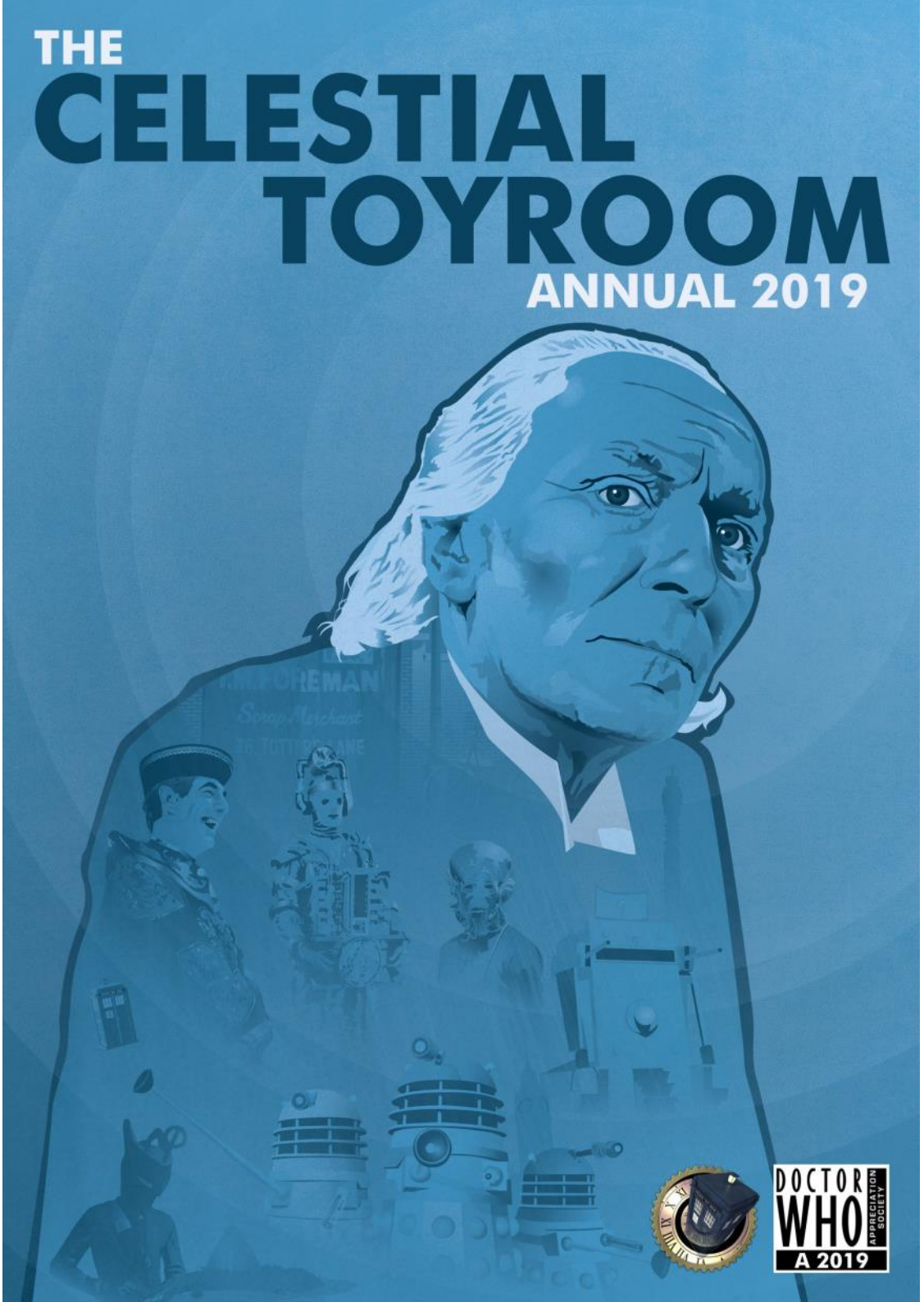

EDITORIAL
2019 ANNUAL
by Paul Winter

The Celestial Toyroom Annual is becoming a tradition. This is the third in the series, and once again, we are concentrating on a specific Doctor's era. The First Doctor was an obvious pick, as it was in 2018 that as fans, we raised the funds necessary to place a blue heritage plaque to honour William Hartnell at Ealing Studios. This era of the show seemed the natural choice.

This book follows the usual format; an item on each story from the era, along with a few others such as 'The Three Doctors'. We gave serious thought as to how far we should go, as in recent years, the first Doctor era has expanded quite significantly with the Big Finish ranges (both The Companion Chronicles and the David Bradley series) adding a great deal to the story. This is in addition to the many novels published over the years by the BBC and Virgin. Eventually, we decided to limit the content to programmes that actually featured William Hartnell, with the one addition of 'An Adventure in Space and Time' which although Hartnell was not actually part of, still concentrated on his role in the programme.

A book like this relies very heavily on those who contribute. Without people writing for us, the annual would either not happen, or might just have content exclusively by me! I would like to express my thanks to every contributor. And on that note, regular readers of DWAS publications may note a number of new names amongst the contributors. Regular, reliable writers are always the backbone of any such project but a request made via our Facebook pages resulted in a lot of new (or new to DWAS) contributors coming forward, which I am delighted about. I hope that this will go to further demonstrate that you do not need to be part of any mythical 'in crowd' to take part in DWAS.

On that note, I shall leave you to travel back to 1963, the beginning of the show, and the man who for many people is still 'The Doctor'..

Paul

CELESTIAL TOYROOM ANNUAL 2019

Doctor Who Appreciation Society

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OVERVIEW OF ERA

by Ian McLachlan

It was the day that really changed my life, and all these years later I remember it well. It was not the twenty third of November 1963, but rather a week later. I had heard a lot of good things about this new serial that had just started on the BBC and that unusually the channel was repeating that first episode along with their first screening of the second episode the following week. It sounded most interesting and I sat down to watch the programme with my father.

Having enjoyed the first episode very much with this mysterious Doctor and his granddaughter I watched the second as well. With the hero sharing my name and both my parents being teachers, I suppose I found that I connected very well with this new serial. But I was puzzled about the Doctor and I remember asking my father whether he was a goody or a baddy. He resembled the character of the Grandfather in The Old Curiosity Shop a serial I had enjoyed watching the previous year. It was a Sunday classic serial starring Patrick Troughton and it was one of the programmes that we watched as a family. Many of these classic serials were set in the past and I remember very much enjoying any programme which had an historical background to it.

I eagerly awaiting the next two episodes and the chase through the forest was exciting. Would the four travellers be able to get back to that

police box in time? They did – but I wondered whether they would always be that lucky!

Unfortunately, a Sunday School party meant that I missed the first episode of the next story which meant that when I caught up with the four characters they were already in the Dalek city. By that time this new show had become my favourite programme replacing Badger's Bend the Animal Hotel which had been my favourite up until then. There was something about this adventure show which was special. Something about it that gripped me unlike any other programme before it or since.

I remember always hating missing an episode of any serial that I was watching. However with Doctor Who I tried to make a real effort to ensure that no matter what, I was next to a television at whatever time the programme was scheduled to start each week. I was not always successful and I missed no fewer than seven episodes of the first season of the programme. But none after that!

There is much talk about the huge ratings that programme is getting at the moment. But I do not think that they are comparing like with like. Until the advent of the video recorder you simply had to be there at the time when the schedulers decreed that a programme should start, otherwise you missed it completely. And for that you had to be dedicated - otherwise you would miss episodes. Perhaps that commitment meant that the original watchers of Doctor Who became so passionate about the programme because in order to see it, it usually meant they had to make sacrifices as regards other parts of their lives.

I have often wondered if I would have become a fan if I had started watching the show at another period of its life. Nowadays I really enjoy watching the Pertwee adventures but at the time I never enjoyed them as much as the original sixties series. And even now while I have all the surviving episodes on my shelves it is to the monochrome era that I return again and again – especially these Hartnell adventures.
The BBC nowadays I think. wants to have it both ways. It wants us to see the show as one continual unfolding story from November 1963 to the present. But at other times it is quite happy to see it as a collection of different series all with the same overall title, but as different versions of the programme according to who is playing the Doctor. This means that it is acceptable to like some Doctors much more than others. With the recent, to my mind radical change with the thirteenth Doctor, I can understand the BBC wanting to keep Doctor Who fans on board particular as regards the merchandise, despite what they may think of some of the Doctors.

To be honest I see the version of the programme in its earliest days to be a very different show to what it is today. Yes there is the Tardis, the Doctor and the companions but to my mind the stories and the way they are told are very different.

Back when it first started it was very much seen as one long story and while the travellers had adventures in different times and places for a time they were the same travellers. In the beginning Doctor Who was very much about four characters having adventures. Between them these characters spanned three different generations. In the early days Ian and Barbara were the hero and heroine while the Doctor was that 'strange other character' who was much more difficult to fathom out.

For me of all the Doctors the first Doctor was the most complex. He could be charming, amusing, abrasive, thoughtful, wise, strong, transparent, mysterious… the list could go on and on. One never quite knew where you were with him. He has been described by some as a 'wizard' but unlike so many of the recent Doctors he had not got a wand (i.e. sonic screwdriver) to get himself out of difficulties. He had to use his brains to get himself out of problems. He also suffered quite a lot during his adventures and one thing you could not say of the early days was that it was 'all jolly fun.' The Tardis transported her occupants to many dangerous places

and it was not always easy for them to extricate themselves from their problems.

Back then Doctor Who was filmed more like a stage play than a film. The range of special effects that we have now was not available. That meant that the emphasis back then had to be on the stories and on the acting. Both were exceptionally strong from the beginning. The four Tardis occupants were all experienced actors. William Hartnell himself had been in many films prior to taking the lead in this science fiction serial.

For me William Hartnell played a huge part in the success of the series. In a short space of time he became my all-time favourite actor. I have been lucky to have seen him in many of the films that he made over the years and I must say that he always comes across as being exceptional. He is always compelling when he is on the screen and he plays many different kinds of characters. He is an extremely versatile actor. He is by far and away my favourite Doctor and always will be.

But I find all the Tardis occupants in the Hartnell years likeable. I have to admit that I was sad every time one of them left and hoped that one day I would see them in the programme again. But sadly it never happened. The only character who left and returned in the Hartnell years was the Meddling Monk. And for me one of the wonderful thing about the Hartnell years was that there was such a variety of different kinds of adventures.

Sadly with the exception of The Highlanders after the second Doctor took over the historical adventures were removed from the programme. I really enjoyed them and I particularly liked it when one was set in an historical period that we had been studying at school. I have always maintained that Doctor Who encouraged my love of history so much so that I ended up teaching the subject for a time myself.

I also rather liked the 'sideways' stories which I would list as being Edge of Destruction, Planet of Giants and The Celestial Toymaker. Planet of Giants was one of my all time favourites and I was somewhat surprised when I later discovered that its original length had been four episodes. It was an interesting story to begin the second season with because it was quite unlike anything that had gone before. It had two contrasting elements to it. There was the fantasy one with the crew being shrunk set beside what was a traditional thriller.

Some of the adventures stressed the theme of travel. Marco Polo had the Tardis crew moving from place to place, as they did in The Keys of Marinus. There were journeys in The Romans and in the Reign of Terror. In some more recent times an adventure has tended to take place in a small region of a planet. But in the early days adventures took place over quite a large geographical era in addition to them being set over a large period of time, which for me made the adventures somewhat more realistic.

Doctor Who became famous of its alien creatures. Of course the most famous were the Daleks in the second Hartnell story and the Cybermen in his last adventure. While I liked the Dalek stories I must say that I enjoyed the Daleks as part of the programme. To me they were never the main reason that I enjoyed the show. All the Hartnell Dalek stories are very enjoyable in themselves but I am particularly sad that my favourite one is the one which is incomplete. The Dalek Masterplan like many of Terry Nation's stories is quite modern, in that it has a number of mini adventures in it rather than having one long adventure which most of the other stories from this period were like. It was good that within its science fiction form Masterplan had time to go into the past as well thus making it very much an adventure in space and time.

One of the great drawbacks to the Hartnell era is that not all the episodes still exist now. As that era is really one long story it is a pity that there are missing parts of the jigsaw. This means of course that there are some Hartnell episodes that I know better than others as a result of re-watching them on video and then DVD. I could never say that the best episodes are the ones that survived. If I was asked to single out which two episodes of this era were the most interesting I would say Bell of Doom from The Massacre which has the brilliant speech by the Doctor about all his former companions and the episode of Masterplan called 'The Traitors' which had the shock deaths of both Katarina and Bret Vyon.

I often ask myself what was it about this show that made me such a great fan. So much so that I continued to watch it during the years that shall we say, I was not enjoying it so much. I would say that first of all it was a jolly good adventure. At the time I enjoyed reading books about people having adventures. And this series was about interesting characters having interesting adventures. You never knew where the Tardis would land next - whether it would be in Earth's past, Earth's future, some strange planet or some other dimension.

In the early 60s for many of us school was not a great place to be in and I certainly used to dream of how great it would be to be whisked away from my present life into a real life Tardis and visit lots of interesting places in space and time. I would have liked to have been that fifth member of the Tardis having the exciting adventures that Ian, Barbara, Susan, Vicki, Steven, Dodo, Polly and Ben had. Perhaps one day someone would discover

how to construct a real life Tardis…?

Like all good imaginative fiction Doctor Who was a programme that fed and inspired the imagination. And what was so good about these early days was the programme took itself seriously. Yes, there things in it that made you smile. But these came from character interactions and seemed perfectly natural. There was never the feeling that the programme was talking down to you. A trait shared with the Sunday classic serials of the time as well.

If these early days had not been so successful then it is unlikely that a show called Doctor Who would still be on television today. Right from the beginning it got people interested and talking about it. Something that they have never stopped doing ever since……

PILOT EPISODE

by Paul Winter

Most fans know about the 'pilot' episode these days. We know that there were two versions of the second sequence inside the Tardis, we know that Susan was deemed too 'weird', that there were problems with the inserted film sequences, and that in the opening minutes the camera hit something. We know that the character of the Doctor was deemed too harsh and of course, some of the sound effects were just too loud. We even know, or at least we think we know, how Sidney Newman and Donald Wilson reacted to it. But whilst the existence of the pilot and the subsequent remount were never actually a secret, they were not exactly widely known about for a long time either. My first memory of knowing about the unscreened pilot's existence was reading the in-depth article about the state of the holdings in the BBC Archives, back in Doctor Who Monthly in the early 1980s (and what a shock the facts contained in that were).

Initially I do not think many fans thought they would ever see this unscreened episode – after all, the recent 'Five Faces of Doctor Who' series had been quite an extraordinary event, but nonetheless the programme was subsequently made available for screening at a DWAS convention. It later appeared on various VHS and DVD releases and finally, in 1989, made it onto the TV (although without any explanation leaving many viewers to probably believe it was the first screened episode from 23rd November 1963). I remember getting my first look at it on a dodgy VHS copy – back in the 1980s that was how you saw old Doctor Who episodes, unless of course you were in any country other than the UK!

But what of it? Well, the very name we now assign to the programme – 'The Pilot' is probably wrong. Aside from the fact that we now have a Capaldi era story called that, this one from 1963 was never intended to be a pilot in the true sense. It was the first episode, and not intended as a teaser for an as yet uncommissioned series. It is just that it was viewed, critiqued and rejected. And quite right too because frankly, it is not very good. It has some nice touches – I like the thunderclap in the opening titles and I wish they had left it in. I like the point of view shot of the junkyard gates in the fog with the policeman checking the lock. I really like the bit when the Tardis door opens and Ian and Barbara hear Susan's radio playing. But there is so much wrong. The camera crash, the loud sound effects, the mistimed inserts, the good old Tardis doors in the first Tardis sequence (then reshot) and a few lines seemingly fluffed. Additionally, the cast do not seem very comfortable and whilst it is tricky to put your finger on why, the narrative does not seem to flow at all well. It seems a bit 'under-rehearsed' and probably was.

It is still an interesting piece of TV but I do wonder if this show would have caught the imagination of the public? Susan is hard to identify with, not just when she draws that odd picture in the classroom but in her attitude towards the school-teachers later on. The Doctor, whilst not exactly loveable in the early parts of the first season, is plain nasty at points in the Pilot. Hartnell would soften the character as the show went on but had this been the true start of the series, he would have had a longer road to travel.

And so, at the behest of Newman and Wilson, we got something much better. The cast and crew get more time to become familiar with the material, leading to a more competent piece of direction from Waris Hussein. Susan becomes more human but with some nice touches (such as her comment on the French Revolution book) let in, and the Doctor becomes more likeable. More minor changes also take place. The more familiar Tardis dematerialisation sound is heard (just what were they thinking before with those oscillating beeps?), the origins of the Doctor and Susan are no longer the 49th century and we get what turned out to be some 'classic' Doctor Who dialogue – 'The children of my civilisation would be insulted' being one example.

I am glad that they remounted this episode. 'An Unearthly Child' remains a superb piece of television to this day. The pilot, really is not though.

AN UNEARTHLY CHILD

by Desmond McKenna

An Unearthly Child was not my first encounter with Doctor Who. That would have been Tom Baker, Logopolis part four when we had a regeneration and on my part wonder, fear and confusion lifted only by the promise of an extra fish finger and the reassurance that this was par for the course with the Doctor. The first time I was made aware of An Unearthly Child would have been at the Woodside Library meetings in late 1989. I had invaded the group aged 13 with friends and family from outside of Glasgow. People spoke of stories that I was only aware of from looking up the microfiche files in Motherwell Library. Lots of stories with the word Dalek as part of the title. A few struck me in the way that the name of the tale gave away little to what one could expect be going on within the story. Some of the names that stood out and fired up my imagination out were The War Games, Inferno, Edge of Destruction, and An Unearthly Child. I finally saw the first episode sometime in 1990, and then later once the video was released, I was able to watch the other 3 episodes that make up the story. It seemed strangely familiar, very much in the style of television programmes of its time but nonetheless enjoyable, and it felt like a pivotal moment in my Doctor Who fandom. Then something really strange began to occur to me. It was about halfway through the episode three the penny dropped. I had seen this footage before, around 1986 at an afternoon concert in a church hall projected onto

a wall as a band played.

Susan Foreman is listening to the radio. Some pretty cool tune is playing. Susan is rocking to the beat just like any other teenager on the telly. But Susan is not human. She is probably not even a teenager. This otherness catches the attention of Barbara and Ian. They are Susan's school teachers and are pure baffled by her, so much so that they stalk her to her home and spy on Susan and her Grandfather. At this point we can but speculate on the relationship between Ian and Barbara: did they often spend an evening following students in the dark or was this a onetime only deal? Any thoughts of sinister motivations behind their clandestine observations are laid to rest when we spend time with them and learn that their actions arise from a curiosity and possibly misplaced concern. It is safe for us to assume we are dealing with two good eggs. Next, they blow their cover and are inside the Tardis.

And that is how the show begins. The episode An Unearthly Child feels like smog and cold. In a junkyard almost all the space is occupied, not so in the barren wilderness of the vast past. I got the novel from Obelisk Books in Virginia Galleries, Glasgow. It was at Christmas time and the school was closed. I started reading it in the evening and on what I remember as the first page it describes a policeman walking about the exterior of the Tardis while thinking about getting home and having a cup of tea and a sausage sandwich. I put the book down and went to the kitchen to prepare tea and square sliced. I can't remember anything else in relation to reading the novel, not like I can for say Power of Kroll, which was read on a bench across from the wee cafe at the back of the Atlantic Apartotel in Bundoran during the fair fortnight. The way that Susan shouts at her Grandfather, she knows what is going down, these poor wee creatures whose curiosity led them to enter a dimensionally transcendental object are in for a real trip, even more out there than the Owsley Sunshine that would be consumed at Grateful Dead happenings over the next few years. These two are getting taken into the land of fantasy and imagination. All points in space time are possible locations and destinations. They could die in ways that they would have never considered. And the Doctor takes them without consent or warning. Curiosity moved the teachers to stalk Susan and I feel that it is an anger at their intrusion that motivates the Doctor to abduct them and take them into the unknown. From this point the show can now begin. From Foreman to before man mastered fire.

