and-a-half to three years. That's why I came off it." Following his departure Ray was eager to work on a different type of show altogether. "I had a chat with one of the chief designers; he said 'Well, I don't know what we can give you.' I said okay, but I'm not a science fiction fan, that was my job and being professional I did it. 'As long as it's drama' I Said, 'I don't mind.' And immediately he put me on a series of single science fiction plays called **Out of the Unknown**. I did two of those... and in one of them we had the TARDIS!"

Following this, Ray got the chance to work on two period pieces, which allowed him to indulge in his love of history. "I did a couple of plays, **Journey's End** (which was written in 1928 by R. C. Sherriff, and based on his experiences as a captain during the First World War), and a Noel Coward play that he wrote based on Journey's End, starring a young Keith Baron, all set in the trenches in 1914." It was round about this time that Ray also took on the role of director, albeit for a very short period. "The BBC used to run production courses for foreign students and also for members of their own staff. A three-month course, quite intensive, and the goal at the end was you produced a short piece on film. You were allowed half a day to shoot it, so you would end up with something like three or four minutes of edited film and you also did a studio production lasting about twenty-five minutes. The group I was in were the first to have synch sound on the film course, so I wrote a script myself and I wrote a script in fact of the television production, and you'd get directors and producers to come and see it, and I was offered work on a show called **The Newcomers** which came from the BBC's Birmingham studios, and I did 3, which woke me up. It was a shock. I'd never worked so hard in all my life!" By now in his early forties, Ray decided against a change of career. "I'd been designing all my life and to suddenly start on a new career ...well, every cobbler should stick to his own Last, as my mother used to say."

Ray then worked on some classic BBC serials such as **The Pallisers, Duchess of Duke Street, When the Boat Comes In** and **To Serve Them All My Days**. Many of these shows were run on a very tight budget. **The Pallisers** in particular was only funded to the tune of £50,000. "Well, it had a small budget, but I worked with a director who's no longer with us, and he said 'stick with me, I'll see you get everything.' So I stuck with him and gave him what he wanted but there was no further money coming up front. I got into terrible trouble. It wasn't the usual (permissible) ten per -cent; it was a very heavy overspend. It was the beginning of when the BBC was trying to hold the reins; it was running away with itself."

So did he find the small budgets that the BBC allotted each series, and for which they became infamous, was creatively frustrating? "You say to a director 'But there's not enough money' and he says 'use your imagination, we know that you can do it.' And you get these clever directors who wanted to shoot the Battle of Waterloo with twenty people and you get lots of legs. When we did **When the Boat Comes In** we did the Jarrow March, we had twenty extras in ill-fitting suits, and wardrobe had supplied them with beautiful boots, and of course (in real life), they had rough old boots which they wore out before the end of the march and we filmed them dancing around the studio and you just had endless boots walking past, and that was the Jarrow March. That sort of thing doesn't fool me or the viewers for a minute, especially today, people want to see that march going on to the horizon."

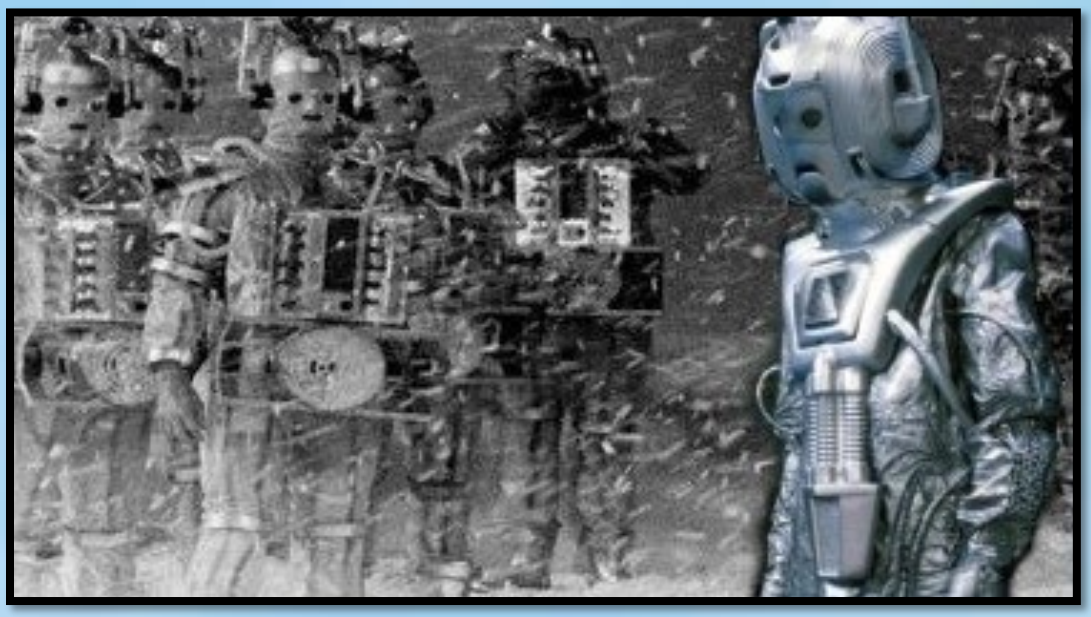
From this point of view it's possible that Ray may have been happier working with the multi-million dollar budgets that feature films could offer. But he decided that it was too big a risk, even though some of his colleagues did make the transition.

"When I met them afterwards they'd be biting their nails and nervous, 'what is it?' I'd ask. 'Well, I'm just about to finish this picture and I haven't got another one to follow." So it was the assurance of job security and a steady salary that ultimately persuaded him to continue with the Corporation for the remainder of his professional life. He finally quit the BBC to retire in 1988 following a long and distinguished career, and having worked there during what is generally regarded as a 'golden age' for British television. Did he personally see it in that light? "No, because it was all new, we were actually making it, so you don't know you're living through it and you think it's going to go on forever. It's like the Battle of Britain; it's only afterwards that you're told 'that's the Battle of Britain.'

Does Ray feel that there is a major difference between the BBC of yesterday and the BBC of today? "The sort of power or influence that producers had then...I don't think it exists now, it's more of a committee.