St Bernadette's church on Logans Road was built sometime in the 1960's and my family moved to the parish in 1981. I attended the boys club run out of the church hall and was an altar boy in the church. As a result of this I would be around the church hall a fair bit and from time to time on a Sunday afternoon there would be band rehearsing. Most were heavy metal or hard rock and almost all would be playing covers. One Sunday afternoon there was a sign on the noticeboard that there would be a visit from The Tribe of Gum at 4 pm on this day. The use of the word visit intrigued me as usually it would be the performers name, but a visit? It marked it as something that might be worth having a look at. I could tell from the noise that it must already be 4 pm so I opened the door and entered the Tardis so to speak. The Tribe were comprised of four percussionists playing a heavy relentless pulse with two synth players. In the middle of all this were another four, playing bass, guitar, sax and drums. The synths were holding a long-sustained chord droning on for eternity with one of the players using a box that generated insane arpeggios that floated in and out of the wall of noise. The bass, sax, drum and guitar sounded like they were playing off whatever they could hear in the synth mix and the percussionists, playing a mixture of marimba, wood block, bongo, bells, a giant hotel kitchen soup pot being beaten with a rolling pin. I loved it. It was the moment when I understood that you could find patterns of complexity and spirituality within an all-enveloping sound. Years later I think this was the trigger that ena-

bled my entry into albums such as Charles Mingus Presents or Miles Davis On The Corner or bands like Sonic Youth. I then became aware after a few minutes that there was a projection on the wall behind me that the band were watching. The images worked so well with the sound that I assumed that the band must have been responsible for them also. It was black and white and really fuzzy. There were primitives and for some reason there were also people wearing what seemed like contemporary clothing. The footage seemed to be cut up and I could gather no discernible plot or direction to the action accept that it was directing and being directed by the roar from the band.

The Cave of Skulls, The Forest of Fear and The Firemaker. These three episodes make up the first Doctor Who adventure. We can now follow the Tardis through our avatars of Barbara and Ian. The Tardis goes to the stone age to see some people who are attempting to make fire. We can move through time and space and meet humans who can't even keep warm. The helplessness of Barbara and Ian as they are now very much far from home contrasted with the stone age human desperation in the dark, grabbing out for the future. This show takes us right into the past of humankind to a place of unknown location beyond this. We are at the point when human evolution is about to make a leap, like the wheel, the printing press and the internet. This story really sets up the next 50 plus years in a fantastic way. I don't think for one minute that I held this view when I watched the video and read the book though. But now 30 years on from then it has so much more meaning in what we go through in the story. We see glimpses of ideas that we will go on to explore, the French Revolution book, the idea that someone reading about a historical event might not be how it was remembered by someone who was present at the time of the event. The story ends on a cliff-hanger that will result in us being introduced to a character that becomes arguably bigger than the show and that would eventually play a pivotal role in defining the mythology of our pal the Doctor.

I continued to watch the footage and glance round at the band. In the projection, the mouths silent, black and white flickering. The band were transfixed to the wall. The performance went on for another 10 minutes and then stopped. There must have been about eight people in the room, I recognised none of them. No reference to Doctor Who was made by the band and they just stopped as the footage ended. The audience clapped, and the musicians started taking apart the stage set up. I went outside and off on my bike feeling good and full of wonder at what I had experienced though I really had no idea what it was I had just seen.

I asked the caretaker of the church hall years later when I discovered what I had seen that day, but no one could remember The Tribe of Gum, though it was known that sometimes people would just phone up to use the hall for a small fee. When I watched the video of those 3 episodes, I realised that yes, I had seen this footage before, but it must have been in an edited form as they could only have played for half an hour at most. There was a staircase leading from one road to another near the church that had a wall at the side and this was full of bands names. It was the Band Wall and along with Beatles, Lou Reed, Cream, Jackson 5, Motörhead was some local names: Blue Kanues, DioBane, Comic On The Shore (like Pet Shop Boys fronted by Madonna, I saw them twice and thought they were the best thing ever!) and also in slightly faded white paint there was The Tribe Of Gum. I have enquired with old friends if they knew what might have been going on. The only information I have is that a girl called Clemson Marian from the area was at the Glasgow School of Art had a weird band and would put on performances during the mid-eighties. No one I spoke to knows what happened to her beyond that she moved to Costa Rica in 1989. Cheers Clemson. You might just have blown my mind and opened it to the possibilities of wondrous things!

Over this summer I got back into watching the Classic show by way of the Twitch stream. I had been away since 1992 when I sold almost all of my Who collection to buy albums and instruments, playing and making music that bore a lot of influence from the incidental music featured in the show. I have fallen in love with Doctor Who again! Watching the stream brought back so many memories and feelings of exploring the universe of Doctor Who first time around. I tuned in to the first episode of the Whittaker Doctor and it hooked me the same way the classic show did what now seems like a long time ago. I am anticipating watching all the doctors and episodes I have never seen so in a way it is almost like those early days when there was so much still to see! I keep hoping that one day i will find in a record fare a cassette labelled The Tribe of Gum and finally get to listen to that huge noise again.

THE DALEKS

by Tim Gambrell

A new science fiction series has started on television. It's been running for four weeks already, forming roughly one story, although the narrative appears to be continuous. Our heroes, Ian and Barbara, caught up in a world outside the norm of 1960s Britain, have managed to escape from the cavemen through sheer, adrenaline-fuelled, bloody-mindedness and an adaptability above and beyond. Their selfish, single-minded captor, the Doctor, rather than pausing to consider his next action, activates the controls of his amazing machine to get the travellers away from the cavemen and their spears, and we go forward into the world of the Daleks.

The first trip was a disarming voyage back in time. The second takes everything we've seen so far and cranks it up to another level. Doctor Who isn't going to be a simple 'there and back again' fairy story for Ian and Barbara. The Doctor can't control his Tardis for one thing, so will our heroes ever get home? The Tardis controls themselves don't appear to be reliable, giving a false radiation reading at first. Then the Doctor shows himself to be implacably stubborn. He creates a further fault in the machine in order to force his hostages, even his own granddaughter, to explore a distant city that they've spotted, in the hope that the city contains mercury – simply because he is curious about the place. The level of jeopardy this story piles on to the premise established in the first story is incredible. The odds are stacked highly against our heroes – and from what ostensibly counts as their own side, too. Add to that the xenophobic, mechanical horrors they find living in the city and a knowledge of what Skaro's exterior has actually been doing to them, and you have an almost insurmountable problem.

Never again are the odds so entirely stacked against Ian and Barbara – but that's partly because during the course of this story the Tardis crew becomes much more of a cohesive team. By the end of the seven weeks we, the viewers, have taken the strange, alien Doctor and his granddaughter Susan much more to heart and the two schoolteachers are no longer our sole focus. After The Daleks, Doctor Who becomes a story of thrills and adventure for the Tardis crew – and by then they are a crew; whereas up to now it has been an uncomfortable tale of captor and hostages on a voyage of jeopardy and unwilling discovery. For any viewers who've missed this organic growth and development over these seven weeks, and the four weeks prior, there's a two-part summary after The Daleks, set inside the spaceship, which reviews and confirms all of that for good measure. But in the main it's all laid out here.

There's so much solid character work and development in this story. The Daleks form a single character in themselves. They have minimal variation within their ranks. But, first and foremost, they are a catalyst; they bring the crew together. The imposing, implacable threat of the Daleks, as a race, can only be overcome by the Tardis crew accepting and utilising each other's skills and abilities, and by looking out for one another. On a darker level, the fact that the Tardis crew actively cajole the Thals into risking their lives to help them shows that, when push comes to shove, we can all be as single-minded as the Daleks are, and as the Doctor has been. It's a 'do or die' situation for everyone.

Daleks are an integral part of Doctor Who, now. Their influence and presence has expanded so much since this first appearance that it's virtually impossible to see them as they were originally intended, and not as some scheming supervillain hell-bent on universal domination. When we meet them here they are a colloquial people, scared; little more than raging bullies comfortably at home in their metal shells within their mechanised city. The Thals are like Gypsies or Travellers to them, settling somewhere they're not wanted. The Daleks are, basically, NIMBYs with guns.

It is not difficult to see the immediate appeal of the Daleks, but I'd like to suggest that our acceptance of them owes a great deal to Jacqueline Hill's performance of that iconic episode one cliff hanger. In every possible way she sells the horror of the Daleks before we see any more of them than a tentative plunger. Her scream is one of sheer terror; she can't even bear to keep looking at the horror that is approaching her, and in that physical gesture, that turn of the face, lies the integrity both of Barbara's reaction, and of Jacqueline Hill's performance. It ups the expectancy and, could have backfired seriously if what we eventually saw the following week wasn't up to much. But the bottom line is they don't disappoint, and because Barbara was so terrified of them we are already scared of them too.

The story could and would have worked with the Thals and Kaleds that Nation eventually gave us in Genesis of The Daleks years later, because the moral stance is essentially a basic black and white, 'good' versus 'evil'. And it could be argued that having the Daleks as totally non-humanoid mutants with a nasty voice in a personal battle tank very much leads the audience, underlining the story's moral to an excess before it has time to put forward its arguments. But, regardless, the Dalek as a coherent whole is a huge symbiotic success; it captures the audience's imagination in a way that mere humanoid characters could never achieve (and which the series would never do so successfully again until the Cybermen in 1966). Are we that interested in the pacifist Thals and their jazzy cloaks? Really? No, it's the Daleks all the way. They are pure nightmare creatures in their stuffy, clinical, unnatural environment, living their manufactured lives out of touch with nature. But they are also concurrently the stuff of fun, because they can be copied, impersonated, mocked – and yet simultaneously feared. It is no wonder the viewing public fell in love with them and clamoured for a re-match.

The Daleks are as one with their environment. In fact, set design,

costume, sound design all work together brilliantly – it feels as if there was an overarching design concept for this story, rather than an accidental coming together of various BBC production strands. There's a sense of solidity, of scale, of robustness to these episodes. Yet also there's an intimacy which, coupled with the integrity of the performances, really draws the viewer in to that small screen. It is easily the best realised of the sci-fi stories in Doctor Who's first season. At seven episodes it looks pedestrian on paper, to our modern eyes. But if you follow the character journeys the story is very well paced from start to finish. All this consistency is even more surprising when you consider the serial had two directors, swapping over after a few episodes each, as both Richard Martin and Christopher Barry were being trialled on the show.

Earlier in 2018, on a whim I decided for the first time ever to watch all of the extant 1960s Doctor Who episodes in order. I've always been fond of The Daleks but I was struck this time, in particular, by the story's brilliant consistency and realisation. It really is great TV of its period, well-made within its restrictions, and from an ongoing narrative perspective it offers challenges and scenarios to the Tardis team which help galvanise them into that very team that we, as fans, associate with that period of the show. And, of course, in the Daleks themselves the show gave the world a new cultural icon. As the middle act of the initial, three-act series launch for Doctor Who (leading up to Marco Polo where the series changes slightly) its success with the viewing public made it the linchpin of the show's coherency, the milk that sustained Doctor Who's birth. It has since become the default template for alien planet stories – which is somewhat unfair, since if you look at what the story does to develop the regular characters, it is clearly so much more than just an alien planet / alien race story. But, as the big screen version shows, if you do away with much of the grittier, more personal character detail, then yes, what remains is very much that template – and in the case of the film, much the poorer for it, too.

Whether we remember the story better, or prefer the story, as a colourful feature film, or as a strikingly personal novelisation, we cannot escape the true brilliance of the original television serial. An Unearthly Child may have given us Doctor Who, but The Daleks changed the world.

INSIDE THE SPACESHIP

by Paul Winter

We could have endless discussions about the correct title for this story couldn't we? The 10th Anniversary Radio Times Special called it 'The Edge of Destruction' but then again, it gave a number of stories titles based on the first episode, resulting in the mammoth 'The Daleks' Master Plan' being billed as 'The Nightmare Begins'. For a while it was 'The Brink of Disaster' and then, quite incorrectly, 'Beyond the Sun', actually Malcolm Hulke's abandoned script. I am going with 'Inside the Spaceship' dull though it is.

But how did this story come about? Much has been said over the years suggesting more scope was needed for character development , that viewers wanted to see more of the ship, or just that Marco Polo was not ready to go. However a closer reading of the situation (and I refer you to the excellent 'The First Doctor Handbook) suggests a more mundane reason. Doctor Who was commissioned in thirteen week blocks, the cast usually being contracted as such, with an option on a further thirteen. Having almost been axed after just four episodes the first block of thirteen was confirmed with an option. So lets see - four episodes, plus seven episodes is eleven. That leaves two to fill the block. There is no money and so David Whittaker writes this story on the cheap. And it genuinely does allow for substantial character development - the Doctor changes a great deal after this - and we do learn much more about the ship and its possible consciousness - forty-seven years before The Doctor's Wife removed any ambiguity.

I am not entirely sure about the story itself. It is known that the cast had some initial difficulty understanding the early parts of the script with the 'amnesia' affecting the crew. The method of communicating by 'giving us time and then taking it away because it is running out' - well it seems a bit convoluted. However there is a real sense of peril towards the end, even when it is apparent that there are no monsters aboard - unless you count the Doctor of course!

Written in a bit of a hurry, having two directors across two twenty-five minute episodes, only stock incidental music and no additional sets or cast, the story could have gone quite wrong. It doesn't though, and whilst it is not the finest example of early Doctor Who, it is a milestone in many ways in our understanding of the Tardis, of the Doctor and his companions. It also cements the show as being not a children's programme, but a programme for children of all ages.

MARCO POLO

by Ian McLachlan

Marco Polo is the 'missing adventure' of Doctor Who that I would most like to be found. The simple reason for that is that its seventh and last episode – 'Assassin at Peking' is the only Doctor Who episode that I have never seen.

In these early days of the programme it was quite easy to miss an episode now and again because the only way of seeing it was to be beside a television at the time that it was transmitted. Unfortunately I was in London when the episode was shown staying in a hotel. They had a television but unfortunately at the time it was tuned to an episode of 'The Buccaneers' and I was not confident enough to ask those whose hotel it was to 'please change the channel.'

This meant it was much later that I learned through a story synopsis from the DWAS, just what I had missed. At the time I had not realised that Assassin was going to be the final episode of the Marco Polo adventure. It was later the following week when reading the Radio Times that I discovered that a new adventure for the time travellers was to begin. Nowadays with adventures of a shorter length and with all the means of catching up of episodes that you missed on their original transmission, Doctor Who fans can never really miss out on seeing new adventures.

Marco Polo is often hailed as a classic adventure - as indeed it was. Back in 1964 younger viewers had various chances of watching dramas set in various historical eras with the ITC action adventure series and the BBC classic serials.

There is also the point that back then I saw Doctor Who as a continuing serial – like a soap opera although unusually set in many different places and times – and so the episodes of Marco Polo to me were just part of the bigger story. I probably saw these episodes as episode fourteen to twenty of Doctor Who more than anything else.

What is very obvious about many of the early series is that they continued to emphasise the programme as a 'journey.' The Tardis lands on the 'Roof of the World' in the first episode and it dematerialises in Peking, many miles away from there. During the course of the adventure the travellers have done a great deal of travelling via Marco's caravan, and a lot of time had passed, unlike some of the more recent adventures of the Doctor.

One of the interesting things in Marco Polo is the role of the Doctor himself. He was not in it for much of The Singing Sands and it is not the Doctor who wins the day in the end because of something amazing he does. The climatic sword fight at the end of Assassin at Peking is not resolved by the Doctor triumphing in some way or another.

The villain of the story, Tegana, actually dies by his own hands rather than by one of the heroes. The tale of Marco Polo is more about the battle between Marco and Tegana than it is about the Doctor and his friends defeating some evil force.

When I watched these episodes originally I enjoyed them immensely. I did find it somewhat unusual that there was someone doing a voiceover to explain some of what was going on as well as revealing something about Marco's character. Something that was never really attempted again.

Unlike many modern versions of the programme in this serial all the main guest actors had important parts to play, and in many ways these seven episodes were very similar to some of the classic serials of the time which were screened on Sundays. The story could have substituted the Doctor and his friends for another group of people who had some precious thing that Marco wanted to give to Kubla Khan (as opposed to the Tardis) and there would not have been too many differences made to the script.

The only time that the Doctor really saves the day is when he finds the condensation in the Tardis and therefore provides much needed water for those travelling in the caravan.

I have always liked it that this adventure unfolds naturally. The travellers have to keep moving and as they do so they encounter various problems which are overcome in realistic ways. No magic sonic screwdriver here! I remember being particularly impressed by the sandstorm in The Singing Sands and wondering whether Susan and Ping Cho would survive their ordeal. Susan's friendship with Ping Cho was an interesting aspect of the serial and played an important role in the unfolding narrative as well. But all the companions had something interesting to do in this serial.

There were some quite grownup themes throughout the narrative. There were many deaths and the idea of Ping Cho being married to a seventy five year old man was quite an interesting part of the story. Before seeing the story I did not know much about Marco Polo and his travels, but throughout the serial there were various educational points made which did not sound forced, but were part of the story.

Derren Nesbit and Mark Eden were excellent in their roles with Tegana having a believable reason for behaving in the way that he did. Marco was also depicted as a multi layered individual and you could understand his point of view as well as being somewhat frustrated with him for denying the Tardis crew their spaceship back. Zienia Merton (Ping Cho) was also very likeable and impressive in her first major TV role, before she went on the greater success in Space 1999 and later on in East Enders.

Throughout the serial not only was the Doctor was shown as being vul-

nerable but the Tardis was too. In previous adventures the Tardis was the safe haven. The place to escape to – away from all the problems of whatever place or time they had ended up in. Now it had not only been captured, it was also not working properly and had to be fixed before the time travellers could make their escape.

Looking at the surviving stills from the serial one can see the inside sets were very impressive. The outdoor (but studio-bound) scenes at times look less so, but in 1964 that was the norm for many taped drama series and the viewers of the time would think nothing of it. I certainly didn't because I was so caught up in all the drama. The words that were spoken, the acting and the storyline made it an adventure that I enjoyed watching at the time and would really like to see

again – or in the case of the last episode, see for the first time!

THE KEYS OF MARINUS

by Paul Winter

'The Keys of Marinus' is where a number of pieces of accepted 'Doctor Who wisdom' are either made or reinforced. There are lessons to be learned from the story too - the most obvious one to my mind being 'don't make a six part story for which you do not have the time or resources'. That lesson had apparently been forgotten by the time The Web Planet came along. If you bear in mind that in the 1960s Doctor Who was largely recorded 'like a play' - that is in story order one episode at a time, you can see why The Keys of Marinus was such a burden on the available production facilities. The lead designer was the ever-reliable Raymond Cusick, who in later years remarked to DWAS that he was completely exasperated when he saw the script - a new set to be designed and built every week! It must have been very hard work. Some of those sets were later reused by 'Out of the Unknown' in the 1965 episode 'No Place Like Earth', (If you have the DVD, see if you cant spot them) The drama department clearly got the best value out of its investment.

When making a story like this, in the studio at a facility like Lime Grove (though some filming was done at Ealing), trying to present something on the scale required by the script must have been very tricky. Everyone remembers the amusing scene where one of the voord falls over its own flipper, which had to stay in given the consequences of halting studio recording sessions back then. Having said that, some of the model shots, including the marvellous opening sequence to part one when the Tardis arrives on the island, are very good. Raymond Cusick also uses the same method to create perspective on the island as he did in 'The Daleks' - namely photographic blow-ups rolling into the distance. In the days of 405 line television (as opposed to 1080i HD) the effect would have been quite convincing. The scene of the voord falling through a secret door into an acid pool was also expanded upon when Cusick persuaded the director that, otherwise, the use of the hidden door in the set would look like the guy falling into a cupboard. Simple tricks to make the production look more effective.

There are some nice explanations about how the sea of acid has created an island of glass and the script also does well in the scenes when the Doctor and friends speculate about the glass mini-submarines they have found, one of which is cracked. It is also quite

amusing to think the monsters that look like men in rubber suits are genuinely supposed to be men in rubber suits!

The consciousness machine is also an interesting idea although the explanation of how it worked and the resistance that some people built up are a bit strained at times. The missing operating keys of the story title are of course the method used to drive the treasure hunt along, and this is what enable us to visit the different cities on Marinus. And very different they are too.

The screaming jungle and the ice-bound scenes are a bit run of the mill (and a bit adult in places, again distancing the show from the suggestion that it is just for children), but the city of Morpheus is a lot more fun. The sequences where the place is seen through the eyes of Barbara and then the rest of the cast almost at the same time must have been difficult to achieve and the result is very effective. By this point, any suggestion that Doctor Who is going to respect Sidney Newman's 'no bug eyed monsters' dictat is completely gone with the revelation of Morpheus being under

the control of brains in glass jars.

The script was written in a hurry when Malcolm Hulke's story 'Beyond the Sun' was abandoned. Terry Nation and David Whittaker decided upon the treasure hunt theme as it would allow a short number of 'mini-adventures' to be written relatively quickly. This did of course add pressure to the design department and by the latter part of the adventure, the scripts are starting to show it too. By the time the travellers arrive in the city of Millennius and Ian is accused of murder I get the impression that Nation just wanted just to get the scripts written and submitted regardless, because the whole concept of the investigation and trial, under the somewhat bizarre 'guilty until proven innocent' rule is all pretty 'pulp sc-ifi' stuff. This continues into the final episode where the resolution hinges in part on Sabetha not realising that the man pretending to be her father Arbitan, is in fact another man in a rubber suit hiding under a cloak and putting on a funny voice.