At the Beeb you had teams, and often when I was going to work on a programme I'd say 'who's the director?' and they'd say 'so-and-so' or it would be a particular cameraman and you'd end up working with the same people you'd worked with before, which means you don't have to explain everything. If you have an idea, well, they know they can leave it to you because they know how you work." So has British TV lost its creativity? "Yes, of course it has. Behind the scenes you've got this vast army of heads of department, admin, god knows what, who are there to run the BBC regardless of programmes, and I was once involved in admin myself when I was an acting chief designer and I came to the conclusion that if the BBC stopped overnight it would take about 2 or 3 years to run down, -they'd still go through the motions."

Devoting much of his free time in his later years to writing articles about military history, Ray's dedication, professionalism and seemingly inexhaustible creative genius left us with a lasting legacy and a body of televisual work of superior skill and imagination. Ray passed away on February 21, 2013. Whether you're aware of his name or not, if you grew up watching BBC television since the early sixties to the present day, you've seen and quite probably been influenced by the work of Raymond Patrick Cusick. **TVH**



Tenth Planet Vs Attack of the Cybermen

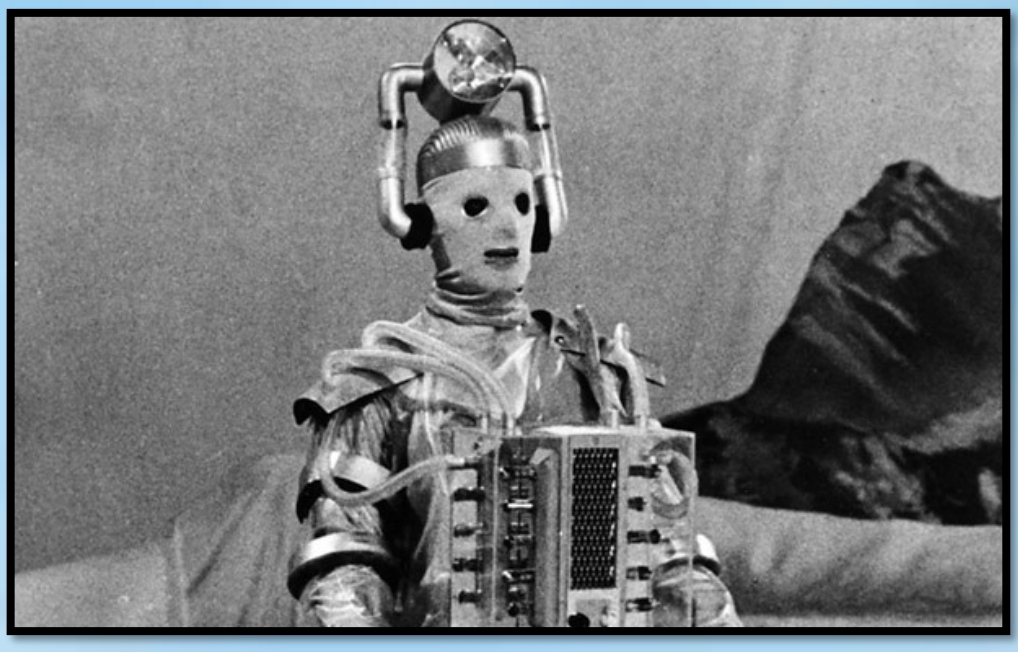
The Tenth Planet

The Tenth Planet, the 1966 produced and broadcast **Doctor Who** story features no less than three historic moments from the series' illustrious history within the monochromatic confines of its otherwise logically dubious story.

The first of these is that it marks the beginning of the end for William Hartnell's mould making, perhaps these days under appreciated era, in the role which had made him the idol for millions of adoring children nationwide. The second is that **The Tenth Planet** also saw the introduction of one of the truly titan-like icons of the series' vast array of diverse, and more often than not, homicidal alien life forms, the Cybermen. The third element is more one of an act of stunning creative invention brought about by the need to replace the loss of the show's star without overly compromising the established and on-going format. Hence, the need for...**Regeneration**, an event which can only be presented on the DVD release with a full-length animated reconstruction of its final missing episode due to the BBC's well-publicised policy of 'tape wiping.' However, the reconstructed animated final episode successfully recaptures an element of the wonder experienced by those fortunate enough to have witnessed the historic event the first time around. So, with an act of sheer bravado the production team instigated the unthinkable. They had retired their all-important lead actor in full view of their viewing audience and replaced him with an entirely different, younger man. And amazingly, it worked.

Of the story's guest stars, veteran Canadian character actor Robert Beatty, bestrides the proceedings like some uniformed colossus, effortlessly imbuing the character of base commander General Cutler with an aggressively gruff aura of bullish authority, which reduces his unfortunate fellow guest actors pale and underwritten characters to little more than cypher-like targets for his rapid fire, machine gun-like delivery of orders, insults and threats. Indeed, it's a genuine tribute to Beatty's acting ability that in those rare and unexpected moments which allow the deeply flawed Cutler's uncomfortable expressions of gentler emotion to rise to the fore, that we can find ourselves almost sympathetically inclined towards a man willing to risk the deaths of millions of innocent civilians rather than admit the possibility of surrender to the inhuman forces ranged against him.

"The Cybermen themselves were never again to be quite as visually striking."



For his swansong, William Hartnell presents a final, vividly imperious portrayal of the character, which he had almost effortlessly developed and fine-tuned during the preceding three years, whether trading beautifully judged insults with Cutler, arguing points of morality with his cybernetically enhanced enemies, or depicting the ever more alarmingly rapid decline of his worn-out original form, Hartnell holds court with all the power and presence of a dying emperor. And in the process, reminds us once again of how crucial his role was in establishing a legend, which survives to the present day.

The Cybermen themselves were never again to be quite as visually striking and memorable as here in their debut appearance. Hulking, powerful and more effectively disturbing, due mainly to the glimpses of what remains of the humans housed beneath their augmented forms than their future more overtly robotic designs would allow, these Mark I Cybermen are perfectly wedded to the harsh environment which they have invaded. Cold warriors for a cold climate. In their pure, logically dictated fight for their own survival, they successfully come across as even more fearful because their aims are a true mirror image of the emotionally driven imperatives of the humans who stand against them. On this point alone, it's clear to see why they struck such a deep chord within the collective imagination of the viewing public.