All in the all the basis of the story is pretty sound, as with all of Terry Nation's writing, but it is an early example of Doctor Who's habit of producing scripts that cannot be effectively realised on the resourcing and schedule available.

Talking of Terry Nation, The Key of Marinus presents us with a number of Nation trademarks in what is only his second script for Doctor Who. The quest the travellers embark on is a concept he uses many times in the future, most notably in the journey across southern England in the Dalek Invasion of Earth and then more explicitly in The Chase. We have the travellers split up in order to drive the narrative on (and on this occasion to allow William Hartnell to go on holiday) and of course, access to the Tardis is denied until the end of the serial.

Ray Cusick was not a fan of 'The Keys of Marinus' for the reasons outlined, and he was not particularly enthusiastic about it in the DVD documentary he took part in either. Looking at the achieved production values and the demands made it is

not difficult to understand why.

We can only guess what an AARU big screen version of the story would have been like, which was something seriously considered by Gordon Fleming and Milton Subotsky until it was realised that it was the daleks that the cinema audiences wanted to see, but it surely would have been better than this!

In summary, this is a story that was probably better in development than realisation, and may be best enjoyed in book form.

THE AZTECS

by Ed Brady

Six stories into the broadcast of the first season of Doctor Who on Saturday the 23rd May 1964, we arrive at the temple of Yetaxa during the time of the Aztec civilisation in Mexico. Our time travelling friends have found themselves transported back into the past once again. Barbara's thorough knowledge of Earth's ancient history places her at an advantage to the rest of her group when she is immediately mistaken for the reincarnation of the Aztec god Yetaxa. This occurs when she is found wearing a bracelet from the burial chamber when the Tardis arrived by Autloc the high priest of knowledge, played by Keith Pyott.

Right from the start, the Doctor, Susan, Ian and Barbara are trapped and isolated from the ship as the sacred tomb door has barred their way back to safety of the Tardis, and we follow them throughout the entire four episodes in their quest and desperation to obtain access to the time vessel and escape. The acting from beginning to end not just by the four regulars but also the guest cast is played to the audience truthfully; helped along by the beautiful costumes and detailed sets. Appalled by the Aztec rituals of barbaric sacrifices, Barbara attempts to bring an end to all the killings in her new commanding position and by doing so alerts the suspicion of the Tlotoxl the high priest of sacrifice played with fine relish by John Ringham. The Doctor is of course appalled that Barbara is trying to

change the course of established history and in one scene unleashes his thunderous anger at her.

This is very much Jacqueline Hill's story and she gives a great performance over the course of the entire adventure with some of her best Doctor Who scenes. William Russell is given some great material too with plenty of good action and fight scenes throughout by having his character Ian Chesterton become an Aztec warrior who has to fight a local soldier named Ixta, played by Ian Cullen. The victor of the fight contest will lead the Aztec army of soldiers into battle. Meanwhile, Susan is now Barbara's handmaiden and is sent to learn the Aztecs customs and traditions. In the peaceful gardens at the base of Yetaxa's temple, the Doctor has befriended an elderly lady called Cameca whom he learns may be able to put him touch with the descendant of the man who had built the temple which now houses his precious Tardis. While meeting with Ixta, the Doctor attempts to assist him in his battle with his opponent in exchange for a viewing of the temple construction plans; unknown to him that Ixta's opposing warrior in battle, will be Ian. When the Doctor later learns of this news from Barbara he is arrested before he can warn Ian of the danger and so the fight to the death commences. Ian is scratched by a poised thorn given to Ixta by the Doctor. Tlotoxl the high priest of sacrifice continues to be suspicious of Barbara, who he is now calling her 'the false goddess', with her new rules and planned changes to their society and way of life. With the help of others he plans to destroy her.

The fight contest has ended with Ixta not having won in his battle with Ian who has luckily survived. Later, after an attempted poisoning on Barbara by Tlotoxl, the history teacher from Coal Hill School bravely reveals to him that she is not a god. Having shared cocoa with Cameca in the temple garden, the Doctor plans to access the tomb via the water course which comes from the lake in the hills. William Hartnell shares some touching scenes with the Aztec lady Cameca played by Margot van der Burgh and it is interesting to see here how these scenes are handled in the early days of the programme compared to the occasional romantic story telling of later years. During her punishment for speaking out against the Aztecs teachings, Susan rejects her intended husband 'the perfect victim' who is to be sacrificed during the next solar eclipse. With the Doctor's help, Ian manages to enter the tunnel to the pyramid temple via the gardens below that they have both discovered. Having had his return path blocked after Ixta has replaced the entrance stone, Ian finds in horror that the water level is beginning to quickly rise in the darkness. Ian eventually makes his lucky escape from a watery grave and ascends to the top of the temple and emerges in the tomb chamber where he tries to prop open the door of the tomb for his friends to make their escape through. This is carried out towards the end with much better success with the inventive help from the Doctor and his newly designed and constructed wheel and pulley system. After being set up and accused by Tlotoxl of attacking Autloc the high priest of knowledge with his own hand weapon, Ian once again has to fight Ixta on the top of the temple; whom he eventually defeats. Our heroes finally make a tense escape back through the tomb as another sacrifice is made during an eclipse outside.

With the original Doctor Who series outline by Sydney Newman and realised under the watchful guidance of Verity Lambert, it is evident here that they are presenting a historical history lesson and a glimpse into the fantastic future of the nineteen sixties from the cramped but creative confined space of a small recording studio. On first viewing the Hartnell era, I loved the unfolding and thrilling adventure stories that the Doctor and his companions got up to in each instalment and I have to say that I enjoyed them all and continue to do so to this day. When asked back in 2013 what would be a perfect surviving story to represent William Hartnell's period in the programme I immediately picked

"The Aztecs" in my fantasy version of a imaginary BBC4 retrospective season of Doctor Who that would have showcased fifty years of the long running programme.

What comes across throughout "The Aztecs" is another well researched piece by John Lucarotti with terrific dialogue and imaginative direction by John Crockett. All four episodes stand up very well today as a perfect example of the William Hartnell era with superb performances by all. We are lucky we can still enjoy this story given how many of the sixties episodes have been lost since their original transmission.

It is worth noting how important the weekly end of episode cliff hangers were in those early episodes and the ones in "The Aztecs" are particularly good. The early historicals are in my opinion just as gripping as the adventures set in the distant future and it was a pity that they were phased out not long after William Hartnell's departure.

Perhaps when the definitive account of Doctor Who's entire history has been finally written, the William Hartnell years will be documented as being a prime example of one of the most consistent and well produced eras of the programme regardless of budget.

Any true devotee of the show cannot fail to enjoy "The Aztecs" or this period of the programme and in particular the performance of it's lead actor. We should never forget or disrespect Doctor Who's early years. Not one line.

THE SENSORITES

by Derrick Smith

Some stories are loved whilst others are loathed. And then you have The Sensorites, which seems to be largely ignored. I can rarely recall it ever stirring any particular emotions from the majority of fandom (other than a faint sense of boredom) which is a shame as there's plenty of interest to be found across its six episodes.

Yes, the plotting and characterisations are somewhat simplistic, but then it was still very early days for the series. Exactly how early is demonstrated by the way that the Doctor is remarkably keen to nip back to the Tardis at the earliest possible opportunity. He expresses mild sympathy at the fact that Carol and Maitland have been kept unconscious prisoners in their own ship by the Sensorites, but he'd clearly sooner be just about anywhere else.

Even allowing for the cavalier attitude of the season one Doctor this seems a little harsh, but no matter – once a sneaky Sensorite steals the Tardis lock this forces the Doctor and the others to stick around. I've never quite understood where this Sensorite was hiding (or why he never pops up again). That seems to be a little plot loophole which David Whitaker forgot to tidy up.

The spaceship bound episodes are a little stilted, which is mainly down to Lorne Cossette (Maitland). Ilona Rogers (Carol) is better whilst Stephen Dartnell (John) has by far the best material to work with. The stumbling, zombie-like John, who (very slowly) stalks Barbara and Susan through the corridors creates a decent moment of tension – which is then nicely dissipated when we realise that he's a victim not an aggressor.

It's just a shame that both Barbara and Susan are shown to be a couple of limp lettuces during this scene (for example, attempting but failing to move a filing cabinet in order to block the door). The message initially seems to be that they're little more than a couple of damsels in distress who need the brawny Ian (stuck on the other side of a locked door and shaking an impotent fist at Maitland) to rescue them.

But they do form a connection with John, something which it's harder to imagine Ian or the Doctor doing (especially Ian, who early in the story appears to be suffering from an overdose of testosterone).

Jacqueline Hill's holiday leave during the middle episodes is one reason why Carole Ann Ford has a rare crack of the character whip. Susan's conflict with the Doctor and her telepathic connection to the Sensorites offers Ford a more interesting role than Susan's normal hysterical fare. Indeed, in this story it fell to Carol to be cast in the role of kidnapped damsel in distress rather than Ms Foreman.

Doctor Who has no shortage of lightly sketched civilisations of which the Sense Sphere is one of

the earliest. It's a fairly unreal caste society where the three classes all apparently live together in perfect harmony. “The Elders think and rule, the Warriors fight, the Sensorites work and play. And all are happy”.

If this sounds a little too perfect, then Ian is on hand with a well-aimed Orwell misquote (“but some are happier than others, eh?”) which floats the suggestion that things may not be quite as idyllic as the two senior Elders suggest. Since the Elders are shown to be fluent politicians it wouldn’t be surprising if they were being a little economical with the truth when describing life on the Sense Sphere.

Indeed, if conflict is unknown, why do they have a warrior class and a powerful weapon like the disintegrator? And although it’s possible to argue that the City Administrator only became a scheming murderer due to the arrival of the humans (the event which triggered his extreme xenophobia) it’s just as likely he was always an unstable loose cannon. Peter Glaze is good value as the evil Administrator, a part that’s a world away from his loveable Crackerjack persona (although had he not been wearing a mask it might have been harder to take the character seriously).

Several sections of the plot have long been derided. If the job of the Elders is to think, then they haven’t done a very good job over the last few years as they’ve been powerless to prevent a steady stream of deaths. But once Ian takes a slurp of the water earmarked for the rank and file Sensorites and keels over in a dramatic fashion, things start to become clearer. Mmm, since the Elders have their own extra special crystal spring water (another little touch which emphasises their elitism) do you think the water might possibly be the problem?

I’m inclined to be generous with this and float the conjecture that the poison affects the Sensorites at a much slower rate. If a Sensorite started showing symptoms several hours after drinking this water then the connection would be far less obvious.

The other story beat which seems to offend many is the notion that the Sensorites have difficulty telling each other apart (the City Administrator is able to masquerade as the Second Elder simply by stealing his sash). But I don’t really think this is too much of a problem as the script has already painted Sensorite society as a remarkably rigid and isolated one. The Elders – with their fancy spring water and all their other little perks – are no doubt very rarefied figures, so it’s likely that the lower orders would run into them very infrequently. After all, nobody bats an eyelid when the Master impersonates a high level Naval officer in The Sea Devils (the principle is exactly the same – it’s the clothes rather than the face which is important).

William Hartnell’s gifted some lovely lines during the story such as “now, now, now, don't be absurd. There's not an ounce of curiosity in me”. Possibly my favourite is his response to Maitland’s shocked comment that John’s hair had turned almost white. “There's nothing wrong with that!”

He might be slow to get involved in the story, but once the Doctor does commit then he throws himself into events with gusto. Whether it’s piloting the spaceship, tinkering with test tubes in order to find a cure for Ian or venturing down into the aqueduct to investigate the poisoned water, he’s in great form. And even when Hartnell doesn’t have any lines he still catches the eye – the cliff-hanger of episode four (the Doctor hears the roar of a decidedly unfriendly monster) is chiefly notable for the range of emotions which silently play across the Doctor’s face.

Story-wise, things do fizzle out a little in the final episode as the City Administrator just fades away. It’s a pity that we’re denied a final confrontation scene with him, instead we have to be content with the First Elder’s comment that he’ll be banished to the outer wastes. But it's some compensation that we have the appearance of the beardy humans who’ve been hiding in the aqueduct for the last few years and slowly poisoning the Sensorites with a supply of deadly nightshade. Given the quality of John Bailey’s other Who turns, it’s no surprise that he brings a tattered nobility to the role of the Commander – it’s a brief but very nicely judged performance.

I’ve always had a substantial soft spot for The Sensorites since first acquiring a wobbly pirate video of it back in the late eighties. If you’ve not seen for a while, then you could do a lot worse than plucking it down from the shelf for another watch, as it’s a key story in the development of the series. Basic it might be, but it's also possessed of a great deal of charm and conviction.

THE REIGN OF TERROR

by William Martin

Development is a frequent sticking point in Doctor Who. Personal growth tends to coincide with a change to the regular cast; either a reaction to the change, or a notable development in a character's final story leading directly to their own departure. Rarely does a single group undergo grand, steady development. One notable exception to this is the original group, introduced in An Unearthly Child. Unfettered by decades of history, Ian, Barbara, Susan, and the First Doctor are all treated as any other ensemble in any other series. Their travels affect them naturally; their shared hardships pull them together. The Reign of Terror pushes this bond to the forefront. The genuine friendship of the travellers blares out against the twisted camaraderie of the French Revolution. This season finale is a capstone, examining the bonds grown since first leaving that London junkyard, ultimately speculating on how far this newfound family shall continue to travel.

Falling foul of a revolutionary militia, the travellers are incarcerated in Paris. The Doctor, evading capture, assumes the position of a provincial deputy in order to free his friends, and return to the Tardis. The others join forces with the local resistance through necessity. The story is, on the surface, a simple six-part game of musical jail cells. From Episode Two to the final moments, at least one regular is a prisoner at Conciergerie. What elevates this potentially repetitive story is its historical backdrop. The travellers' movements are frequently mirrored in those of the French resistance. The Doctor's masquerade as a southern governor directly matches insurgent Englishman James Stirling's turn as Citizen Lamaitre. Ian finishes the mission of dying fellow prisoner, Webster. The Tardis' location near a counter-revolutionary safe house gives the travellers the same path to freedom as any other fugitive. Rather than being outside observers, or wary guests of the period, the characters truly integrate with the French Revolution.

With this integration in place, any examination of the travellers' development reflects onto the French Revolution itself. Friendship is treated as a hollow commodity by the revolutionaries. The Conciergerie jailer pulls Barbara aside, offering her better treatment "if we were to be friends." Robespierre himself holds no stock in the term, believing his allies to be plotting against him at every moment. France is a world of platitudes. Terms such as 'citizen' are a façade of equality and community.

In contrast, the travellers display constant, honest warmth for each other, without the need for words. Susan bemoans how much better she would feel about her incarceration, should the Doctor and Ian still be with them. The Doctor's own reaction to finding Barbara, days after she was scheduled for execution, is an impeccable moment of relief. That the emotion is felt through audio alone is a testament to Hartnell's performance. Through natural growth, the travellers have what the Revolution tried and failed to achieve: brotherhood.

This discrepancy between the Revolution and the travellers permeates the entire story. Early on, the Doctor meets a group of workers lorded over by an idle overseer. Though these workers are labelled as tax evaders, their only real crime is being poor. The overseer, meanwhile, is obsessed with gold. He constantly counts his wealth, and is eventually defeated by his desperation for more. The very tyranny that the Revolution sought to erase continues to thrive, enabled through a twisted version of the movement's beliefs. A similar event occurs with Barbara and Susan. Trapped in Conciergerie, the two quickly find a weak point in the cell wall. Susan, already frazzled due to the Doctor and Ian's separation, can't work for long after Barbara finishes her share. Instead of insisting on the importance of their escape, Barbara allows the girl to rest. This act of immediate kindness is repaid on their way to the guillotine. With them both together, they are rescued by counter-revolutionaries, and taken to a place of safety. In contrast, the overseer's impulsive capture of the Doctor leads directly to his downfall.

Personal humanism besting an overbearing regime is nothing new in science fiction, but rarely is that regime built on such a similar platform. Supporters of the Revolution do, at times, attempt small moments of trust, only to break that trust for their own ends. The tailor who gives the Doctor his deputy outfit does so at the cost of the Doctor's own clothes and signet ring. Initially a moment of trust in a fellow citizen, he reveals the ruse to the Conciergerie jailor by the end of the day. Historical accuracy lends a unique strength to the serial. Without real events informing the world of the characters, the story would collapse. Robespierre's discussion with the Doctor hinges on the former's position as an aged revolutionary, unable to realise he's no longer the underdog. Should he be altered, turned into a raving, hateful cartoon villain for the travellers to defeat, every other element would be knocked out of joint. The Terror would be a generic, oppressive fantasy, rather than the soured force for good it truly was. The serial really would become the basic runaround suggested by the plot.

However, at the centre of the story and all its discussions, rests the Doctor. Though the travellers have all grown together, none of them have seen such a profound change as he has. The serial presents the Doctor with numerous mirrors of his own past. The aforementioned overseer echoes the Doctor's un-

willingness to help throughout the first few stories. Robespierre himself carries the same withdrawn paranoia that lead to the Doctor's kidnap of his granddaughter's teachers. To each of these, the Doctor succeeds through the lessons of his friends. Most obvious is his disguise, which carries a similar air to Barbara's turn as Yetaxa. Rather than seek to change history in any way, he instead uses his knowledge of the period to freely move within it. All willing uses of his newfound power are in service of freeing his friends. Robespierre's paranoia is met with a calm trust and understanding. His fondness for Ian and Barbara is even shown through his more irritable side. His churlish "Still here?" when Ian and Barbara take more than a few seconds to leave demonstrates just how highly he holds them. After so much time together, he feels their decision to leave is more a rejection than a friendly parting. In a serial focused on the growth of its characters, the Doctor acts as a shining example of the power of common goodness. He defies the environment of fear and self-interest. Having learned the importance of kindness, the only enemies he makes in France are those already given over to the terror.

In its closing moments, The Reign of Terror brings the crew together in the console room. As the final story of the recording block, Doctor Who's future was uncertain. With William Russell's agent already seeking new jobs, and Carole Ann Ford set to leave regardless this could have been the final scene of the entire series. Together, they muse on the nature of their travels. Ian and Barbara react with amazement, remarking on their unique position in history. Susan cheekily disputes the suggestion that they could change events. The Doctor warmly brushes aside their concerns. Stars fade over them all, and they continue their travels together.

PLANET OF GIANTS

by Ian Wheeler

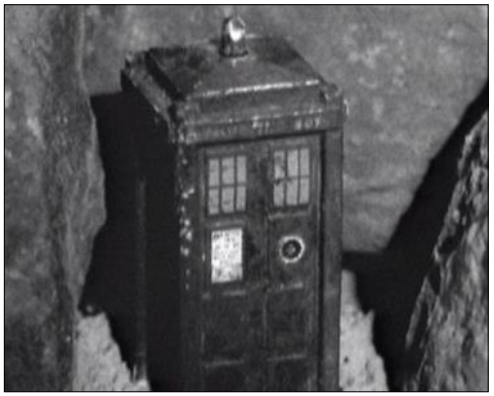
Louis Marks' Planet of the Giants remains one of the most atypical stories in Doctor Who's 55 year televisual history. For the first four or so years of its run, the programme alternated between historical tales and those featuring science-fiction elements. But things could have been very different. At the very start of Doctor Who's history, CE 'Bunny' Webber had proposed a story called The Giants which was very similar in concept to the later Planet of the Giants and could have taken the series in a very different direction. Perhaps, instead of the alternating past/present format we ultimately got, we could have seen the Doctor and his companions visit other dimensions and have all sorts of bizarre, off-the-wall adventures. As it was, the production team chose to play it safe and Doctor Who was to remain firmly a time travel show. For that reason, Planet of Giants remains a real oddity and as such is a highly unusual and very different Doctor Who tale.

As if to emphasise just how different this story is, the Tardis materialises silently in the opening episode - the usual 'wheezing and groaning' is absent. And there's a problem - the doors have opened before 'the ship' has properly materialised. I love stories where the Doctor's problems have begun before he has even left the Tardis and this adventure is a great example. It reminds us that the time machine is not an impenetrable fortress and

that travelling in it brings its own dangers. Then, the console room scanner shatters, adding to the tension - as the Doctor points out, now they cannot see what lies behind the Tardis doors. The seriousness of the situation causes the Doctor to be bad tempered and there's a lovely moment when he apologises to Barbara for his tetchiness. As this story shows, the First Doctor was capable of sensitivity towards his female companions and was not the sexist, out of touch dinosaur he has sometimes been portrayed as - take note, Steven Moffat.

Arriving in strange surroundings, the Tardis crew employ their usual technique and split up into two groups of two. I'm not sure if this is always the wisest strategy but it certainly adds to the drama! After encountering various clues such as a giant worm and a giant ant, the time travellers finally realise what has happened to them. "The space pressure forced us to reduce!" concludes Susan, a lovely bit of techno-babble that renders any further explanation unnecessary. The time travelling quartet are no more than an inch high!

The Tardis team's plight leads to a highly unusual situation in Doctor



Who - the regulars do not directly interact with the guest cast at all. And strangely, the two sets of characters do seem to act in a very different way. The guest cast, whilst good, seem to be acting in the style of a 1950s Sunday afternoon drama. The regulars' style of acting seems much fresher and more contemporary. Their performances are still compelling and interesting to watch over 50 years on. One flaw is that Barbara does seem to be a bit weaker here than in other stories. She suffers the customary twisted ankle and her reluctance to tell the others she has touched the insecticide seems somewhat pointless. Overall, though, the team are on good form and demonstrate just how good they are at problem-solving when they work together. That's one of the advantages of having four regulars – the writers could set them challenges that only four people could overcome. In The Daleks, it was trying to escape from their prison cell in the Dalek city. Here, the foursome have to work out how to use an ordinary telephone which from their perspective now has giant proportions!

There are no aliens or monsters in this story (unless you count the cat as a monster, but it's far too cute to be considered as such). And there are no intergalactic plots here - unscrupulous business ethics are the motivation of the story's villain, industrialist Forrester (Alan Tilvern). The McGuffin of the plot is DN6 - an insecticide which is highly effective but indiscriminate in the insects that it kills, destroying bees and worms. Here is a Doctor Who adventure with a strong environmental message several years before Barry Letts and Terrance Dicks explored similar themes during the Jon Pertwee era of the programme.

The small size of the Tardis crew means that they need a little help in solving the problem in this story. Hilda (Rosemary Johnson) and Bert (Fred Ferris) may initially seem like subsidiary characters but they play a key role by recognising that Forrester is disguising his voice and pretending to be Farrow, prompting Bert to visit the house. A happy coincidence that Rosemary just happens to be married to a policeman!

Visually, it's a strong story. The set designer and prop makers have clearly relished the opportunities presented by the script. The insects and giant objects are all very well-made and the giant fly in particular is genuinely creepy, putting me in mind of the classic Vincent Price film, The Fly (1958). Both directors, Mervyn Pinfield and Douglas Camfield, make some intelligent decisions such as placing the camera high up, looking down at the actors during the scenes in the sink. Some of the shots where the actors are superimposed against still photos such as that of the deceased Farrow are not quite as successful. Overall, though, it's a slick, good-looking story.

On the whole, Planet of Giants is a successful story. Its pace is slow by modern standards, more like a stage play, but that gives the characters room to develop. Perhaps, though, it's as well that it was cut from four episodes to three. As mentioned above, it's a very atypical story for Doctor Who, more like an episode of The Avengers in many ways, with strange things happening within an Earthly-setting. It's not one of true classics of the Hartnell years, more of an overlooked gem, but if you're looking to spend an enjoyable 75 minutes, you could do worse than check this out. If I was looking to introduce a newcomer to the Hartnell era, I would be more than happy to show them this. It has an appealing concept which shows off many of the programme strengths and is a good, solid piece of science fiction as well as a strong character piece for the programme's regulars.

THE DALEK INVASION OF EARTH

by Andy Price

This was the story that really cemented the Daleks, and Doctor Who, into my life. I'd seen the Daleks' first appearance a year earlier and sure they were scary, but the sight of them trundling around iconic landmarks such as Trafalgar Square, the Houses of Parliament and the Albert Memorial somehow made it all that more real and triggered nightmares about them hiding in the toilets at the bottom of my school's playground.

The now famous photograph of them crossing Westminster Bridge was and has remained one of my favourite images – even with the shadow of the photographer in clear view taking away a little of the menace. In fact I have an original BBC Press Office print hanging in my Whoseum.

Some of the back stage stories that have come from this tale are some of my favourites as well:

Filming of the opening scenes took place at Hammersmith Bridge so that the actors that played the suicidal Roboman and operated the Dalek that emerged from the waters could be rushed to nearby Hammersmith Hospital and be stomach pumped because the River Thames was so polluted at this time

According to Dalek operator Nick Evans (when interviewed on the "extras" disc for the 2003 DVD release of the story), the iconic scene of the Daleks lined up in Leicester Square came about because the operators needed to – shall we say – relieve themselves and Nick found a handy grate that the Daleks' could be parked over while their human occupants dealt with a call of nature.

Jenny's ridiculous balaclava came about because actress Ann Davies was dark haired and the producers decided that they didn't want another strong female character with dark hair (Barbara and Susan were brunets) and that Jenny should be blond. However Ann was appearing in another show while they were filming the outdoor scenes and couldn't change her hair until that show had finished. Hence her head was encased in a woollen creation that even my mum would have thought twice about knitting.

One lunchtime Carole Ann Ford and Jacqueline Hill were standing in the back lot by a couple of Dalek props having quite a "personal" conversation about their boyfriends, as they finished their lunch the two Daleks they had thought were empty trundled away for filming.

Anyway to the story. Despite my personal love of this tale it is fair to say that The Dalek Invasion of Earth is way up there among the most influential stories in Doctor Who history.

It was commissioned almost immediately after the surprise smash hit of the Daleks' debut the year before and put Doctor Who in the top 10 ratings for the first time and helped stoke the fires of 1960s Dalekmania into a full-fledged craze (not as big as Beatlemania, but a genuine pop-culture phenomenon).

It's also hugely important to the show's ongoing narrative - in their first story, the Daleks were supremely evil but still a bit small-time, let's face it they couldn't even travel outside their own city. Dalek Invasion repositioned them as Doctor Who's first and greatest intergalactic threat

With a bigger budget than ever before, bigger studios (this story saw the recording move from Lime Grove to Riverside Studios) Dalek Invasion and the series' first extensive use of location filming which allowed real London landmarks to give the Daleks' takeover an uncanny realism and an epic feel. The story also has another milestone. The departure of a companion. The original companion, the Doctor's granddaughter Susan, which set a precedent for how the series would work cast changes into the storyline.

Having watched the series again recently it does drag a little at times. Terry Nation's script is frequently slow-paced and suffers from his penchant for deliberately running out the clock by throwing in long, meandering subplots.

In The Daleks, he padded out the story by sending the characters on a long quest to get into the Dalek city by surprise. In this one, he splits the Tardis crew up and sends them on three separate quests to get to Bedfordshire, the central point of the villains' master plan.

Despite this is has a superb opening. That meandering shot of an Orwellian sign reading "It Is Forbidden To Dump Bodies In The River." Shuffling zombie-like past the sign is a distraught man in a bulky helmet - one of the Daleks' enslaved and mind-controlled humans, a Roboman, who walks into the river to commit suicide (can you imagine this as an opening scene in today's post Mary Whitehouse Whooniverse?). Then the Tardis lands on the same spot without even knowing he was there.

Even though it's set 200 years in the future, Dalek Invasion doesn't really try to show a futuristic society - the humans drive ordinary vehicles, wear 20th-century clothing, and fight the Daleks with guns instead of laser pistols.

What Terry Nation was it's really trying to evoke here is not the future but the past, or at least a possible past, of what it might have been like if England had lost World War Two with the Daleks playing the role of the Nazi occupiers (take a loom at the scene of them crossing in front of the Albert Memorial, plunger arms held aloft in a Naziesque salute.

What happens to the humans is not a pretty. They either become collaborators (the Robomen), outmatched resistance fighters, or opportunistic survivalists ready to sell anyone out

for a bag of sugar. What the Daleks don't destroy, they corrupt

In a similar way that the opening episode of The Daleks took its time setting the scene with the first appearance of the title monsters at the cliff-hanger, the first episode of Dalek Invasion is mostly atmosphere and set-staging, as the Doctor, Ian, Barbara, and Susan explore the London of the 2160s, meet the human resistance fighters, and see the effects of the invasion before they know who's responsible for it.

The main difference here was that everybody watching knew what they were going to see - the Daleks! In this episode the cliff-hanger is about anticipation, not surprise. You know a Dalek is going to show up, and the curveball Nation throws is how it shows up - rising from the murky waters of the River Thames, like Martin Sheen in Apocalypse Now. Whatever my six-year-old self might have expected, it wasn't that. Dalek Invasion was part of a larger strategy on the part of the BBC to beef up the Daleks' threat level and give them an on-screen gravity that matched their presence in wider pop culture. If you want to give their return a real sense of shock and menace then make them the new masters of Earth.

Conceptually it worked, but practically not so well. Earth has too many stairs for a conquering race with no legs. The Daleks' tank like shape is iconic and evocative of their brutal nature, but it only really works in the flat-surfaced environment it was designed for – in fiction their home city on the planet Skaro, in reality the TV studio where it was built. Putting them on location in the London streets made their limitations hard to ignore.

These days, with better special effects, the Daleks easily levitate or fly. But that wasn't an option in 1964 so this script simply asserts forcefully that, despite the evidence of your eyes, the Daleks are formidably mobile. After all, if the Daleks can move around under water, who knows what else they can do? And it works well enough that you do believe it - well I did.

Looking at the story now, 50 odd years on, is seem though, that Nation wasn't really all that interested in the Daleks as characters, mostly using them as little more than thugs and oppressors. They don't even say "Exterminate!" until the fifth episode! And in six episodes there aren't any new insights into how Daleks think or what motivates. Yes there is the addition of a leader Dalek with a black shell - but a paint job is not the same as a characterisation. We do get the delightfully crazy ultimate motivation of hollowing out the Earth so they can drive it around the universe, but why, is left unanswered.

The Robomen are also more interesting conceptually than in execution. Lobotomized, mind-controlled, and robotically enhanced, they're almost like an early prototype of the Cybermen. But the Robomen's potential to be frightening characters is diminished by the way they're portrayed. If the Daleks are impractically designed, at least they've got visual flair. With their ill-fitting, dorky helmets you feel embarrassed for them.

Anyway, let's go back to the Dalek who rises out of the River Thames, because The Doctor's confrontation with it is a pretty big moment for him, and for the show.

During Doctor Who's first season, he was more focused on basic survival and escape - faced with cavemen or Aztecs, he was more concerned with getting back to the Tardis and leaving than sticking around to solve problems. In Dalek Invasion, faced with the return of his arch-nemeses, he stands against them, declaring that he's going to defeat them. This is the first time The Doctor draws a line in the sand like this. He's no longer a character that comes to town and defeats evil because if he doesn't he can't leave. Now he comes to town and defeats evil because it needs defeating, and only then does he leave. This is the birth of the Doctor who declares decades later "This planet is protected!". You wouldn't get future Doctors scaring away battle fleets with a long grandstanding speeches if it wasn't for the Hartnell's acidic retort when the Dalek brags about being the master of Earth, "Not for long.".

All in all it is a pretty ballsy statement to make. The First Doctor has no reputation to fall back on, these Daleks don't even know who he is, why should they be worried by an old man, two schoolteachers and a young girl that have turned up?

And you wouldn't get Eleven anguishing about all the friends he's screwed up without the first Doctor slamming the door on Susan. The real reason Susan left is that Carole Ann Ford had grown tired of the role, feeling that Susan's potential wasn't being developed.

This is probably true. The character of Susan never really lived up to the promise she showed in An Unearthly Child with her combination of youthful naivete and uncanny knowledge. Susan was awkward, odd and emotional and didn't seem to fit in anywhere. It could have been a really interesting character arc to show her growing out of that and discovering herself. Instead, though, she was usually overshadowed by her co-stars and came across as mostly passive and bland.

So Dalek Invasion sets the stage for Susan's departure by giving her a dilemma. Firstly she has a reason to leave. Handsome rebel David Campbell, who she falls in love with over the course of the story. The a reason to stay. Her grandfather, who she worries can't take care of himself without her.

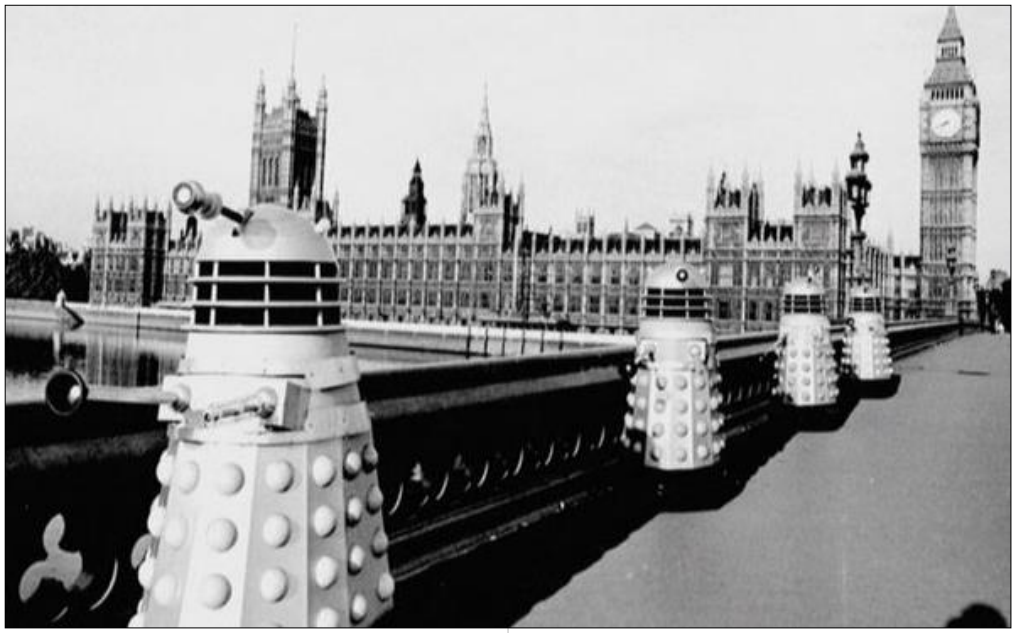
The idea is that she's growing up, and will never have a real life of her own until she gets out from under her grandfather's shadow. But the dramatic impact of her decision is wasted, because she doesn't get to decide. Instead, The Doctor, who's seen her dilemma developing, locks

her out of the Tardis and forces her to stay with David. What should have been Susan's first grown-up decision ends up her grandfather making decisions for her yet again. And doesn't it seem odd to leave her on a ruined and devastated planet with a boy she just met? Especially as this is long before we knew of Time Lords and regeneration so to us viewers she's still a school girl!

The Doctor's final speech to Susan, promising that "one day, I shall come back" is one of this era's most famous scenes. It was used in the opening of the 20th anniversary story The Five Doctors and I challenge anyone to watch the closing scenes of the dramatised documentary An Adventure in Space and Time and still have dry eyes.

It also echoes The Doctors first big speech in An Unearthly Child when he talks about the home he and Susan ran away from, and vows that "one day, we shall get back". It's a line that feels like a white lie, something he promises but knows may never happen. And so does his promise to Susan here. He never does come back for her. Susan becomes the first of a long string of abandoned friends and companions. The Doctor's good with journeys, but he's terrible at endings.

Although it may not have aged well I love this story, I love the imagination it stirred in me, the birth of my love of all things Who and Dalek. Them memories I have of that era, my grandparents buying me a Marx Bump n Go Dalek which I still have, my envy or friends in there Berwick playsuits. And (and I know it's contentious) I loved it when, two years later, the story exploded across cinema screens in all its tacky, glorious, Carnaby Street, technicolour.



THE RESCUE

by Chris Stone

For a television programme only eleven stories in to have two major rewrites to the format seems surprising and yet this was the case with Doctor Who. After the initial introduction of the Doctor in 'An Unearthly Child' the series clearly couldn't continue that way. The Doctor in both this and 'The Daleks' was almost the anti-hero with Ian taking the mantle of the protagonist. Something had to be done.

It is in 'The Edge of Destruction' that there is a huge shift in tone between the Doctor and his companions. The story itself is just a character piece, allowing the Doctor to be redefined and showing the strength and determination in Barbara who had been somewhat marginalised thus far.

For the rest of the first season this continues; Ian still plays the hero, Barbara remains the voice of reason, the Doctor is less sharp-tempered displaying a sense of humour and the writers still haven't a clue as to what to do with Susan.

In fact, this doesn't just permeate the first year, it continues until the departure of Susan at the end of 'The Dalek Invasion of Earth'.

With viewing figures in the tens of millions, this seems an unlikely point for the format to be tweaked again, but for me this is the first real Doctor Who story. Not just my favourite Hartnell, but my favourite Doctor Who story of all.

Everything about 'The Rescue' should be inconsequential. It is just a filler story to introduce Vicki as the new companion and nothing more. But it isn't. It's much more than it should be and greater than the sum of its parts. It heralds a completely new direction for the show in a mere fifty minutes of television.

For such a transformation to take place and yet be subtle and earth-shattering at the same time, it has to be expertly done – and it is. David Whitaker shows his adept hand and proves why he is probably the greatest writer in the history of the show.

Up until this point Ian was the hero. He was the brave character who would fight and get the others out of trouble, while Barbara gave the empathy for the audience to relate to. The Doctor himself, may have mellowed somewhat, but it didn't change the focus of the show or the purpose of the companions. 'The Rescue' doesn't just change these, it subverts them in a very clever way.

Ian's role at the end of episode one is typically Ian. The spikes, which appear to be only there for cliff-hanger value, have another purpose. By the Doctor Who book thus far, Ian would have managed to escape all by himself – yet this doesn't happen. Instead, the two travellers work together to get past the extending sharp spikes and es-

cape the cave trap. This isn't the first time that Doctor has worked to save Ian; but it is the most significant. The mantle of the hero is being passed on to that of the Doctor. It's a slow process, naturally, but the beginnings of it are here.

Many argue that it is 'The Dalek Invasion of Earth' where Doctor Who changes and the Doctor actively sets out to defeat the Daleks. This argument has flaws. It is true that the Doctor makes clear his intent, but it is Ian who does all the leg work in that story and ultimately diverts the bomb into the magnetic field.

Meanwhile, Barbara up to this point has provided the spiritual heart of the show. She was the one who would act with heart and emotion, however it is that Doctor who uncharacteristically takes this role in this story. After Barbara kills Sandy, it is down to the Doctor to patch up the relationship (a role which had previously been Barbara's).

With Susan as a companion, it was down to her to be a sort of referee in the wars between her grandfather and Ian and Barbara, but with Vicki a different dynamic is in play. Instead of the confrontation, the Doctor gangs up with Vicki against the others in a much more jokey way – instead of to scold the others, to tease them.

Similarly, the Doctor is the one that takes on Koquillian in combat here and not Ian who had engaged in all the physical stuff before. This pattern is continued in (some) of the subsequent stories with the Doctor taking on his robot doppelganger in 'The Chase' (and win) and also best the Monk only a few stories later. It is true that the Doctor did take on the roadside digger in 'The Reign of Terror' but that was a mere comic interlude and not essential for the plot.

There cannot be a good story without a good bad guy and Bennett/Koquillian is casual with his villainy. In fact, he is probably one of the most irredeemable humans in the history of the series. He killed the crew of a spacecraft and then near wiped out the population of the planet with barely a by-your-leave. It's played so straight and matter-of-factly that it is only in the final confrontation it begins to sink in exactly what he has done to save his neck.
Like I said, I love 'The Rescue'. Something that should be trite and inconsequential rises above its basic two part structure and storyline to become a sparkling jewel of 'Doctor Who'.

THE ROMANS

by Paul Driscoll

The so-called pure historicals were never meant to be accurate and straightforward re-enactments to teach children about the past. Their educational merits were far more wide-reaching than a how we used to live documentary. They offered variety to the Doctor's adventures, promoted a spirit of inclusivity by welcoming strangers from other cultures, and provided an opportunity for writers to show the extent of human evil. With monsters such as Nero, who needs Daleks?

History of course is never a completely objective enterprise. Even a computer would not be able to avoid an element of subjectivity in that it must draw conclusions from the unreliable accounts of eye-witnesses and secondary sources. It is an interpretation, a narrative, for 'we are all stories in the end.' Perhaps in this regards, history as performance, as entertainment, is arguably its most honest form.

The responsibility of a family drama such as Doctor Who is not to present a series of hard facts that leave interpretation entirely down to the viewers. The writer's task is to tell a story based on the past that sheds light on the present and helps to shape the future. It's those links between The Romans and the experiences of its core viewers in 1965 that lift it above the status of being an entertaining curio.

In the mid-sixties Britain's identity on the world stage was going through a major transformation as the 'wind of change' drive towards the independence of African Nations continued. The British Empire was coming to an end, even if on a political level it was a movement driven as much by economics than ethics. Britain itself was dealing with increased overcrowding in its cities, particularly London where plans to build overspill towns (including Milton Keynes) were taking shape. On a cultural level, a generation on from the first Windrush immigrants, parts of Britain were becoming increasingly diverse. 1964 saw the inaugural Notting Hill Carnival. A new spirit of liberalism was only just beginning to emerge, reflected culturally in the rise of British pop (Top of the Pops first aired in 1964). Politically the ground was slowly being prepared for significant reforms later in the decade, including the abolition the death penalty, the reform of divorce laws and the decriminalisation of homosexuality. The new labour government under Harold Wilson wanted to see Britain at the heart of the technological revolution, but whilst over 80% of households owned a television set, one in four still had no fixed hot water supply and one in five no inside toilet.