Also, in opting to set the main thrust of the action of the adventure within the closed, isolated and claustrophobically confined surroundings of the buried-beneath-the-Artic ice snow-cap base, writers Kit Pedler and Gerry Davis presented the viewers with a timely foreshadowing of the direction that the series was destined to take during the tenure of the departing Hartnell's successor. Namely, a small, isolated group forced to fight for personal survival against a powerful, encroaching alien menace often against a desperate backdrop of implied threat for the whole of humanity should they fail. That the plotting of the story itself is one of the adventure's greatest failings becomes almost secondary to the fact that its inconsistencies are glossed over by a combination of impressive acting from the two principals and a breathless verve in the handling of the action, which prevents the viewer from asking pertinent questions until well after the adventure has run its course.

In the final analysis, **The Tenth Planet** should be rightfully viewed as a qualified success which transcends the limitations imposed upon it by careless plotting through sheer dint of top drawer performances, a memorable alien threat, a trio of historical precedents and most importantly of all, an imaginative and stylish departure for one of the cornerstones of an on-going legend. If Hartnell had to bow out, then there are few better farewells than this.

Attack of the Cybermen

Take copious tried and trusted elements of the old, mix together with a token, underdeveloped pinch of the new, stir half-heartedly for a number of months over an exceedingly low creative flame and what do you have at the end of the exercise? A half-baked, indigestible, turning slightly stale before your very eyes, ninety-minute dish which you then proceed to imaginatively name...**Attack of the Cybermen**.

Eight years, half a dozen so-so Cybermen stories and five incarnations later, the legendary, "erm...well yes, sorry, we've somewhat stupidly scrapped an important slice of television history" first Doctor Swansong, **The Tenth Planet**, finally got its unasked for sequel/prequel. In contrast to the original, which stylishly signalled amongst other important things the end of an era in the shows history, **Attack of the Cybermen** ushered in the beginning of a whole new era, a new Doctor and a new format, which saw each episode extended from the comfortingly familiar 25 minutes duration to 45 minutes.

When Doctor Who had started its televisual odyssey in 1963 no one could have envisaged that 21 years later it would still be a staple diet of Saturday afternoon viewing for millions of fans. Back at the outset of the swinging sixties, for the dedicated band of professionals who made up the Doctor Who production team, quality was their major concern, "Continuity" on the other hand, was just a handy technical term used to ensure that if your character was wearing trousers when he exited the Tardis, then he damned well better still have them on when he stepped out onto the barren surface of the planet Skaro.

By the time of the broadcast of the first episode of **Attack of the Cybermen**, on 5th January 1985 at the outset of season twenty-two, (returning to Saturday nights for the first time since Tom Baker's departure in the process), "Continuity" was a fan-boy buzzword, which had been embraced rather too whole-heartedly by the shows overly "eager to please the minority" production team. The series was now trying too hard to make sense of its past history, and **Attack of the Cybermen**, in attempting to do so, paid a fatally heavy price. You really want to know

the plot? Ah well, don't complain later that you weren't warned.

Following a drawn out introductory scene in the Tardis which sees the multi-coloured swap shop Doctor attempting to repair the long neglected and malfunctioning Chameleon Circuit, for no better reason than to give the production team an excuse to begin, and then abruptly abandon, a not very funny running gag concerning the ship adopting a host of incongruous disguises upon materialising, the Doctor and Peri are lured to then contemporary Earth, by an anachronistic intergalactic distress signal.

Materialising initially in the "continuity" friendly locale of Totters Lane (an idea first suggested for the earlier 20th anniversary story, The Five Doctors), subsequent investigations lead them to London's underground sewer system, (a familiar and favoured haunt of logic driven, silver suited former denizens of Earth's long lost sister planet, it would seem), where they discover a Cyberman base, wherein the cybernetic interlopers are being aided and abetted by

the mercenary Commander Lytton, (the late Maurice Colbourne, an otherwise excellent actor who strangely proceeds to phone in his performance in this particular story), who the fifth Doctor had first encountered in the previous seasons altogether superior, **Resurrection of the Daleks**. (And who it's ultimately revealed is actually a good guy who ends up sacrificing himself for the Cryons, thereby casually destroying the established credibility of a wonderfully amoral villain in the process).

"The entire cheesy storyline falls through a plot hole big enough to lose an entire galaxy."

In amazingly predictable short order, the Doctor and Peri are captured and forced to take the TARDIS to Telos, the Cybermen's adopted home planet since the destruction of Mondas (and first visited in the Troughton classic, Tomb of the Cybermen). Here the Doctor encounters the planet's natural inhabitants, the Cryons. It seems The Cybermen have captured a time vessel whose time vessel, and from whence it came is never explained, although it's exceedingly likely that its rightful owners belonged to that well known to careless TV producers and lazy writers, planet "P'lot De'vice". It transpires that the Cybermen plan to use either it, or the TARDIS itself, to alter the course of history and disastrously disrupt the fragile strands of the Web of Time, by crashing Haley's Comet into the Earth, thereby destroying it before it can bring about the demise of the fast approaching planet Mondas.

Good storyline you may say, but ah, note the (deliberate? HA! I don't think so) mistake. Originally, back in the altogether less self-obsessed monochromatic days of the events of the Tenth Planet, the whole point of Mondas returning to Earth's solar system was to drain the planet of its energy in order to replenish the Cyber world's deplenished resources and stop it from dying. So, ponder this: (something which obviously nobody connected with Attack bothered to do), if the Cybermen destroy Earth before Mondas re-appears, where is this source of energy going to come from? It seems that either way, Mondas is doomed along with the entire Cyber race who would have expired along with their wandering hunk of native Real Estate. Which begs the thorny question that if both Mondas and its population kick the cosmic bucket, how are there any advanced Cybermen around to take over Telos and instigate the less than flawlessly logical plan that's only going to end up in them dooming themselves anyway????!!! (Pause for breath and a mouthful of hastily swallowed paracetamol).