A story that parodies the Roman Empire, and highlights the gap between the rich and the poor was one that would in theory have all kinds of resonance and it's no surprise that at the same time The Romans was being made, Carry on Cleo was in production. The social commentary in The Romans is far from explicit, with the Doctor and his companions seemingly quite content to live in luxury, but as the story develops, and particularly with the characterisation of Nero, it becomes clear that the evil on display is related to social inequalities and the treatment of slaves.

The Romans does of course contain a few elements that could have been lifted straight out of a school text book. Barbara, ever the teacher, tells Vicki that London in the first century was known as Londinium, and introduces herself as a Briton from Britannia, lines clearly written with the younger viewers in mind. But there is no effort to re-educate, or challenge accepted legends about Nero's reign or what life was like in ancient Rome.

These days we are far less accepting of histories already told. In particular those told from above, from the perspective of the elite and the victorious, is regarded as questionable from the outset. Nero had his fans, everyday folk passionate enough to form cults in his name and a popular belief that he would come back from the dead. But the official line was that he was entirely unsuited to a political career, and that the great fire of Rome, if not started by him, was due to his leadership failings. Others had religious motivations for discrediting him. In some Christian circles he became a cipher for the devil, the anti-Christ and the beast. Some believed him be behind the deaths of Peter and Paul, and thousands of other followers of 'the way'. And two years after the great fire of Rome, in Jerusalem the temple was destroyed under his watch, causing the Jewish historian Josephus to warn his readers that he could hardly be objective about the emperor.

The Romans isn't about correcting history. It unashamedly mines those biased sources because they all help to create a figure who can be ridiculed and because their stories are thoroughly entertaining. A fire caused by accident in an oil store doesn't quite have the same dramatic potential. Often cited as a rare comedic adventure, in reality, despite Lambert's intentions, the tone is all over the place. The farcical and slapstick moments are intercut with some truly realistic scenes to highlight the plight of slaves. Barbara and Ian experience the full horrors of Nero's Rome, but they both begin and end the story in comfort, unlike Barbara's cell-mate or Ian's friend and fellow collaborator.

The humour is at its most effective in Spooner's fondness for wordplay. The Doctor takes great delight in irony. "She keeps an eye out on all the lyres," is a particular delight as is the Doctor's lengthy pun-filled conversation with Nero, when he makes the emperor realise that he knows exactly why he's been asked to perform at the colosseum. The slapstick scenes are more problematic, especially those that involve the mute hired assassin, the servant of the court, or Nero's attempt to sleep with Barbara.

More innocuous, and there simply to tease the reader, is the albeit overused trope of our heroes almost seeing each other. It sets up a lovely scene towards the end in which the Doctor and Vicki, who came out it all very lightly thanks to the Doctor's ingenuity, assume that Barbara and Ian have been living the life of riley the whole time. It's lovely, and yet it also highlights the biggest problem with the story. Barbara whines to Ian that it's not fair their stories haven't been heard, whilst hundreds of people are losing their lives or being made homeless in the raging inferno back in Rome. Even with the talents of comedian Catherine Tate on board, there was no such dismissing of the tragedy taking place around the Doctor and Donna in The Fires of Pompeii.

Every time the script has an opportunity to make a hard hitting point, the nature of the comedy completely undermines it. This is most apparent in the fate of Nero's scribe Tigilinus. Earlier, the Doctor's intervention saves a servant's life in the caldarium when an enraged Nero is almost certainly about to kill him. Using flattery the Doctor makes Nero think that it is in his interest not to use his sword. A few scenes later and Nero cruelly poisons Tigilinus. The contrast between the Doctor and Nero's actions is undermined because that moment is played for laughs.

The Doctor is revelling in the adventure, carried on a wave of intrigue he is happy to play along with the mistaken identity much to Vicki's admiration. Far from being concerned that he had acted recklessly and placed his and Vicky's lives in danger, when he learns that Maximus Pettulian was meant to be assassinating Nero he is even more excited. He clearly loves the idea that he accidentally had a hand in the fire. The episode may well hold the record for the most times the Doctor has laughed in a story. It is frequently contrasted with the psychotic laughter of Nero. In the new series, particularly during Steven Moffat's tenure, this would have been a point about the Doctor's questionable morality (what's the betting Moffat loves the 'looking after lyres' line?).

Nero's contemporary and near contemporary critics dismissed him as a populist, as an entertainer and showman instead of an accomplished statesman. In reality, whether or not his incompetence caused the fire, he was quick to go and help with the relief efforts. Spooner instead reduces Nero to the level of a buffoon – someone who even in matters of music was nowhere near as good as he imagined himself to be.

If this story had been written today it would have felt like a parody of Game of Thrones. The morally ambiguous, scheming Tavius is reminiscent of the Kings Landing courtier and master of whisperers Lord Varys both in appearance and character. History is completely thrown to the lions when Tavius reveals he wears a cross. Christianity was not by then a recognised religion. Prior to the fall of Jerusalem it was still a predominantly Jewish sect, known as 'the Way' and the practice of carrying a cross came much later, with the early adherents using other symbols instead. In this script the cross functions as a blatant mark of Tavius being on the side of good. A reminder that despite all the cultural changes, Britain in the sixties was still perceived as a Christian country.

There are then some quite dubious messages behind The Romans - we can engage with history as entertainment, as long as we can wash our hands of it afterwards; Christianity is presented as libertarian and righteous; the transference of structural, social evil onto an individual. Parts of its humour are at best distracting and at worst offensive. But The Romans is a tour de force when it comes to the characterisation of the Doctor and his companions. The interplay between Barbara and Ian is superb, even hinting at a romance between them. Maureen O'Brien is still new to the role, and her character Vicky is less well-defined, but perhaps because she isn't quite so quirky or alien as Carole Ann-Ford's Susan, she brings out one of the most natural performances from William Hartnell as the Doctor. History remembers his take of the character as that of an irascible, old-fashioned grandfather figure, but that side is firmly restricted to humorous asides in this one. The first Doctor is loving every second of this adventure, enjoying the adrenaline rush of not quite knowing how the story will unfold.

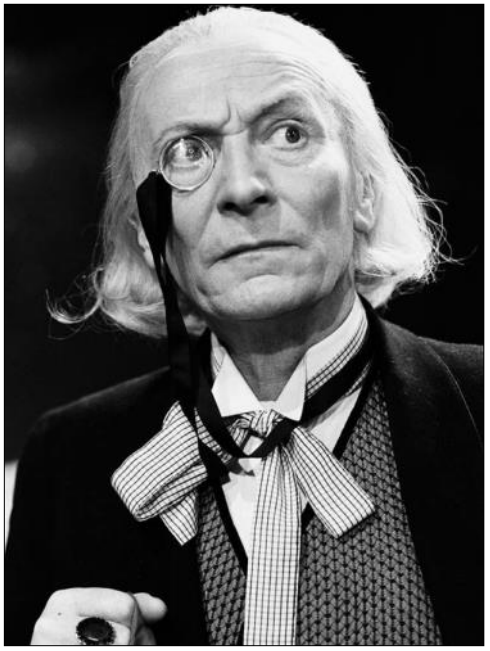
THE WEB PLANET

by Fiona Moore & Alan Stevens

The Web Planet is a story which, on the surface, has a lot going for it. Made during the period of the series' initial development, a time known for its liberal innovation and clever use of subtext, it garnered very high ratings on its first broadcast (although the audience appreciation index gradually fell from 56% for episode one to 42% for episode six). The fact that it has come in for subsequent criticism should not necessarily make a difference; many adventures which were once poorly regarded are currently undergoing reassessment. Unfortunately, while The Web Planet is not the worst serial to come out of 1960s Doctor Who, it is far from the best, due largely to inconsistencies of writing and production.

To start with, it has to be said that the periodically-mooted suggestion that The Web Planet contains some kind of deep subtext obscured by the confused circumstances of its production, does not read. While Dennis Spooner tried, in an interview quoted in Doctor Who: The Sixties, to claim that the serial was actually a metaphor for Communism (the "ants") versus Free Enterprise (the "butterflies"), this doesn't actually work in narrative terms — leaving aside the problematic equation of Free Enterprise with pretty, frivolous-looking insects that waft about sipping nectar — first of all, the Zarbi are stated explicitly to be brainless, cattle-like animals (suggesting a rather racist view of Eastern Europeans, Chinese, Cubans, and other members of Communist states), and secondly, the Menoptra don't really give any sign of being particular supporters of free enterprise; indeed, by the end of the adventure, we have no real idea of what, if any, sort of politico-economic system they would favour, beyond the fact that they have a concept of military organisation (which is hardly unique to democratic, free-market states).

It is tempting, reading the initial setup, to develop some kind of ants = workers, butterflies = artists, maggots (i.e. Optra) = criminal lowlife equation, but this isn't carried out in the serial, as the Zarbi aren't particularly industrious, the Menoptra aren't particularly artistic, and the Optra (who aren't technically maggots anyway, but trogloditic Menoptra) don't really seem to do very much at all.



It is true that the Animus, as a "spider", does weave webs and engage in social control, but at that it isn't particularly clever or secretive. The resemblance to different insects (and/or arthropods) seems to be more for ease of classification and development of choreography, but, since no particular narrative use is made of their appearance, all we really get in story terms is the tale of a group of aliens, whose home planet Vortis is taken over by another alien, and who then take it back with a bit of help from the Tardis crew.

Some explanation for the relative simplicity of the narrative and complicatedness of the production can be gleaned from what we know of its development. According to Shannon P. Sullivan's Doctor Who: A Brief History of Time (Travel) website, producer Verity Lambert and outgoing story editor David Whitaker commissioned The Web Planet from Bill Strutton without seeing a storyline first; had they done so, they might have vetoed it, or at the very least worked with Strutton to develop it into something more interesting.

Further complications arose when (according to the abovementioned Spooner interview) all the different production departments started trying to outdo each other rather than work together, with the result that, while there has clearly been a lot of work put into the sets, costumes, makeup, effects and so forth, they never quite seem to gel together into a seamless whole. The outcome is that some of the scenes are quite brilliant taken on their own as set pieces — the part where the Doctor and Ian look up at the huge pyramid-shaped monument and speculate on its purpose, for instance, or the first appearance of a Menoptra — but at the end of the day, there isn't much of a sense of connection between these moments.

Consequently, what we have in The Web Planet is a serial which manages to get away with it for about two episodes on sheer strangeness alone. There is something eerily compelling about the images of the lunar landscape populated with giant insects, Barbara seemingly becoming possessed, the Tardis losing power, and Ian and the Doctor encountering strange monuments. Nevertheless, once the narrative actually has to settle down and deliver a story, what we get is really rather simple and not too imaginative. It also suffers from some problematic direction, for instance, the number of scenes which begin with an empty set, followed by a brief moment of some Zarbi, larvae guns etc. running through it, followed by a further stretch of nothing happening, apparently intended to indicate "action".

The overambitious nature of the production of The Web Planet, and consequent need to cut corners and desperately avoid overtime, leads to some inadvertent visual hilarity, such as the Zarbi who runs full-tilt into the camera (every bit as good as the Voord tripping over its flippers in The Keys of Marinus) and the larvae gun apparently running along on wheels. Although the viewer may start out by admiring the production, by the third episode the problems become obviously apparent.

Furthermore, whatever Bill Strutton may or may not have said about the serial's inspiration coming from his being struck by the resemblance between two bull ants fighting and his stepsons brawling, the adventure evidences a clear debt to the 1964 film version of H.G. Wells' The First Men in the Moon, which features a Victorian scientist and his companions exploring a desert Lunar landscape inhabited by insect-like creatures, the intelligent ones being dwarfish and antlike, and their "cattle" resembling caterpillars. There is even a sequence in the film in which the female lead looks out of the spaceship at the landscape as the ship is picked up and carried off by insects, which is paralleled by a near-identical scene in The Web Planet involving Vicki and the Tardis scanner. The somewhat inexplicable episode five cliffhanger, in which the Doctor and Vicki are covered by webs (that appear to paralyse them only briefly, and which are never used at any other point in the story, even when they might have been reasonably useful), is also foreshadowed in a scene during the film in which we see aliens covered by cocoonlike webs. While some Doctor Who adventures have borrowed heavily from well-known films or film genres of the time, this serial never really does anything new or original with the concept.

The general sense that The Web Planet consists mainly of ideas which are good, but disconnected, can also be seen in the costumes and characterisation. Viewed from the shoulders up, the Menoptra are quite striking, with beautiful makeup and headpieces. Regrettably, the decision to give them portly bodies with furry horizontal stripes, causes them to resemble that Mexican wrestler who dresses up as a bee on The Simpsons. In fact, the production team in general seem vague on what sort of insects they are meant to resemble: the similarity between their name and the word "Lepidoptera" could indicate that the original idea was to have them as butterflies, but the costumes tend to suggest bees instead, and at one point we have a Menoptra attracted to the light of the Animus like a moth.

Similarly, the idea of giving them insectlike, alien body language is a good one in principle, and the actors get quite into it (dying with their limbs folded, breaking off in the middle of a sentence to continue the thought with gestures, etc.), but in practice, the stilted speech and exaggerated movements periodically remind one of children's presenters, dressed up as bees and maggots in a bid to educate young viewers about the diversity of the insect world. The larvae guns (which, it turns out, are only called "venom grubs" in the novelisation, in another instance of apocrypha becoming included in the canon through popular usage), look cool, sort of like a cross between a woodlouse and a weevil, and the idea that the Zarbi are quite different in larval form to their adult abilities and appearance is in keeping with the general nature of the insect world. All the same, they look more like adult insects than grubs, where the supposedly-adult Optra are rather more grublike.

Finally, the atrophied wings and hypertrophied eyes on the Optra are a nice touch, following the idea that they are Menoptra who have become adapted to an underground life, but they don't really contribute much to the story beyond some alienesque dialogue via impenetrable accents, and guiding Ian and Vrestin through the tunnels (which isn't really essential in plot terms). There is a partial implication that, under the predatory influence of the Animus, the remaining Menoptra became stunted, grublike and stupid, but the idea is not well-developed, or even brought out in the narrative.

The science in The Web Planet is also problematic. In general, we maintain the view that lack of scientific accuracy in Doctor Who is not usually a problem, so long as the principles, flawed or otherwise, remain consistent throughout the adventure. In this case the science is not consistent one minute gold is something physically attracted to the Animus, the next it is something the Animus uses to control the minds of its victims, with no mention of the earlier physical-attraction tendencies (and, to be honest, the idea that gold is a magnetic metal is pushing the limits of tolerance for scientific inaccuracies). The Doctor's signet ring also keeps cropping up throughout the story as a magical plot-device object, and, while this is not necessarily a problem in Doctor Who terms (q.v. the sonic screwdriver later in the series), it would be nice to have had some kind of pseudo-scientific explanation for how it is that the ring has suddenly developed all these powers.

The scene where Barbara and Vicki talk about the practice of education in Vicki's home time is also less than brilliant: the idea that Vicki studied medicine at the age of ten is an amusing extrapolation from the way in which, as science advances, things once considered cutting-edge are demoted to more basic levels (aspects of present-day secondary-school calculus were university-level many years ago), but the idea that future children would learn for an hour a day through a computer was already a cliché by 1965, and it's a little surprising that, if Vicki is so well-educated, she wouldn't know that aspirin is a basic painkiller.

No doubt, The Web Planet has made one major contribution to Doctor Who, in that elements lifted from it have been put to more interesting use in later adventures. From the classic era, The Abominable Snowman and The Web of Fear both feature dumb creatures, or, in this case, robots, controlled by a static alien Intelligence with a great voice and a fondness for spider-webs. Beyond this, the twenty-first century series mentions "venom grubs" in the episode Boom Town and we are told, during the episode Bad Wolf, that the Face of Boe is the oldest inhabitant of the Isop Galaxy (where Vortis is located).

Otherwise, The Web Planet is only really worth a second look as an object lesson of how not to do Doctor Who in the 1960s.

This article first appeared in Celestial Toyroom 329, September 2005

THE CRUSADE

by Matt Rabjohns

The historical stores are, for me, the most memorable part of the Hartnell era. I do not need an overburdening of aliens to enjoy a story. After all, throughout history there have been plenty of human monsters to be afraid of. Back in the days when Doctor Who was meant to be semi-educational, the historicals were the most diverting stories of William Hartnell's amazing three years in the role of the Doctor.

The Crusade is a case in point. David Whitaker was gifted with a golden pen when wrote this. At school I was not interested in History, but viewing the two surviving instalments of The Crusade on the BBC'S Lost in Time DVD and listening to the complete audio soundtrack, I came to the conclusion that it can be a very diverting subject.

Perhaps The Crusade should own the crown of the finest William Hartnell historical adventure. Why? Well, first there is the cast. Jean Marsh has long been a favourite actress of mine, and seeing her here in her first Doctor Who role is a joy to behold. Princess Joanna comes over as a strong character, and her chemistry with both William Hartnell and the superb Julian Glover as her sibling King Richard is one of the finest aspects of the adventure. Both Jean and Julian left me with no doubt that yes, these two were brother and sister. Bernard Kay also deserves a mention for his restrained but believable Saladin. These characters are not cardboard cut-out villains and heroes. History

is rife with shades of grey. People can both be right and wrong and the skilled writer gives significant characters layers of personality and motivation.

The chemistry between William Hartnell and Maureen O'Brien also contributes to my love for this story. The bond between the Doctor and Vicki may even be stronger than that between the Doctor and Susan. The smiles and looks on both their faces say that they are really enjoying the story they are acting out.

In both Saladin's and Richard's Courts there is dissent and mistrust. This adds layers to an already characterful and colourful script. The head-butting match between the Doctor and The Earl of Leicester still holds one of my all-time favourite on-screen insults from the Doctor: "I admire loyalty and bravery Sir, and you have both of these. But unfortunately, you haven't any brains at all! I hate fools!"

Walter Randall plays El Akir, the real villain of the piece. His nuanced performance makes him, at least to me, a singularly vulgar and easy to detest snake. The way he whispers his intents to Barbara at the cliff-hanger to part three showcases all the hallmarks of the best sort of Doctor Who villain. His vicious streak is delicious and appalling, and stands well against later performances from the likes of Roger Delgado and Kevin Stoney

Jacqueline Hill gets to shine as Barbara. She has forever been one of my favourite companions along with fellow school teacher and reluctant traveller Ian. I adore her compassionate streak. She gets to display this endearing attribute when trying to conceal Maimuna from El Akir and his lackies. Her grounding in historical know-how means she can play against both kings and peasants.

Douglas Camfield, one of Doctor Who's finest directors, really does get the strawberries and cream from everyone on screen. In this story there is not one faceless entity. Every character is rounded and beefy. The writing and direction meld together well, and for all the budgetary restrictions, the BBC team make this look as easy as pi. Even the background scenery looks highly authentic. The richness of the period costume is impressive.

I am greatly saddened that the sixties are so under-represented in the archives. Some of Doctor Who's finest stories are either half lost or completely lost, and it's a crying shame that a story of the quality of The Crusade is affected. I cling to the hope that this story may one day be found complete again.

THE SPACE MUSEUM

by Tony Jones

Frequently disparaged, the Glyn Jones story The Space Museum is tucked between The Crusade and The Chase providing a quirky story between the historical and the (rare) comic Dalek adventure. It's summed up in The Discontinuity Guide as:

A silly 'fascists-and-rebels' run-around following a very weird first episode.

All very unprepossessing, yet more than fifty years after transmission, and over twenty since Messrs Cornell, Day and Topping produced their guide, does The Space Museum bear re-examining? What might it look like if it were made now? Yes, it would be better acted, and slips of dialogue reshot, but this is a focus on the elements of the story, not its production.

Let's begin by deconstructing the story. Part one (the eponymous Space Museum) sets up a mystery and a location, whereas parts two – four (the wonderfully named The Dimensions of Time, The Search and The Final Phase) play out the fascists and rebels run-around before wrapping up the explanation of the mystery.

To summarise: we have the Space Museum itself as a location, a curious slippage of time allowing the Tardis team to see a future, then slip back into the normal flow of events, and a tale of rebellion against authority.

The setting would be easy enough to incorporate, and, to some extent, has already happened. Using Silence in the Library / Forest of the Dead as an example, we have a building dedicated to knowledge and the possibility of the Doctor and Donna reading about their own lives. It wasn't exploited in the story, but could easily have happened. It would only be natural for anyone finding themselves travelling in time to read about their own futures. A museum with the Tardis and frozen crew is more dramatic, but could be reset in a number of places, such as a temple dedicated to figures from history.