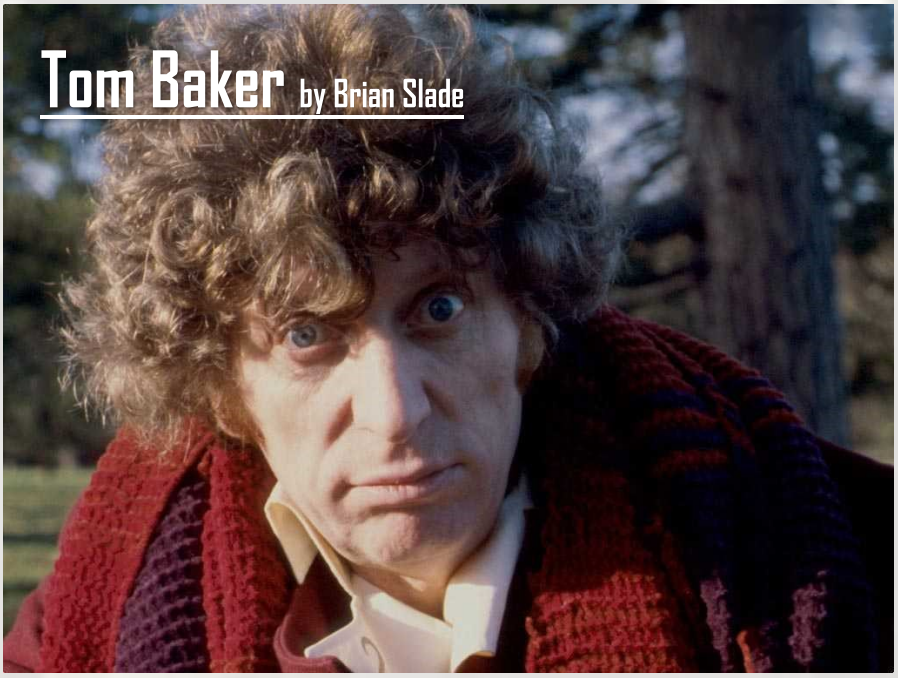
Naturally, it goes without saying that its round about here that the entire cheesy storyline falls through a plot hole big enough to lose an entire galaxy. Of course this is knit picking and you could argue that with a great storyline you can forgive the odd error. Very true. But the fatal problem with Attack is that it doesn't have a great storyline. In fact, it doesn't have a storyline at all, merely a series of vaguely related set-pieces strung together on a narrative thread thinner than that spun by the giant temporal spider which is presumably responsible for constructing the fabled "Web of Time" itself.

By far the best element of **Attack of the Cybermen** is the performances of Bates and Stratton as Cyber-rejects who have had parts of their bodies replaced by Cybernetics. By far the worst scene is inside the TARDIS where a Cyberman decides to exhibit his non-too logical macho tendencies by standing still long enough for Russell to take out his gun, put it in the tin-headed rust for brains mouth, and pull the trigger. The viewing figures were around the seven million mark for this entire season. (Only 13 episodes instead of 26), which given the fact that those seven amazingly hardy million, actually found themselves watching stories of the dubious quality of Attack of the Cybermen, speaks volumes for their fortitude. (Especially when the supposed pinnacle of Cyber development, that feared big domed being known as the Cyber Controller makes an unbidden reappearance looking suspiciously over-weight from what one imagines was an over-extended binge on unfortunate stray Cybermats).

Ultimately, meaningful comparisons between **The Tenth Planet** and **Attack of the Cybermen** are both meaning-less and wholly counterproductive. Stated simply, the former is a quality piece of TV science fiction action adventure, which treats its subject matter and viewing audience with a healthy amount of intelligence and respect. While the latter is a substandard, over extended and imaginatively undercooked romp, which treats its viewers, characters and alien menace with an equal measure of vacuous disdain. **TVH**

Article: Peter Henshuls

Tom Baker by Brian Slade



On 23rd November 2013, *Dr Who* fans of all ages tuned in for the 50th anniversary show of the sci-fi epic that seemingly has a life as long as its lead character. Forgetting all downloads and catch-up tv, people attended cinema screenings and doubtless some still crouched behind the sofa as former Doctors re-appeared in the special episode.

There had been much talk in the run-up to the episode and it had become clear that the reuniting would be limited effectively to the new era. Nods to the former Doctors would of course be made, and it would be impossible to have the episode without old adversary The Daleks, but no room was expected to be found for the surviving actors who had portrayed the Doctor through to the show's initial cancellation in 1989.

Then with the story seemingly ended and drifting into a melancholy epilogue as the two most recent Doctors said their farewells, children gasped and grown men wept as they heard the seemingly innocuous words, 'You know I really think you might.' The voice was unmistakable. Even at 79 years old, that instantly recognisable booming tone could only come from one man, and for the next few minutes a whole generation had their Doctor back on screen one last time. In true Tom Baker style, his few minutes back on screen in the programme that gained him worldwide fame, credited simply as 'the curator', stole the show and reminded the audience just why so many Whovians still considered him to be *the* Doctor.

Baker himself was born in Liverpool in 1934 in relative poverty. His early days in a Catholic family found him deeply suspicious of, but fascinated by religion, furthered by a time as a monk. His was a somewhat anarchic approach to life. As a five year old, he was asked at school what he wanted to be when he grew up. 'An orphan, Miss,' was his answer, claiming that this way he would get presents from America. It resulted in a brush with religious authority that would typify his childhood. It was a childhood he found fascinating, but was wrapped up in deep self-loathing that was rife in catholic teachings at the time. On many an occasion his religious teachers would remind him that he, like all children his age, was nothing.

After his roller-coaster ride serving God, Baker was called up by the Royal Army Medical Corps. He was assigned to the Boyce Barracks in Aldershot, where he and his fellow Catholics were initially separated from his new colleagues. When time came to be assigned to a new company, he was somewhat prophetically chosen to be the curator at the camp museum.

During a stint at British Military Hospital Hoster, Baker attempted to join the hospital's Christmas celebration and Hop, something he saw as a major theatrical event at the time. He was set to play two parts, but this was reduced to one when his self-penned routine was received badly at audition. Nonetheless, a stand-up comic who saw the non-speaking role Baker was left to perform suggested that although he was, 'absolutely bloody terrible' at the time, he admitted that, 'there's something about you that might make it work.' Baker returned to Liverpool determined to become an actor.

He successfully auditioned to join the Rose Bruford College of Speech and Drama in Kent where he spent three years learning his craft. Work was hard to come by and acting jobs were combined with regular paying lines of work. Life eventually changed for Baker though, when a member of the National Theatre was in the audience during a show called *Late Night Lowther* in which a variety of sketches were performed including a talking dog sketch with Baker as the dog. Summoned to audition as an understudy in the National Theatre, Baker travelled down from York only to find that the message that auditions for the evening had been cancelled had not reached him. In a career defining moment, Laurence Olivier returned to the theatre after being told of Baker's unfortunate predicament and heartily approved of a place in the company being offered.

Theatre work only yielded small television roles and by 1973, Baker was out of work and feeling frustrated. In a moment of despair he wrote to Bill Slater, a director at the BBC for whom Baker had worked on *The Millionairess*. He pleaded that there surely had to be a suitable serial role for him somewhere in the corporation. Ironically, Slater was meeting Barry Letts of the Serials Department on the day the letter arrived, with a hot topic being how to replace the departing John Pertwee in *Doctor Who*. The rest, as they say, is history.

Pertwee's Doctor had been a little snippy, nattily dressed but suitably eccentric. Baker took the eccentricities to a whole new level, revelling in what he saw as being, 'able to speak complete gobbledygook with conviction.' Baker loved the role and threw himself into it, offering his own thoughts on storylines and ideas. It threw him to a level of popularity he could only have dreamed of. Unlike his three Doctor predecessors, Baker's incarnation carried catchphrases and fashion that could be copied by the show's young audience. Children arrived at school with vastly over-sized multi-coloured scarves, a feature suggested by Baker, and offering jelly-babies to anybody they could, emulating their hero. Baker himself admitted that girls who previously found him, 'utterly repulsive' now found him irresistible.

As his success grew, Baker came to believe that he knew the Doctor better than the writers and the producers. He admitted to finding it hard to take direction and as he grew to disagree with the direction of the programme, he hung up his hat and scarf in 1981 after 178 episodes.

For Baker, the length of time in the role and the unprecedented recognition and adulation he had garnered from a generation of children left him typecast. Television roles would appear in isolation, and he remained an unmistakable presence when he did appear on such successful shows as *Blackadder II* and *The Kenny Everett Television Show*, although he turned down the opportunity to reprise his Time Lord role in the 1983 25th anniversary special, *The Five Doctors*.

In later years however, Baker's career took on a whole new lease of life. Although instantly recognisable physically, he continued to have as unmistakable a voice as Brian Blessed. It was with this in mind that he was offered the initial radio role for *Little Britain*, Matt Lucas and David Walliams's irreverent character sketch show that transferred so successfully to television screens. Baker's deadpan delivery of wholly inappropriate comments were an essential part of the programme's success and delighted many of the viewers who had come to know him in their childhood.

As Baker aged, his appreciation for all that the Doctor gave him only accelerated. He continues to be adored for the impact his Time Lord portrayal had on its audience, and so he has drifted back to the role for audio stories, often with his fellow cast members from the television series. Even with the new generation of Who fans, his remains the definitive Doctor.

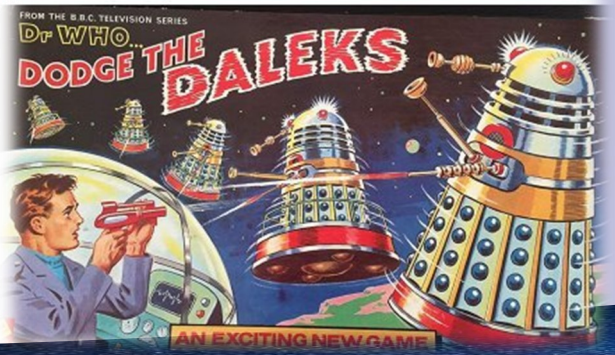
When Baker left the role, he pined less for the work or the salary, but more for the hero worship that had come from the thousands of children who would queue to meet him or send him autograph requests. He needn't have worried. Generations on, that adulation remains unabated. So in the Doctor's 50th anniversary special, when his curator character uttered the words, 'just the old favourites eh?' we all know exactly who that is. **TVH**

All I Want for Christmas

The 'Must Have' Doctor Who Toys of the Early 1960s

Designed by BBC employee **Ray Cusick**, the Daleks proved to be equally popular with children and adults alike. When in 1964 the first Dalek toys went on sale, they became so popular that literally hundreds of by-products were launched. The first were battery-operated, friction drive and **'Rolykins'** Daleks from Louis Marx & Co., and these were quickly followed by small inexpensive (pocket-money) plastic toys from Cherilea Toys of Burnley and Herts Plastic Moulders Ltd which were sold loose from retailers such as **Woolworths**.