The idea of slippage in time is the strongest aspect of the first episode, and the one most identified as the core of the adventure. The nature of time / pre-destiny / choice comes up in the show many times. Modern examples (and bootstrap paradoxes) are plenty; the oft cited Blink is the most timey-wimey though other examples exist. In some ways this is at the heart of the fixed points in time used as a compromise when the plot doesn't want to take an easy route, or just for discussion of the ideas of time travel. Where The Space Museum works is the use of the time slippage as a means of generating mystery and suspense, almost like a horror film. It's not just seeing their future selves on show (and not a substantial part of the museum either) but sudden changes of costume, the absence of footprints in

dust and the overall eerie feel to the first part of the episode. It's really rather well done then abandoned to allow a story to unfold.

Now to the bulk of the story in terms of screen time, the silly 'fascist and rebels' run-around. One of the more striking things about it is the oppressed natives, the Xerons are all young, whereas the occupying force of Moroks are all much older. Remembering this story was broadcast back in 1965, and the benefit of history allows us to place it alongside the waves of student protests that swept across the world, with major protests in Scotland in 1965, formation of the Radical Student Alliance in 1966 and the first sit-in in 1967. Protest by the younger generation was rife and The Space Museum fits, if accidentally, the zeitgeist.

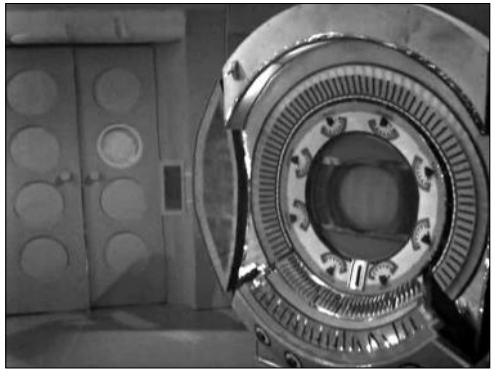
Rolling forward, and the show has had several politically aware stories, including The Sunmakers (1977), markedly anti-capitalism story, diluting the analogy by calling out to the alien Usurians. More notably 1988 gave us the anti-Thatcherite tale The Happiness Patrol. The show has never been afraid to pass comment.

Coming to today's Britain, and some would argue society is more divided than it has been for a long time. While TV (and Doctor Who in particular) is addressing the lack of diversity on screen, if not as fast as some would wish, and in the past has commented on the class system and Britain's colonial history, the biggest single issue facing the UK is Brexit. Whatever your views (and this is not the place to debate the issue), it is an issue on which a story could easily be written by analogy. The BBC might well not wish to come down on one side or the other, but is well placed to explore the imbalance between the older generation who tend to have the wealth and experience, and the younger generation who live longer deals with the consequences of everything that happens today.

Doctor Who has not been afraid to comment in the past; it was already looking at environmental concerns many decades ago (some examples include The Green Death and Planet of Evil), arguably ahead of its time. Why not comment on some aspect of Brexit? And comment means going further than hoping into the future and finding Brexit was or wasn't a disaster and discussing it as something in the past. It means exploring the deeper inter-generational imbalance Brexit seems to pivot on (according to commentators).

A Space Museum like world could be found, some of the Tardis crew end up on each side of the argument. Both sides could be right and wrong (unlike the 1960s where the Moroks are clearly villains). Within the thirteenth Doctor's current set of friends we have the younger generation (Ryan and Yaz) and the older in the form of Graham. Where does the Doctor fit? She is many centuries old, yet looks to be in her mid-30s, and age nearer the 20-something group than the 50-something, yet still placed to look at both sides.

There's a splendid story to be told about the tensions and anger in society. Yaz (on the evidence of The Woman Who Fell to Earth) is keen to move on in her career and feels impatient. Ryan clearly had a strong bond with his grandmother, Grace and respected her, yet (so far, and it will have changed by the time the series has fully aired) resents Graham as an intruder, so his relationship with the older generation is complex.



It takes little work to imagine a modern Doctor Who story reflecting themes from The Space Museum, and it could be argued it's more than overdue. Until it happens, I'll be looking out for it in me Space Time Visualiser!

THE CHASE

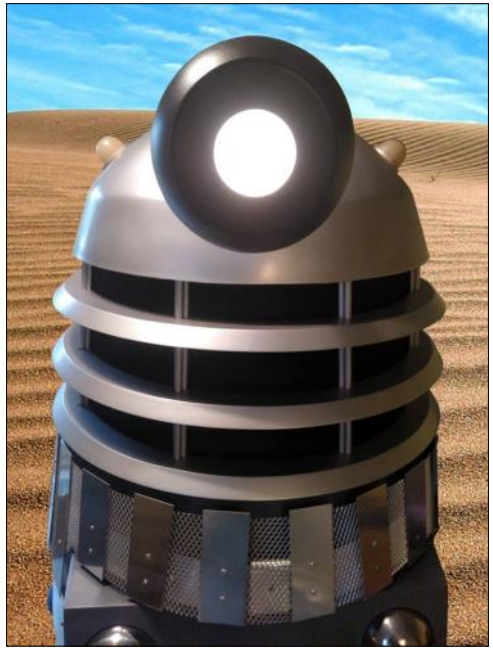
by Alan Stevens

Perception is Everything

"To my amazement all he wanted to do was talk about the universe and what part we played in the cosmic scheme of things. I had always been interested in science fiction, but Tony's thinking was far more involved, far more philosophical."
Terry Nation on Tony Hancock

"A writer of your calibre, writing for flippin' kids!"
Tony Hancock on Terry Nation

Terry Nation's original draft scripts for the six part Doctor Who serial The Chase (or, as it was then titled, Dalek Three), differs from the broadcast version in specific ways. As Nation was busy writing episodes of The Saint for New World/ ITC, these changes were largely undertaken by story editor Dennis Spooner, with input from producer Verity Lambert.



Nation's draft for episode one (The Executioners) begins with the Doctor building himself a "Time curve visi-scope", or "T.C.V.S." (later changed by Spooner to a "Time and Space Visualiser"— an exhibit gifted to the Doctor at the close of his previous adventure The Space Museum). He informs his companions that it's "just a toy…. In my time, children made these things as a hobby. Much in the way children in your day made crystal sets", and quotes "Venderman's Law" when asked what it does: "Mass is absorbed by light; therefore light has mass and energy." Vicki finishes the equation by stating, "The energy radiated by a light neutron is equal to the energy of the mass it absorbed. You know, it is quite simple really. It just means that anything that ever happens anywhere in the universe, is recorded in light neutrons." She also adds that if someone could "invent a machine that would be able to convert the energy from light neutrons into electrical impulses... we'd be able to tune in, and see any event in history", and this is exactly what the T.C.V.S. does. As Barbara Wright puts it, the Doctor has created "a sort of time television."

Accordingly, Ian Chesterton, Barbara and Vicki are able to conjure up the Gettysburg Address, a conversation between Francis Bacon and William Shakespeare and finally a

transmission from the "Tridimensional Colour television service of the BBC" from 1994 featuring the Beatles. They are described as “four very old men with white Beatle haircuts, guitars and drums. They mime to the first three bars of a well-known Beatles number.”

Now, before you read on, I’d like to point out the glaringly obvious, that there is no such thing as a “light neutron”. Light, according to Einstein, is made up of packets of electromagnetic energy called “photons” (a term coined in 1926 by American physical chemist Gilbert Newton Lewis), which are always in motion and travel in a vacuum at a universally constant speed of one hundred and eighty-six thousand, two hundred and eighty-two miles per second. A photon is both a particle and a wave and, in defiance of Newtonian physics, has energy and momentum, but no mass. Photons are also completely invisible and what we are actually seeing is the energy transferred when a photon strikes something. In other words, we detect the collision and from that infer the existence of light. Equally, colours and brightness are not the properties of light, but visual sensations created by our brains.

Of course, it could be that Nation typed “neutron” by mistake. For example, he also describes the BBC television announcer as wearing “a suit of 21st century design”, and has the man state that the Beatles first appeared on our screens “over fifty years ago”, which, as the Beatles first television appearance was in 1962, would possibly fix the date as 2013, and not “nineteen ninety four” as Vicki states. Ultimately, though, it doesn’t matter, because light is only a theory and as we have no idea, within the fictional universe of The Chase, or Dalek Three, who “Venderman” is, or how he came by his “Law”, we have no other choice but to consider the Doctor and Vicki’s statements to be correct: after all, the time television does work.

The consequences of accepting Venderman’s Law as fact are intriguing, for if everything is being recorded by light neutrons, then the mass to energy exchange must be taking place on a huge scale, meaning that, as the T.C.V.S. converts the energy from light neutrons into electrical impulses and then back again, the past history being observed by the Doctor, Ian, Barbara and Vicki isn’t simply an image on a screen, but rather an actual four dimensional space/time event.

Right away, let’s flick forward to the draft script of episode three (Flight through Eternity), where the Tardis lands first on the Marie Celeste (Nation’s stage note reads, “In actual fact, she was the Mary Celeste.

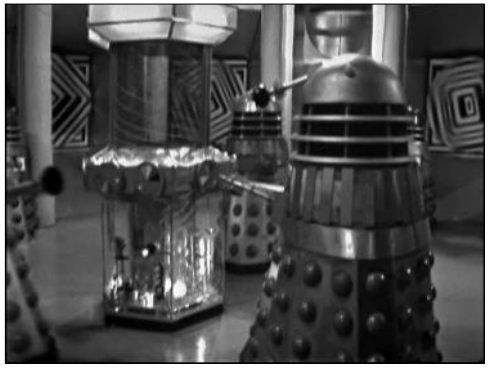
However, I think for our purposes, we should use the generally more known name.”) and then within the “great Gothic hallway” of a “mountain top castle of the horror movie type.” It is here that Count Dracula appears and informs Barbara and Vicki that they are the dinner guests of Baron Frankenstein. “Don’t be long. I am very hungry”, Dracula tells them.

In the following episode (Journey into Terror) the Doctor provides Ian with an explanation for these experiences, telling him they have arrived somewhere that “exists in the dark recesses of the human mind. Millions of minds all secretly believing that this place really exists. The immense power of those minds, combined together, have made this place a reality. It's the classic house of horrors.” Nevertheless, the Doctor’s theory that they have “strayed into some strange netherworld” is directly contradicted by the pursuing Daleks who register the Tardis as “still in the Earth year one eight seven two”, although it has altered “its geographical location. It is now in the country that Earth people call Transylvania.” This implies that Earth history is being constantly rewritten by the collective mass mind of the human race to conform to a perceived reality based on popular culture.

Now let’s return to Nation’s draft script for episode one, to the part where Barbara dials William Shakespeare and Francis Bacon up on the Time curve visi-scope. She witnesses a specific exchange between the two scribes which reveals that Bacon authored “The tragicall historie of Hamlet, Prince of Denmarke.” This causes her to observe, “After all these years, we know the truth.” The Doctor is quick to interject, replying this was “a carefully rehearsed little charade.” Both Bacon and Shakespeare “made certain they were overheard”, and they did it because “there’s nothing like a good controversy for getting people into the theatre.”

However if, as the time travellers’ visits to the Marie Celeste and Baron Frankenstein’s castle suggest, Earth history is a mental construct, then it’s perfectly conceivable that the events witnessed by the Tardis crew on the “time television” are their own preconceived ideas reflected back at them. In other words, Barbara’s belief that Francis Bacon wrote Hamlet changes time, causing the millions of minds on Earth, who believe Shakespeare to have authored his own plays, to adjust time again with a counter narrative that has Shakespeare and Bacon colluding in a publicity gimmick. The fact the Doctor claims that “Bacon himself told me the reason” must mean that his own personal timeline has also been impacted by the change of events. Patently, the Doctor’s T.C.V.S. is a very powerful and dangerous piece of apparatus.

Following the Tardis’ landing on Aridius, Ian and Vicki go exploring while the Doctor and Barbara relax in the warmth of the planet’s twin suns. “Barbara lies, her eyes closed.” “Dr. Who seems quite con-



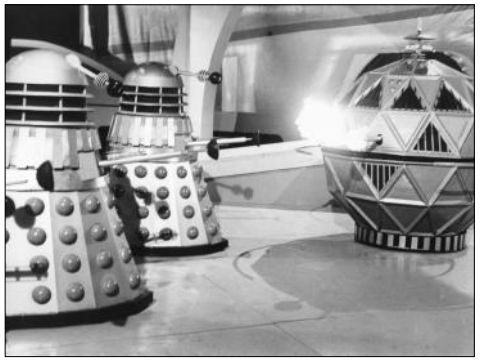
tent allowing the sand to run through his fingers." They are brought back from their daydreaming by the sound of a "high pitched electronic whine", and when Barbara investigates, she discovers that Vicki had failed to turn off the T.C.V.S. as instructed. "The screen is giving a series of flashes. From the loudspeaker comes a rattle of static…. Suddenly the static clears. We hear very distinctively, a Dalek voice. Barbara freezes at the well-remembered sound…. Barbara stands staring at the screen, which now clears and we see on it, the Dalek control room…. On a dais stands the Supreme Dalek. Beside him is a large screen, which shows a picture of the exterior of the Tardis in this very desert." The Supreme Dalek states that "The humans who control the Tardis have interfered in our plans too often. They must be destroyed", and orders an "assassination group [to] embark at once in our time machine." The script informs us that "Daleks start to file into the time machine" which then "vanishes in the manner of the Tardis…. Dr. Who moves swiftly and turns off the T.C.V.S.", but he is too late. Some time later, both Barbara and the Doctor watch as four Daleks emerge from out of the sands of Aridius.

The implication is obvious. If the past, when viewed through the Time curve visi-scope, can be changed by human belief, then it stands to reason that, when not programmed to focus on a specific historical event and left to idle, the machine will pick up on, and make manifest, the unconscious thoughts of the crew. And for them, the idea that the Daleks would one day create their own space/time ship and pursue the Tardis "through all eternity", must have been a constant, if hidden, anxiety.

It's quite possible that the T.C.V.S. is also responsible for the Aridians, the planet's supposedly indigenous life form. Nation depicts them as "tiny men with vast humped backs. So high are these distorted shoulders that their heads appear to be in the middle of their bodies." On 25 February 1965, Verity Lambert sent a note to the director Richard Martin saying, "I think Terry has gone too far in making the Aridians unpleasant looking. It does not serve any purpose in the script." But Lambert was mistaken, as Nation was, once again, invoking Shakespeare. From Othello, we hear of "men whose heads do grow beneath their shoulders", and in The Tempest we have Gonzalo's statement that, as a youth, he believed "there were such men whose heads stood in their breasts." The draft script further states that the Aridians' "thick black hair hangs lankly, framing their faces", which, taken together with the "vast humped backs", may also be referencing Richard III.

An alternative explanation is that the Aridians came, not from the Time curve visi-scope, but directly from Barbara's mind. In fact, being on an alien planet would allow the time travellers to create as they wished, without the interference of any preconceptions from Earth, although what's real and what's imagined in the episode is difficult to determine. The Aridian's city under the sand is evidently part of the mental construct, with Vicki even remarking, "Over that next sand dune there could be a city." The Mire-beasts are a different matter. They seem more instinctive than sentient, they hunt, eat and breed, but their minds don't shape the universe, an ability that, within the context of Dalek Three, humans alone possess. By extension, this would mean that all the other beings encountered, who are equally cognizant, are nothing more than mental projections.

There is also an odd line given to Ian where he tells Vicki, "It's as the Doctor said. Because of the speed those suns are orbiting the planet, night and day are much faster." This sentence was revised, presumably by the story editor, or the director, to remove the apparent error; nevertheless, as Hamlet is the topic of conversation between Shakespeare and Bacon, the original could well be referencing Hamlet's letter to Ophelia: "Doubt thou the stars are fire, Doubt that the sun doth move, Doubt truth to be a liar, But never doubt I love." And if we accept this, then once the Tardis crew leave



Aridius and turn their minds to other matters, the city, its people and, indeed, the entire solar system, may well vanish. Only the Daleks would remain, their constant presence reinforced through the tracking of their ship by the Tardis' "time path indicator".

That said, it is only during episode four (Journey into Terror), when Vicki becomes a stowaway aboard the Dalek vessel, that the Daleks become proactive. Their chattering and construction of the Doctor's robot duplicate are reminiscent of the Doctor's own earlier discussions with the Baron as to how they could bring Frankenstein's monster to life. Equally, the Daleks' announcement that the Tardis' is about to land on "Mechanus!!! The terror planet", may well suggest a growing fear of automata on Vicki's part and, by abstraction, that she is authoring events.

On Mechanus we meet the fungoids, which Nation depicts as "A black glistening creature of sponge. It is as tall as a man, shaped like an egg, but with irregularities. It has no relation at all to human form. The texture of its 'skin' can only be de-

scribed as ‘like tripe’.” Similar to the Mire-beasts, the fungoids are of limited intelligence, and so, once more, have the potential to be real. In contrast, “Roger Bruck”, the Earth astronaut we meet in episode six (The Planet of Decision), is plainly unaware that he has been derived from the fictional character “Buck Rogers”.

Explaining his five years spent on Mechanus, Bruck states: “I was commanding a probe into deep space. I had a flare out in my main boosters. The crew got out in the main life rocket. I had to use the capsule. The gravitational pull was too great for the small rockets. I wandered around for a few days trying to avoid the fungoids; then the Mechons captured me.”

Bruck goes on to relate how the “Mechons” came to be there. “About a thousand years ago Earth decided to colonize this planet. It landed a rocket full of robots that were programmed to clear landing sites, ready for the first immigrants.... Earth [then] got involved in the interplanetary wars, and this place was forgotten. Everybody just assumed that the robots would run down…. [Instead] when one of them showed signs of mechanical failure, the others would make repairs. They were programmed to do that. Anyway, the repair jobs became more complicated, they started building other simple robots. If they couldn’t find a part in the spares that they’d brought from Earth, then they made it. The robots they built were even more sophisticated than themselves. They built this city. Now they’re making bigger and better robots.”

The Mechons themselves are extremely taciturn, issuing only two single words of instruction (“follow” and “enter”) throughout the episode. In fact, when Vicki touches one she gets an electric shock causing the Doctor to remark, “I think he’s trying to discourage any attempts at communication.” Quite how Bruck obtained such detailed knowledge of the Mechons is, therefore, a mystery, unless, that is, we accept the idea that he willed them into existence.

Acknowledging this would also properly answer Barbara’s question “Why do they keep staring at us like this? Watching everything we do!!!” Bruck’s explanation that they are being treated “like animals in a zoo”, is rather odd as the Mechons are unemotional robots, incapable of forming any social connection with their human captives. Perhaps then, it’s the other way around, in that actually, it is the Mechons who are showing themselves to Bruck and the Tardis crew, as a way of preventing their own disappearance.

This is further underlined by Nation’s description of the Mechons as “shaped like a large spinning top” and with a voice similar to one that appears “in the recording of Sparky and his Magic Piano”; an audio story released by Capital Records in 1947. As both reference childhood memories, Ian and Barbara may well be the originators.

The concept of Bruck, as a mental figment, not only demonstrates the different levels of reality at work here, but, furthermore, strongly implies that the future, like the past, is also imagined. In which case, one has to ask where in the narrative the “present” is stationed? And the most credible answer to that has to be the observation level on floor 102 of the Empire State Building sometime in 1966.

The reasons for this conclusion are fourfold. The location, together with the tour guide and his party of sightseers, are established prior to the Tardis materialising and so, consequently, exist in their own right. Secondly, the time travellers moving from a desert planet to the fictionalised 19th century sailing ship, the Marie Celeste (courtesy of Sir Arthur Conan Doyle’s Gothic horror story J. Habakuk Jephson's Statement) and then onto a Transylvanian castle owned by Baron Frankenstein, makes a certain thematic sense, whereas, a chance landing on the Empire State Building does not. Thirdly, a fifty foot gorilla called King Kong does not climbs the Empire State Building to swat biplanes, indicating there is no overlap here between fact and fiction. And finally, the only member of the sightseeing tour to have witnessed the appearance of the Tardis crew and the Daleks is the half-witted Alabama hick, Morton Dill, who mistakes both the crew and the Daleks for “movie people” engaged on a film shoot.

The last point is the most engaging, as when Morton Dill is discovered on all fours, tapping the floor in the hope of finding the trap door through which he believes the Tardis and Dalek time machine have disappeared, “The guide speaks out the corner of his mouth to the man next to him” asking that he “keep an eye on [Morton] till I get a cop. And make sure he don’t try and jump. He looks looney enough to try anything.”

During the observation deck scenes, Nation is suggesting that, faced with a disputed past and an unknown future, people need to find a still point to anchor themselves. This is the “present” and anything challenging that reality is likely to face rejection. Just as Morton rationalises the appearance of the Tardis and the Daleks within a framework that he understands, so the guide has to categorise Morton’s behaviour as “looney” because it directly challenges his own perception of present day normality.