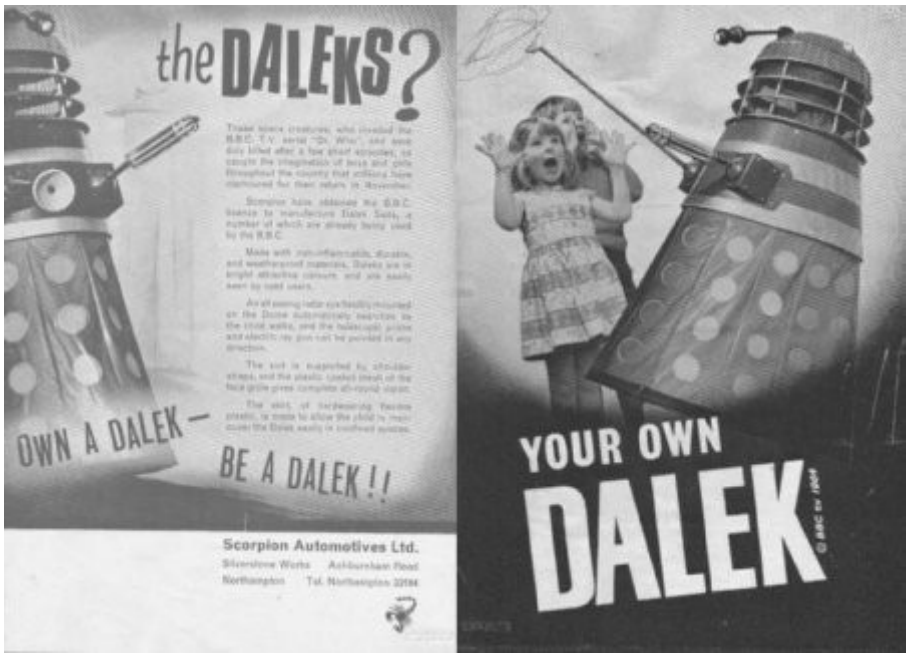
Cowan de Groot Ltd produced a number of different Daleks such as money boxes and wind-up toys as well as a board game called **'Dr Who...Dodge the Daleks.'** The game contained an illustrated playing board, a dice, a small plastic cup and four standard plastic pieces for moving round the board. These weren't even shaped like Daleks which may well have improved the quality of the product (although only minimally). The best thing about this game is the illustration on the box. The item is quite rare now and one was sold recently for nearly £400.



There were also Doctor Who and Dalek annuals, Dalek badges, a slide projector and, in what clearly illustrated that quality didn't always take precedence over mass-production, two notoriously poor plastic products. The first was the **'Cutta-mastic featuring Daleks,'** which contained crude polystyrene tiles on which illustrations of Daleks were printed. The box also included a small battery-operated hotwire gun which was employed to cut around the Daleks.

The second was a bargain-basement playsuit by Berwick Toys.

The playsuit was made up of a red and white vinyl skirt which went over the head with shoulder straps for the body. A plastic dome was worn on the head which was supported by a cardboard visor (no, really) that had slots cut out so the wearer could see where they were going. Weapons (a suction cup and a gun which were attached to the end of two painted wooden sticks) were held through holes in the body.

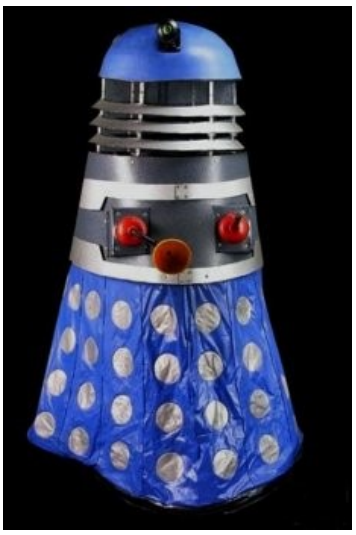


Infinitely better was the **'Dalek Playsuit'** by Scorpion Automotive which was released to cash in on the 1964 Christmas market. However, a factory fire in April 1965 destroyed all their stock and the parts required to manufacture additional suits and as a result, when Dalekmania hit the high street toy shops in 1965 they were unable to take advantage of it. As such, the Scorpion playsuit, which came in a TARDIS style box, remains to this day one of the most sought-after TV tie-in toys by collectors.

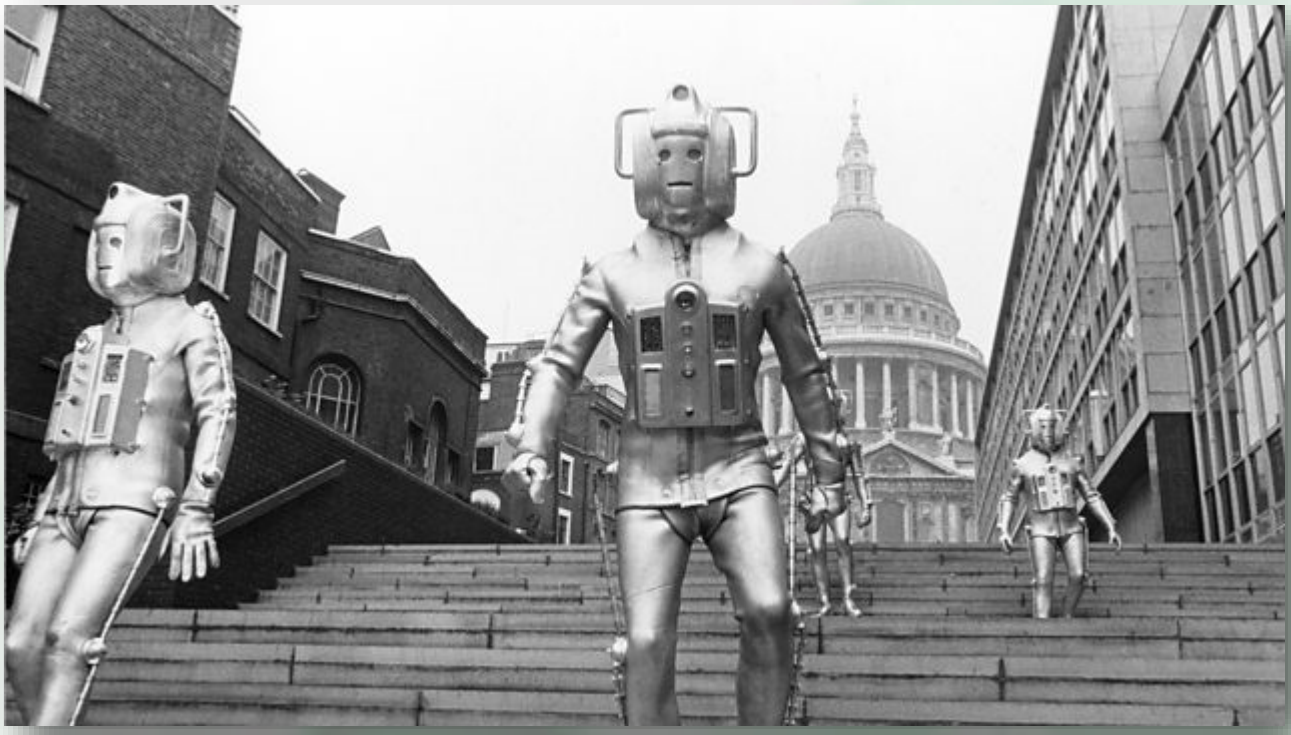
TVH

A Police Box by Dinky

Rolykins' Dalek



Scorpion's superior Dalek Playsuit



The Invasion

by Bob Furnell

In just a little over two years the Cybermen had cemented their popularity with the viewers of Doctor Who. **"The Invasion"** would mark their fourth appearance in the series since their debut in the 1966 story "The Tenth Planet." Of all their appearances in the show during the sixties, **"The Invasion"** would prove to be one the most popular, second only to "Tomb of the Cybermen", broadcast the previous year.

When the **TARDIS** becomes invisible on materializing in twentieth-century England, the Doctor calls at Professor Travers' London home to seek his help in repairing the faulty circuits. However, it is some four years since their last meeting and Travers, and his daughter Anne, are now away in America. In their absence the house has been let to a computer scientist, Professor Watkins, and his niece Isobel.

Isobel reveals that her uncle has recently disappeared, and the Doctor offers to help track him down, starting at the place where he last worked - the London HQ of International Electromatics, the world's major supplier of electronic equipment. On meeting IE's managing director, Tobias Vaughn, the Doctor is immediately suspicious.

His doubts are confirmed after he becomes reacquainted with Lethbridge-Stewart and learns that there have been other mysterious disappearances at the IE premises. Investigating further, the Doctor discovers that Vaughn is in fact in league with the Cybermen, who are planning an invasion of Earth, but is also plotting against them in order to seize power for himself. Watkins is being held prisoner by Vaughn and forced to develop the cerebration mentor - a machine designed to generate emotional impulses, which can be used as a weapon against the Cybermen.

Sidekicks and Adversaries

Companions Jamie and Zoe accompanied the Doctor in this tale. Jamie had originally joined the **TARDIS** crew in **"The Highlanders"**, while Zoe had first met the Doctor during a previous invasion by the Cybermen in **"The Wheel in Space"**.

Jamie was a jovial sort of character who despite his innocent manner and naiveté possessed a stubborn refusal to be beaten by anything and had a fierce loyalty to, and trust in, the Doctor.

Zoe was a completely different sort of companion in that she was almost an equal to the Doctor. She was a highly intelligent astrophysicist from the twenty-first century who displayed a very logical and no-nonsense sort of manner. But together with Jamie, the two characters became fast, and faithful, friends with the Doctor.

Tobias Vaughn was vastly different to previous adversaries featured in the series up to that point. He was definitely very much a three-dimensional character that though the viewer could strongly dislike, they could still understand the reasons behind his actions.

Although he was in league with the Cybermen to take over the Earth, an action inexcusable in itself, he was a man who used his position of authority and power as head of International Electromatics to arrange for microcircuits to be embedded in all of the company's products so that a high-pitched audio signal could render the population of Earth unconscious, enabling the Cybermen's invasion plans to proceed.

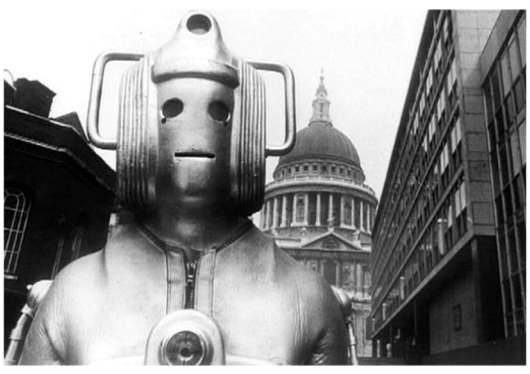
Vaughn was a villain that used his charm to disarm his opponents, even though that charm masked his contempt for humanity as he truly considered himself to be above most people. He was a man who enjoyed his power, and position, and a man who craved even more. This was the reason why he contacted the Cybermen in the first place in his attempt to gain control of the Earth. And while he tries to convince the Doctor that his plans are what are best for the world, Vaughn eventually stumbles and realizes the folly of his desire.

Inhuman Monsters from Another World

The Cybermen returned in **"The Invasion"** to menace humanity again. They are very much the ultimate nightmare of medical technology gone made. Unlike the series other main adversaries, the **Daleks**, the Cybermen's appearance changed each time we saw them.

Their appearance in **"The Invasion"** clearly shows that they have become extremely advanced in spare part technology and by this point in the show; their appearance varies vastly compared to that in **"The Tenth Planet".** The success of the Cybermen lay in the viewers, or even humanities, fear of becoming inhuman and emotionless.

The Cybermen that appeared in **"The Invasion"** could be described as thus: powerful cybernetic limbs whose intricate rods guide movements allowing them to stride purposively towards their mission. On each side of a Cyberman's head are muff-like striated blocks out of which protrude antenna - audio sensing devices perhaps. They bend upwards then inwards and connect with a bulge at the top of the cranium.



On the blank face are two black holes where eyes might once have been. At each 'eye' a teardrop shape is etched where no tear has ever welled. The slit for a mouth betrays no expression, apart from cold resolve, and the chin beneath falls weakly away to a thick smooth neck.

At the chest there is mounted a bulky multi-purpose device whose central column is topped by a lens which projects deadly rays. The rest of the column is given over to four control knobs. On either side are vented wings suggesting further functions of the unit: respiratory aid, cleansing filter, cooling equipment, energy pack.

The Making of The Invasion

Like **"The Moonbase"** before it, **"The Invasion"** had the working title of *'Return of The Cybermen'*. The story was originally intended as a six-part story but was extended to eight at the scripting stage when several other stories had fallen through.

The basic idea for the story had come from Kit Pedler, who had received a request from then series producer Peter Bryant during production of **"The Wheel In Space"**, for another Cybermen tale. Pedler's outline centred on the Cybermen invading Earth with the aid of a giant computer corporation. From here the storyline was fleshed out by script-editor Derrick Sherwin who felt that the story could be vastly improved if modelled along the lines of the successful season 5 story, **"The Web of Fear"**. Bryant and Sherwin decided to bring back Douglas Camfield as the director of the story and together, the three men added several elements to the story.