This takes us back to the way in which Barbara’s assumption about the authorship of Shakespeare’s plays impacted on the past, present and future and strongly implies that our concept of reality is similarly authored; the present no more real than the planet Aridus.

Sympathetic story editing would have brought out the meaning of Nation's scripts whilst introducing surrealist elements into Doctor Who's TV adventures ten months ahead of The Celestial Toymaker. Verity Lambert did the opposite, stating in her memo of 25 February, "I think that, if we go into these realms of fiction, we are opening a door on the Doctor Who series which may run us into considerable trouble in the future." Clearly she believed that Nation, not unlike Morton Dill, was being too fanciful for his own good. As a result, the fictive Marie Celeste reverted to the real Mary Celeste, Baron Frankenstein was removed entirely from the story and Dracula and Frankenstein's monster were re-characterised as animatronic exhibits from a "House of Horrors" funfair attraction; thus effectively killing the meta-narrative stone dead.

Quite what Nation thought of the serial as broadcast has not been recorded. It is evident from a note he makes on his draft script for The Nightmare Begins (episode one of The Daleks' Master Plan) that he was unaware "Roger Bruck", now a permanent member of the Tardis crew, had been renamed "Steven Taylor". This raises the possibility that he never watched the serial or, at the very least, missed the final episode.

Either way, I suspect Terry Nation, if discontent with the handling of his story, would not have made his feelings known. As contemporary writer Chris Boucher once said, "He was a pro from way back, and there isn't a lot of point with being hugely protective. I'm sure he bled, I'm sure he did because we all do, but Terry bled in private."

THE TIME MEDDLER

by Rik Moran

The Time Meddler is the ninth and final serial of the second season. Season finales were not the big events in 1965 that they are today, but the appearance of another rogue time traveller—and one who was not only from the Doctor's own planet, but a sort of anti-Doctor in his own right—must have been a huge revelation for viewers back then. The Monk was our first glimpse at someone from the Doctor's home. And it's important to keep in mind that the Monk does appear before any of that other baggage was attached, because he's best understood as a mirror-inversion not of the Doctor we know now, but the First Doctor specifically—not a cosmic wizard who can feel the pulse of the universe, but a sly, troublemaking old man who always has a few tricks up his sleeve.

The Time Meddler is a seminal story in the Doctor Who canon. Watching it today, it's hard to appreciate just how big a departure from the norm this serial was upon broadcast in 1965. Over the years, viewers of the series have become accustomed to adventures which see the Doctor arrive in a recognisable era of history, to be confronted by an alien or time-travelling element that throws the natural order of history out of joint.

It wasn't always this way. Prior to The Time Meddler, the series' historical and science fiction elements had been kept largely separate. Apart from the obvious exceptions of the Tardis and its crew, alien and anachronistic elements had appeared just once in a historical setting, and that had been in the previous serial, The Chase. Even this had been a relatively minor event, with the Daleks following the Doctor into several points in time for brief set pieces before a futuristic finale. The Time Meddler took this approach and crafted a whole story around it. For the first time ever, the intrusion of the modern and alien into the past was the very crux of the story. Previous Doctor Who stories set in the Earth's past had viewed history as sacrosanct and unchangeable, if they addressed the concept at all. Only The Space Museum, earlier that same year, had proposed that time could be malleable and dynamic. For the first time, The Time Meddler showed us the perils of messing with the natural course of history, and the dangers inherent in time travel.

It has to be said that the serial is, fundamentally, a fairly straight forward one. This is also the first example of what would become a classic subgenre within Doctor Who, the "pseudohistorical": A story set in the past but driven less by real historical events and people than science-fiction adventure. In this case, we arrive shortly before the Norman invasion of England in 1066 by the king with what the greatest pre-coronation nickname of all time, William the Bastard. That pivotal event isn't front and centre, though—instead, it looms off in the distance.

The historical setting is less developed than it might have been, with

just a handful of locations populated by some characters who feel very sketched in. The Vikings are particularly one dimensional, although the native Saxons, on the whole, are not much better. It is only the village headman, Wulnoth, and his wife Edith, who get any appreciable screen time and characterisation. While Michael Miller does his best to make Wulnoth a rounded character, he is given very little material to use. Alethea Charlton, previously seen as cave-woman Hur in Doctor Who's opening serial, is very good as Edith. She has a great rapport with the Doctor, and acts as our only real link to the 11th century world we're visiting. There is a powerful scene in the second episode, in which Wulnoth returns home to find Edith traumatised following a Viking attack. It is heavily implied that she has been raped, although nothing is ever said aloud, and any younger viewers would surely presume that she has 'merely' been physically assaulted. Nonetheless, this is a shocking scene for Doctor Who. Wulnoth's grief as he holds his wife makes it one of the most affecting scenes in the programme. Worryingly, once the Doctor is back, he seems to not even notice that the woman waiting on him hand and foot has clearly been very badly hurt.

William Hartnell's Doctor is now the only character left from the series' debut. That heralds a shift in focus for the show—increasingly, Doctor Who was less about the travels of a group of people that happened to include the Doctor, but about the travels of the Doctor with whoever he happened to be vagabonding around with at that particular moment. Not that the companions aren't important, but they come and go; in the long run, it's his story. Also, the Doctor is no longer competing with Ian and Barbara for the role of leader within the group—Steven's character is in many ways intended to replace Ian as the young, strong, physically active guy who can do things the aged Hartnell can't, but he's also clearly intended as a supporting character first and foremost. He might argue with the Doctor about whether time travel is real, and he might be flippant enough to call him 'Doc', but before the end of his first scene he's already acknowledged that the Doctor ultimately calls the shots. In any case, it's always good to have a character who's on the Doctor's side but still disagrees with him occasionally—partly because Hartnell's rejoinders to Steven's disbelief are wonderfully grouchy: "What do you mean, maybe? What do you think it is, a space helmet for a cow?"

Peter Butterworth plays the Meddling Monk, with great comedic flair that would soon see him find fame in the Carry On... series of comedy films. He waddles around, attending to errands, chuckling to himself, engaging a little slapstick with his electric toaster. It's in his interplay with the Doctor that sees them both at their best, as they engage in banter and one-up-manship. The Doctor is morally outraged at the Monk's attitude, tweaking history to suit his whims. "It's more fun my way," he says, and fails to see just why he shouldn't be messing with time. Fabulously, he has a flipchart detailing his plan of action, ticked off as he goes along, and ending with "Meet King Harold." The Monk is, unlike later characters with similar modus operandi, not presented as evil. He is villainous, and indeed dangerous, yet the Doctor treats him more like an errant schoolboy up to mischief than as a foe who must be stopped at all costs. A meddler he may be, but he takes an injured man into his care, and seems genuinely concerned for the welfare of the people whose lives he is affecting. It's hard to square with his plan to annihilate the Viking fleet with an atomic cannon - overkill, surely? - yet he seems to genuinely want to help the English people. His plan to alter the outcome of the Battle of Hastings is certainly ambitious. It's hard to think of a single defining event in the last thousand years of western history that would had more far-reaching impact. On the other hand, it's incredibly Eurocentric, even Anglocentric, to ignore the advances and events in the rest of the world and focus on pushing this one culture forward.

I wouldn't mind seeing the Monk reappear on Doctor Who again sometime, long shot though that probably is. He's a kind of recurring character that the show could use—the villain who's not necessarily powerful or vicious, but a persistent annoyance that allows for a certain kind of comic storyline, like Star Trek's Harcourt Fenton Mudd or superhero comics' Mr. Mxyzptlk or Bat-Mite. He'd be a good change-up from the universe-conquering types, and I think he'd fit into the modern series pretty well. It's certainly fun to see him arguing with the Doctor about their Tardises like they're arguing about cars!

GALAXY 4

by Ian McLachlan

I am someone who likes a number of science-fiction television programmes – not just Doctor Who. One of the sad things though about many of my favourite shows from the 1960s is that they are not all complete in the archives. Whereas I can watch every episode ever made of Star Trek, Lost in Space, Land of the Giants, The Time Tunnel, The Invaders, The Outer Limits and The Twilight Zone– I cannot do the same as regards Adam Adamant Lives! Out of the Unknown and Counterstrike. However there is always a chance that some of the 'missing episodes' of these series will turn up one day.

Seeing as Galaxy Four had 'missing episodes' in it I was delighted when a complete episode from it, Airlock, turned up a few years ago. Now unlike The Massacre, Galaxy 4 at that time was not completely missing. There was an already surviving clip from it on the Whose Doctor Who documentary that was transmitted around the time of The Talons of Wen Chiang. What was interesting to me was that the person who was interviewed and who talked about Galaxy 4 before the clip was shown was in fact an old university friend of mine!

Later on the DWAS was hoping to screen Galaxy 4 at one of its earliest conventions and I was delighted to hear that, because it had always been one of my favourite stories. Cue my great disappointment when I learned short afterwards that sadly the serial had been wiped. It made me wonder at the time about why the BBC would do that and how many of my favourite Doctor Who serials had shared that fate. Later on more of Five Hundred Dawns was made available for fans to view and then a full episode was found and returned to the archives.

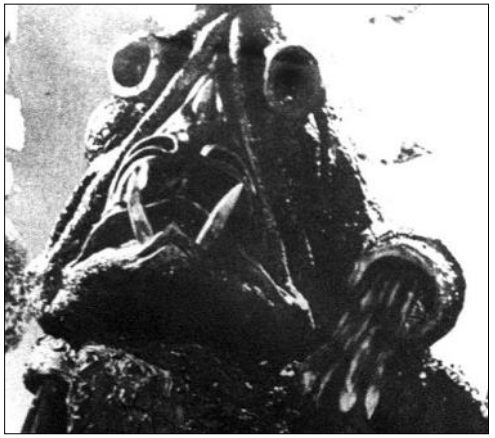
While I would always rather have a complete serial rather than bits and pieces, the surviving material from any story does give fans some idea of what the serial might have been like. However we must remember that Enemy of the World was not thought of all that highly when there was only one surviving episode to view – compared to today when we can see all of it! So anyone who does not rate Galaxy 4 on the strength of the surviving material plus the excellent re-creation on The Aztecs Special edition DVD, is definitely not getting the full picture. If it is ever completely found then I feel that it will be more positively thought of.

Galaxy 4 was the serial that started off the third season of Doctor Who after its summer break. The Tardis team of the first Doctor, Vicki and Steven had already had an adventure together in the last story of the second season – The Time Meddler – and while I still missed Ian and Barbara, I was keen to see where the Tardis would take us next!

I remember greatly enjoying this serial on its original transmission. It was a story with a message to it – and I tended to enjoy dramas which actually meant something and were not just disposable pieces of entertainment. Right from the beginning Doctor Who as a programme has stressed the fact that things are not always what they appear to be. The Tardis looks like a police telephone box – but in fact it is an advanced space ship. The Doctor looks like a helpless old man. He is not he is supremely intelligent and does not come from the planet Earth.

In many science fiction films the aliens look monstrous and are malevolent. However Doctor Who had – before Galaxy 4 – good aliens like the Thals, the Sensorites and the Menoptra. In Galaxy 4 the Rills looks fairly unattractive and the conclusion would have been that they were the baddies of the piece and the beautiful Drahvins were the goodies. However the main theme of Galaxy 4 was that was not the case and it was the Drahvins – who looked very human although most of them were clones – were in fact the baddies.

Galaxy 4 is unusual in that the guest artistes in it are predominately female with the only male guest actors being the ones inside the Chumblies, the voice of the Rills and Jeff Garvey at the very end. Also Maaga's comment on the male of their species is somewhat controversial to say the least! It was only with the rediscovery of the 'missing episode' that I realised what a powerful performance Stephanie Bid-



mead put in as Maaga and her monologue was one of the highlights of this episode.

Peter Purves has long commented on the fact that this serial was written for Ian and Barbara rather than for Steven and that he was basically playing the part originally written for Barbara. However to be honest I never thought that when I was watching it at the time. To me the action folded realistically enough.

I did think that the planet set was rather good but the set representing the Rill ship was not so good. However I really liked the Chumblies. People have said that they seem to be too similar to the Daleks but I never thought of them like that. They were simply robots rather than the Daleks who were mutant beings housed in these casings. The Chumblies were likeable robots and at the time I hoped that the Doctor would take the one escorting him into the Tardis on his travels, although now I could see that a Chumblie would not have working as a travelling companion!

One thing that was particular unusual about the production of this serial was use of a flashback scene to show what had really happened—a device seldom used on the programme. The ending to the last episode was also unusual as it led into the only one episode adventure during the Hartnell era, which did not feature the Doctor and his companions at all of course.

All in all Galaxy 4 is an enjoyable adventure which with four episodes is just the right length to tell the story. The music really adds something to the strangeness of the alien planet and it has excellent performances from the cast. It has a great plot twist, some very alien looking beings in the Rills and has some cute robots in the Chumblies. The conclusion towards the end is a dramatic one, with Maaga and her clones meeting an unfortunate end. If the Drahvins had been prepared to work with the Rills then both of them would have survived.

I would be delighted if at some time in the future the missing episodes of Galaxy 4 could be found.

MISSION TO THE UNKNOWN

by Bedwyr Gullidge

In 2006 short prequels for upcoming episodes could be downloaded to your primitive mobile phone. ‘Mission to the Unknown’ had a similar objective but was far longer in duration. The story behind the episode’s creation is enthralling. The moving pictures recorded onto videotape in 1965, under the auspices of a Doctor Who episode, were something truly unique in a history which has since surpassed half a century.

A mysterious traveller in a Police Box known only as The Doctor. He, or now she, is the central personality. The television show is named after that lead individual. So, imagine an instalment of that series where the principal character is completely absent. We are not talking a ‘Doctor-lite’ episode as seen with ‘Blink’ or ‘Turn Left’. This isn’t even a William Hartnell episode where his appearance in the continuing narrative is achieved using a double, so the actor could take a week off. The Doctor, the ship and his companions have no place in this instalment. They are not seen. They aren’t even referred to.

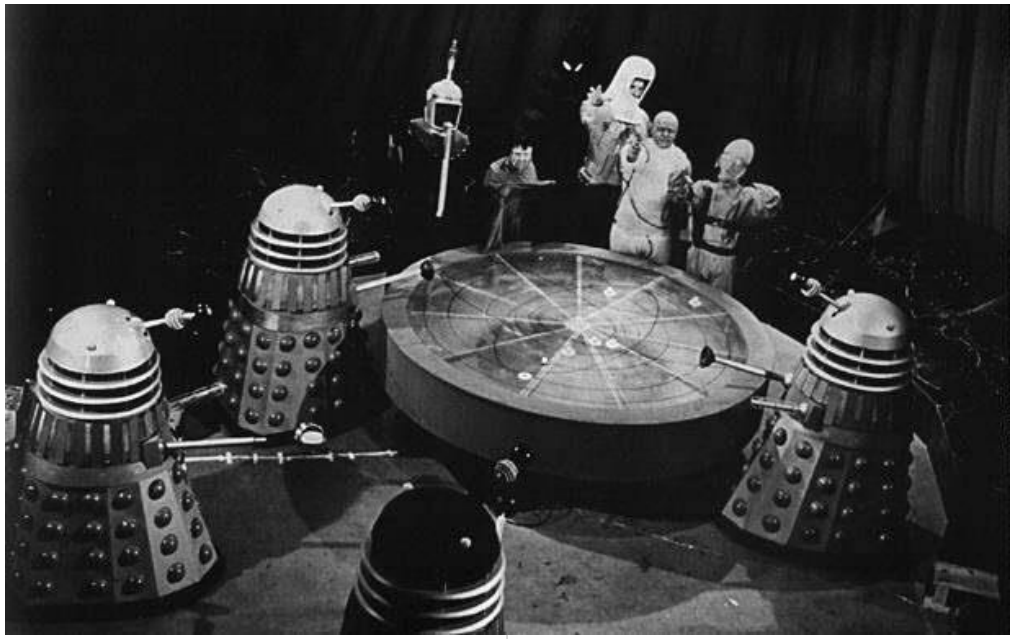
Consider an interpretation of Superman or Batman without those heroes. Imagine an episode of ‘House’ without Hugh Laurie. In the modern era of social media, would people would be claiming a violation of the trades description act? They would certainly begrudge an absence of the principal character. In those previous examples, other individuals must carry the episode, easily achievable with an ensemble cast. But how could you possibly deliver that in Doctor Who? Easy. Summon the Daleks.

Reducing ‘Planet of Giants’ down to three episodes left a gap to fill. Additionally, the cast, specifically William Hartnell, needed a break. ‘Mission to the Unknown’ reflects the murderous schedule that Doctor Who was running during the 1960’s. Season 1 saw 42 episodes, Season 2 saw 39 episodes and as Season 3 continued a total of 45 episodes would be recorded. A weekly episodic drama of this nature demanded almost constant production. Ultimately, it would take a toll on the lead actor whilst companions came and went. Similarly, ‘Blink’ and ‘Turn Left’, also reflect the impractical filming schedule as lead actor David Tennant could not be in multiple places simultaneously. Tacked onto the end of the production of ‘Galaxy 4’, ‘Mission’ stands as Verity Lambert’s final contribution to Doctor Who as Producer. Perhaps she offered Hartnell an extra week off to make up for the fact that she was leaving?

Sadly, there is no visual record of the episode. Unlike other lost Hartnell stories there aren’t even telesnaps to provide context. Whilst some publicity images exist, notably of Verity Lambert and the alien delegates, the visual signature of the episode remains open to interpretation. Few people seem to recall seeing the episode and even

those memories are subject to the decaying recollections of over 50 years past. An absence of the visual stings most in consideration of the horrors that ultimately reduced the instalment to an unsaleable commodity for BBC Enterprises.

Long before David Cronenberg took physical, metamorphosing horror to gorier levels in his version of 'The Fly' and other movies, Jeff Garvey mutated into a Varga plant. The fact that we do not have a visual demonstration of this bodily mutation is a travesty, although a human being mutating into another creature is not original to Doctor Who. 'The Blob', notable for being Steve McQueen's first movie lead, and the original version of 'The Fly' can both be sourced to the previous decade. I'm sure we would all love to see how that metamorphosis from Garvey into a Varga plant was brought to the screen. Even those who remember seeing it are susceptible to that most characteristic dexterity of Doctor Who fans; misremembering. However, the absence of original footage provides opportunity. Without the broadcast material as a reference, our imaginations can run rampant. The metamorphosis from human to Varga plant can be as graphic as our mind's vividness will allow. Most can envisage a grotesque sequence akin to the Wirrn's transformation of Noah in 'The Ark in Space' or Keeler becoming a Krynoid in 'The Seeds of Death'. The white hairs and thick black thorns of the Varga plant sprouting up from beneath the human skin of Garvey a decade earlier would probably be thought of as quite tame, certainly by modern standards and expectations. Nevertheless, Doctor Who at its very best preys on the fears and terrors elicited on a psychological level. This is a man being turned into a plant and particularly vicious one at that.



Unfortunately, it was this psychological horror component, supported by the peculiar cavalcade of alien delegates undoubtedly, which resulted in the episode being rejected for broadcast by the Australian censors. As a result, it seems that the episode was not broadcast anywhere other than on the BBC on that lone October evening in 1965. If you didn't see it, you missed it. Imagine that. An experience you cannot revisit repeatedly at your own leisure. Television in the 1960's was akin to a theatre experience in your front room. But unlike a theatre run there was no repeat performance, no matinee. Just like that, 'Mission to the Unknown' dissipated into the ether.

This is a great loss. The episode is unique in terms of story and unique in terms of broadcast. The only episode to rival it is perhaps 'The Feast of Steven' which may not have even been recorded onto a 16mm film copy for overseas sale. 'Mission to the Unknown' was however, as The Australian censors had to view it before rejecting it. Perhaps that review copy is still in a vault somewhere? Wrapped in tape plastered with 'Banned. Do not screen' in huge block letters. We can but hope!

Reviewing the episode, it is probably no surprise that the ABC rejected it for their early afternoon broadcast slot. The fate of Gordon Lowery is darkly grim. Gunned down by Marc Cory not long after his colleague Garvey also suffers the same fate, to little effect as it transpires. Shortly afterwards Cory himself is exterminated by the Daleks. As unexpected occurrences go, this is a decent offering. Doctor Who viewers had become conditioned to expect the humanoids to prevail. That sure doesn't happen here.

This is as close to a Terry Nation Dalek spinoff as we would ever get. As the Daleks move off from their kill chanting "Victory", it is perhaps their finest hour. They are triumphant. Nation's desire to launch the Daleks in their own series would have included elements introduced in this episode. 'The Destroyers', as the pilot script was called, would include the Space Security Service battling the Daleks, and although nothing would ultimately come to fruition with that initial idea, the first pieces of that concept were tested out here.