The first of these elements was the addition of the characters of Professor Travers and daughter Anne from **"The Web of Fear"**. But the BBC first had to approach the characters' creators, Mervyn Haisman and Henry Lincoln, to secure permission for their use. When they failed to reach an agreement, Derrick Sherwin hastily rewrote the script replacing these characters with the new characters of Professor Watkins and his niece Isobel.

After the initial success of the military unit and Colonel Lethbridge-Stewart in "**The Web of Fear"**, Douglas Camfield suggested that these elements be brought into the new Cybermen tale. The trio agreed that it would be a good idea, as it would definitely give the organization a worthy foe to fight in the form of the Cybermen. Actor Nicholas Courtney was rehired to play Lethbridge-Stewart, who would now be promoted to the rank of Brigadier. And although the military organisation had not been actually named in **"The Web of Fear"**, again it was Camfield who suggested finally calling them UNIT (United Nations Intelligence Taskforce).

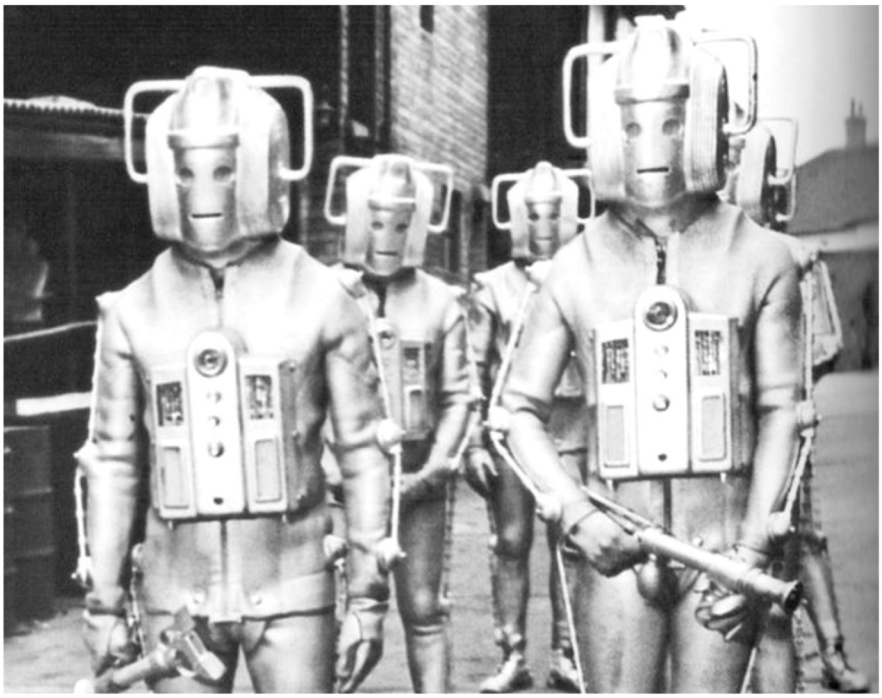
As mentioned earlier, **"The Invasion"** was initially intended as a six-part story, but due to a number of other scripts falling through, it was eventually allotted two extra episodes. As a result, this meant that producer Peter Bryant was able to give Sherwin and Camfield the biggest budget ever afforded a **Doctor Who** story. This allowed for the greater use of location filming and an increased special effects budget.

When Peter Bryant approach the BBC's Visual Effects department to produce the special effects for the story, he quickly discovered that the unit wouldn't be able to provide cover for the entire eight episodes. As a result, Bryant decided to contract the story's entire special effects requirements to the external Trading Post company, who assigned designer Bill King to the project. Trading Post was essentially a props firm that specialized in custom engineering rather than model building and shooting. But nonetheless, the firm rose to the occasion and designed, built and filmed all the model sequences for the story.

Trading Post also supplied the Cyber-Controller prop seen in Tobias Vaughn's office. Despite its rather intricate appearance, the prop was rather inexpensively built even using upturned plastic cups as part of its design.

As in each previous appearance, the Cyberman costumes were redesigned for this story. Based on a joint design by BBC costume designer Bobi Bartlett and Trading Post's Bill King, the basic costume remained a diver's wet suit. This was sprayed silver, as were the lace-up boots and the five-fingered gloves. Unlike previous versions, “The Invasion” cyber-costume exo-skeleton was a very simple affair - thin lines of cabling were sewn to the wet suit at the shoulder, elbow, wrist, hip, knee and ankle junction boxes.

Trading Post redesigned the masks and chest units, the latter of which was smaller than their predecessor with sequencers controlling flashing lights on the display panels. The masks were built from scratch, the main change being a much thinner mouth aperture and headphone-like additions to the 'jug handle' appendages, while the teardrop air holes around the eye sockets were retained.



Filming for **"The Invasion"** took place at a number of different locations. Vaughn's office exteriors, the I.E. factory and the railway sidings were all filmed at the Guinness factory in Acton. Regent's Canal gave Frazer Hines (Jamie) and Patrick Troughton (The Doctor) the opportunity for some canoeing that featured in episodes 4 and 5, while the embankment roads at Blackfriars provided manhole entrances into the sewers.

Of all the location filming done the most tense and difficult was the filming that took place early one Sunday morning on the southern approaches of St. Paul's Cathedral. This was where the scenes of the Cybermen invading London took place. All studio recordings took place at Studio D in Lime Grove Studios.

The location for UNIT's base, first seen in episode two, was an airfield at RAF Northolt near London. Because the military were being portrayed in a good light in this story, director Douglas Camfield found that the RAF were very helpful in providing the production with a Hercules Bomber and a set of jeeps. In addition to this, the climactic battle between UNIT and the Cybermen featured real soldiers who were used to add authenticity to the battle.

"The Invasion" was broadcast on BBC-1 from November 2 to December 21, 1968 and would go on to be one of the most popular stories of the sixth season of **Doctor Who**. However, it would also mark the last time the Cybermen appeared alongside Patrick Troughton's Doctor. In fact, it would be another seven years before they were seen again in the series. But that as they say, is another story.

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