Although it is a tragedy that 'Mission to the Unknown' gets largely overlooked, with few appreciating its uniqueness, it is unquestionably a triumph of creativity. The episode provided a solution to several production issues, filling a dropped episode and providing respite for the lead actors. It also managed to establish a sense of anticipation for an upcoming adventure, an achievement not attempted with the same vigour since. It is not just a gripping capsule story but boldly showcases the Daleks at their most malevolent and, for once, victorious.

THE MYTH MAKERS

by Steve Hatcher

Among the those lost stories of Doctor Who, the merits of some have long been appreciated. Marco Polo and The Daleks' Master Plan have certainly been in this category. Other stories have remained relatively unknown and overlooked by fans. Donald Cotton's 1965 story The Myth Makers was until relatively recently, very much in this category. While it was generally understood that this was the one with the Wooden Horse, in which Vicki leaves, that was about as far as it went.

Perhaps this is unsurprising, given the fact that the reputation of this story has had to contend with not only a of almost any visual references. Of course, no episodes survive, but there are also no known telesnaps of The Myth Makers, merely a handful of publicity photographs, together with a few seconds' worth of silent off-air Australian home cine clips.

Although Donald Cotton's Target novelisation of the story is one of the best regarded in the range, it was not until the discovery in 1996 of good quality off-air audio recording of The Myth Makers, that fans began to have some access to the story at all. The 2001 BBC Radio Collection release of the soundtrack remastered to crystal clarity by Mark Ayres, with linking narration read by Peter Purves, finally brought The Myth Makers to a contemporary audience, and at last al-

lowed the story to garner the acclaim that it deserves.

So what is it that makes this story so special? Well, as with all great Doctor, it is a combination of excellent performances from a well-directed first-rate cast, a memorable musical score, and first and foremost a terrific script.

As so often in 1960s Doctor Who, the guest cast is full of splendid actors, many of whom were very familiar TV faces at the time. Max Adrian (Priam), Ivor Salter (Odysseus) and Francis White (Cassandra) were all well known. White later gave a memorable performance in the BBC's I, Claudius - visuals from which, were used to great effect in the Loose Cannon reconstruction of this story. Barrie Ingham (Paris) was familiar to Who fans who had seen him earlier the same year as Alydon, leader of the Thals in the first Peter Cushing Dalek film, while Francis de Wolff (Agamemnon), playing against villainous type, had already appeared in Doctor Who as the brutish Vasor in the previous year's The Keys Of Marinus and would go on to cult TV fame as the evil android Jedikiah in The Tomorrow People. Tutte Lemkov (Cyclops) who played a host of dodgy middle-eastern types over a long career, was by now almost a Who regular, this being his third (and final) role following Kuiju in Marco Polo, and Ibrahim in The Crusade. From what we can surmise from surviving photographs, set and artistic design and costume too played their parts to the full. It is however, Donald Cotton's witty and exciting script, which raises The Myth Makers above the ordinary.

Episode One, Temple Of Secrets opens with Hector and Achilles, fighting on a dusty plain, as the Tardis materialises. Inside, the Doctor Steven and Vicki discuss where they might be. Seeing the two warriors on the scanner, the Doctor decides, against all common sense that they look like the sort of chaps who might be happy to help him out and point him on his way. So, leaving Vicki behind with a painful plot device, and instructing Steven to stay and look after her, the Doctor emerges, in so doing distracting Hector, allowing Achilles to kill him. Although he is nonplussed when Achilles acclaims him as the god Zeus "in the guise of an old beggar", the Doctor for some reason, does not disabuse the Greek, instead playing along and threatening Achilles with thunderbolts.

It is in the next scene that the story's particular contemporary style first comes to the fore. The dialogue of the brothers Agamemnon and Menelaus the Greek leaders, could have come from almost any 1960s soap opera, as they discuss the progress of the war.

In Episode 2 Small Prophet, Quick Return, we finally get to meet the Trojans. In the Royal Palace we are once again in full soap opera mode, with a healthy dash of sitcom-style dialogue added to the mix, as we enter the scenes that have attracted most attention since the "rediscovery" of this story. The constant bickering between King Priam, Paris, and the prophetess Cassandra is played entirely for laughs - and is a delight, the humour coming somewhere between Blackadder and Up Pompeii. Priam berates his son for his failure to dispatch Achilles, but a smug Paris proudly presents the trophy that he has won (or rather found).... the Tardis. "You're not putting that in my temple" declares Cassandra.

Cassandra prepares to burn the Tardis and calls upon the gods for a sign. At this Vicki emerges, introducing herself disarmingly "I'm just someone from the future". Cassandra sees in Vicki a rival and calls for her death, but King Priam reassures her in a kindly manner "You shall die when I say so, not a moment before".
"That's very comforting", Vicki tells him. In fact, the King has taken a fatherly shine to her, and deciding that "Vicki" is no name for a Trojan, renames her "Cressida", asking her to tell him anything from her knowledge of the future that will help him win the war. Grumpy old Cassandra is convinced however, that Vicki will bring the city bad luck.

Back on the plain… the Doctor is racking his brain for a scheme to help the Greeks overthrow the city, having dismissed out of hand Steven's suggestion of inventing the Wooden Horse:
"Have you thought of tunnelling?"
"It's been done"
"Have you thought about flying machines?"

Worried about Vicki, Steven comes up with a plan to get into the city. He convinces Odysseus to allow him to borrow the armour and the identity of the dead Diomede, and goes out to meet Paris, who is challenging Achilles for a fight. After a few blows, Steven surrenders and is taken by Paris back to the palace, where he and Vicki just cannot help revealing that they know each other, thus neatly confirming Cassandra's assertion that they are spies. The priestess calls for both to be killed, as the guards draw in with their swords unsheathed, the episode ends - the caption comes up "Next Episode - Death of a Spy"

Episode 3, Death of a Spy is the proud possessor of the best episode title that Doctor Who nearly had - Donald Cotton's original title, sadly vetoed by producer John Wiles, was Is There a Doctor in the Horse?. Although neither Vicki nor Steven do die, Priam sends them both to the "quite comfortable" dungeons, and gives "Cressida" one day to come up with something to defeat the Greeks.

Back with the Greeks, the Doctor, having abandoned his madcap scheme to catapult men in giant parchment airplanes over the walls once he is told that he is to fly the first dart, in desperation turns to the idea of the Wooden Horse. Odysseus is delighted and convinces Agamemnon of the plan, but again the Doctor is not happy when he is told that he too must go into it.
Meanwhile, Vicki and Prince Troilus are getting on famously, although the prince is concerned over her friendship with Steven. "When you come from the future, you make friends with a lot of people" she reassures him enigmatically. When Troilus leaves, Vicki inexplicably tells Steven "I think I could get to be quite happy here in time". Odd that, as she is fully aware that the city is about to be burned and the inhabitants slaughtered.

The next morning, Troilus wakes Vicki with the news that the Greeks have left, she has been given the credit and the King has called for her. Meanwhile the Horse is being dragged into the city. Priam congratulates Vicki on the end of the war and dismisses Cassandra's cries of treachery: "Oh, go and feed the sacred serpents, or something." "Woe to the Trojans" wails Cassandra, to which Paris puns "I'm afraid you're too late to say 'whoa' to the horse". As the episode ends, the humour darkens, as the mood becomes one of approaching doom.

Episode Four Horse Of Destruction is markedly different from what has come before with the humour of the last three episodes largely gone. As the Greeks swarm over Troy and the Trojans are butchered the episode ends in carnage – with even the Tardis crew unable to escape unscathed.

As the slaughter begins in the Palace, the Doctor has found the Tardis, followed by Vicki and handmaiden Katarina. Vicki sends Katarine to find Steven, taking the Doctor into the Tardis, telling him “I’ve got to talk to you”. Silently, Vicki then leaves the Tardis for the last time. This departure scene is handled well, no histrionics or oversentimental goodbyes, just a quiet, dignified slipping away. Katarina finds a seriously wounded Steven and brings him back to the Tardis, which dematerialises just as Odysseus arrives to claim it as his prize.

I suspect that sandwiched as it came, between the single episode teaser Mission to the Unknown and the twelve-part epic The Daleks’ Master Plan, even viewers at the time may have quickly forgotten the quiet little gem that is The Myth Makers. It is nonetheless a remarkable story, with an extraordinary script that has stood the test of time, backed up by a first rate cast at the top of their game. It rivals The Romans as the funniest Doctor Who story of the 1960s and The Massacre as the most bleakly tragic. It is quite simply everything that early Who could and should always have been.

THE DALEKS' MASTER PLAN

by Christine Grit

I always think 'Mission to the Unknown' must have been the ultimate surprise to a regular Doctor Who viewer in 1965. In a period of time when prequels were rather unheard of, the viewer must have been expecting the Doctor and his companions to show up somewhere during that half hour, but they never did. However, William Hartnell was credited at the end so at least one would be certain that it was actually an episode of Doctor Who! Perhaps some viewers scratched behind their ears when they noticed those credits, thinking they might have inadvertently missed him. They hadn't of course. They had just seen one of the bleakest Dalek stories ever – in fact I've never viewed or listened to a bleaker one, until I heard the First Doctor audio story 'The Dalek Occupation of Winter' which can contend with this short 'cutaway' on bleakness. It took 53 years to improve on bleakness in Doctor Who! However, this new story did include the Doctor and his companions, albeit the Doctor mostly being impersonated by Peter Purves. Mission however only contained three more or less sympathetic people whom we never saw before and who died because of the Daleks. Quite depressing really. Even if the Doctor wasn't present to at least provide some note of optimism.

It got even more surprising to this viewer in 1965 when the following week Doctor Who kicked off in the legendary past of Earthly Troy, and all that pertains. With the Doctor and his companions included in the story this time, that is true. The viewer didn't return to the location of "Mission to the unknown" until the well-known events (but with a Doctor Who twist obviously) in the doomed city of Troy were all wrapped up, while Vicky had departed the Tardis and remained in that time period. The Doctor and Steven eventually arrived on Kembel, on which the drama of 'Mission to the Unknown' had played out, accompanied by the Trojan servant girl Katarina.

Poor Steven was wounded from the happenings in Troy; so on arrival the Doctor immediately went outside to see if he could get help. Which makes me reflect a little: hasn't our good old First Doctor

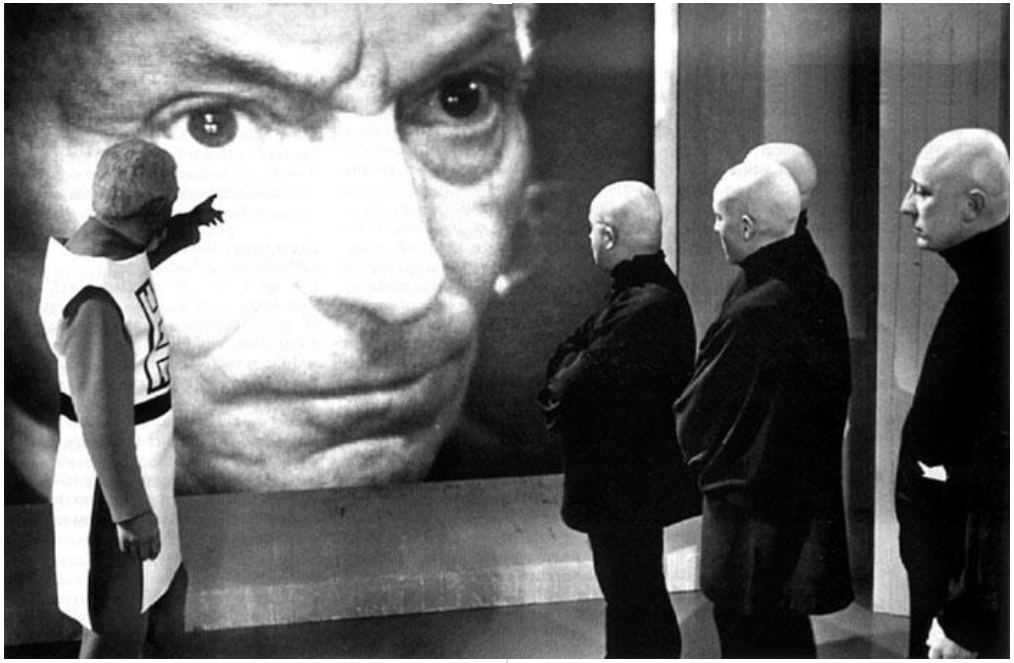
come a long way since he kidnapped a couple of school teachers because he feared they would speak about him to the Earthly authorities in the early 60s? Since he rather cowardly banged someone on the head from behind? Or since he pretended to be out of a fluid necessary for the Tardis, so he could fulfil his own desire to explore, and consequently bring his companions into danger? The Doctor had started off as a none too trustworthy vagrant, but the goodness and bravery for which he becomes known during later regenerations (of which viewers at the time obviously knew absolutely nothing) definitely is beginning to shine through in this part of his first life. At the beginning of the episode, he immediately left the Tardis – without checking for radiation or oxygen apparently – to try and find some help for one of his companions. If that isn't character development on a major scale, I wouldn't know what is. Of course, to the viewer in 1965 this development happened in a rather more gradual way. It started right after the first ever Dalek story, and continued at a slightly harder pace with the introduction of Vicky to whom this original incarnation of the Doctor acted far less grumpy than to his own granddaughter at the beginning of the series. But if you compare that first serial to this particular story, the difference in character traits is quite striking.

This is not a review, so I won't go into too much detail of the story itself, except when it might be necessary to illustrate a certain point. At this point in time the Doctor has also become rather brave. I would never have expected the man from 100,000 BC (yes, I call the three episodes after 'An Unearthly Child' by that title) to actually join a meeting full of hostile aliens, just to find out what is going on, and even taking the risk of missing his 'ride'. His bravery also is rather laudable in comparison with the actions of the major antagonist, Mavic Chen. The contrast between the two slaps one in the face at times, but in the beginning the difference isn't as obvious as all that.

The first time we see Mavic he is presented as a rather popular leader, a conscientious one at that, a man who has been in favour of galactic peace during his term(s) of office. Kevin Stoney did a wonderful job here in showing us in the beginning someone who really is not expected to be a villain, let alone a megalomaniac who is completely obsessed with power. No, I won't be making explicit comparisons with certain current Earthly leaders (you can think of them yourselves), but Kevin made Mavic look like such a seemingly trustworthy figure at the start. It started to unravel soon enough, just like it did with some of these contemporary leaders I am implicitly referring to. Of course, right after that the face slapping started, as we continued to see our beloved Doctor shining in his moral goodness compared to the – let's face it – evil of Mavic Chen. Kevin continuously shines as the power-hungry leader of the solar system, while the divide between him and the Doctor just grows and grows.
The contrast in character with the

Meddling Monk is one of a completely different nature. Both Time Lords (though not yet known by that name) are incredibly naughty, and full of pranks. Of course, Peter Butterworth as the Monk was never intended to be an evil character, just a thoroughly irresponsible one. With a very childish sense of revenge and redemption or simple spite, all of which in this story can be seen as padding. The happenings in Ancient Egypt mostly play out as a kind of farce (though not totally, I'll get back to a real piece of slapstick later on) in any case, but seeing William Hartnell here as a playful, though serious in intent, Doctor is rather fun. Compared to the Monk, he's a shining example of righteousness but one can easily imagine the two putting frogs in someone's bed when they were a bit younger! Seemingly, ageing, a loss of friends as well as death have turned the Doctor into a 'good man' even if he manages to remain a child at heart.

The real baddies in this story were the Daleks, but somehow, they never truly come into their own. Despite killing off people for no real reason as Daleks tend to do, despite burning a forest down which kills their own genetically modified Vargas in the process, or even despite master minding the whole notion of conquering the solar system. The scene with the 'hostile' mice is of course a gem among Dalek scenes. There's nothing really new here in relation to the Doctor being the good guy and the Daleks the bad ones. It's mostly the combination of a great human villain, a couple of flawed characters and the Daleks that make this story so memorable. However, I have always wondered how it is possible the Tardis was not immediately recognised as their mortal enemy's craft. But that's a whole other story.



It's such a pity the episode 'The Feast of Steven' no longer exists, nor that there is even a distinct possibility that it will ever be found. I always find the notion of the first Doctor breaking the fourth wall an enjoyable one. The whole episode is slightly ridiculous, what with stupid policemen, the silliness of Hollywood, and the celebrating of Christmas in the Tardis, but it's also rather fun. What it had to do with the Daleks' Master Plan will forever remain a mystery, but it sure shows the first Doctor in a good light. Not only does he resolve the entire conundrum, but he also manages to involve the viewer in a very personal way. That's the reason why I feel it is a shame the episode no longer exists. Not so much the screaming actress or Sarah Kingdom trying to fix the light on top of the Tardis, as William Hartnell wishing me a good Christmas and raising a toast. I suspect I would watch the episode again and again (it can easily be seen as a totally stand-alone story), but at least once a year, because it would be lovely to receive a personal Christmas wish from the first ever Doctor. I do happen to listen to the wish quite often (thankfully there does exist a recording on audio), but it would have been lovely to actually see it within the context of the episode.

I also like the relationship the Doctor (and Steven for that matter does too) builds up with Sara Kingdom during the course of 'The Feast of Steven'. It's great that the novelisation brings forward that the Doctor, Steven and Sara spend quite some time together, making their comradeship easier to follow. I don't particularly mind at that point that they don't dwell too much on the issue of siblings killing each other as that would have been – I think – too much to ask of an audience who were mostly into the series for a sense of adventure. Certainly, one can't point the finger at Hartnell for leaving this emotional touchstone out of the picture.

This lack of emotional involvement does lead me to a point of criticism, because it's not all flowers and roses with Hartnell in this story. Deaths are handled rather callously, particularly by the Doctor. I suspect the actor can hardly help it in this case, as he had to follow the script. Still, it's a rather painful contrast (that word again) between Steven and the Doctor in the way they react to the deaths of their comrades. Steven is seriously emotionally involved throughout, while the Doctor seems to take the deaths as given. Regrettable yes, but not something to dwell upon too long, as if he is already jaded by all the deaths he has encountered in his life.

In fact, the story plays out in such a way a viewer even might feel more sympathy for the relatively unknown characters in Mission to the Unknown than the Doctor himself shows for Katarina, Brett Vyon or Sara Kingdom in the Dalek Master Plan proper. All three have a companion role, if briefly, and in that sense are worthy to be grieved

over. This lack of feeling is a real shame as the character development of the Doctor had been such that it would be perfectly fitting if he had been shown to be genuinely touched by these devastating losses. Steven grieved and it was he who had to remind the Doctor of these losses at the very end when nothing was left but an eye stalk and some skeletons. It was obvious that the Doctor had grown and developed a lot in the humanistic sense, and therefore this lack of feeling is particularly jarring. Presumably the development in character went only so far in the 60s, because I can think of no other reason than 'zeitgeist' in making a leading character fall short on such a crucial part of what we wish for in a hero.

This lack of empathy does not take away my admiration for Bill Hartnell as the Doctor in this series. He's at the top of the acting bill (forgive me the pun) in this one. He's a true leading man (even if he's missing in action at one point), showing us all how one should immerse oneself in the role of an alien do-gooder. In saying this I mean that it is not so easy to play an alien developed from a grumpy, slightly cowardly and not so law-abiding citizen into a genuinely loved and respected person who we (the viewers) would follow to the end of the galaxy and beyond. Still somewhat flawed, but an authentically loveable one all the same. William Hartnell stood up to the challenge and managed to become the Doctor we all wish to follow. I like to think his role in the Daleks Master Plan played an important part in creating that image. It made the necessity of the Doctor clearer than ever.

THE MASSACRE

by George Oakes

"I'm afraid you've arrived in Paris at a rather unfortunate time." (Nicholas Muss, 'War of God')

Moral ambiguity is a discordant concept in 'Doctor Who'. In some stories, threat and resolution are fuelled within the simple boundaries of good and evil. In others, the lines are a little more blurred. After the ending of 'The Daleks' Master Plan', viewers found themselves steered towards grave visions of loss, inimitable sacrifices by our heroes that were made to ensure a less than harmonious conclusion. Rarely before had the show provoked tantamount feelings of mortality in such a vivid, lateral universe, and the programme could have been forgiven for subsequently trundling back towards familiar territory after doing so. How surprising, then, to experience a serial like 'The Massacre of St. Bartholomew's Eve'; a follow up that further ruminates on these exact concepts and places them in a hauntingly-tangible geography.

We cannot see 'The Massacre'. Anyone with access to a Wikipedia, the Tardis Wiki or a dog-eared copy of Doctor Who Monthly's 1981 Winter Special will know this unfortunate truth. Few stories have suffered so dearly, with it being one of three serials ('Marco Polo', 'Mission to the Unknown') to which no footage survives. Thankfully, with an insurmountable debt to figures like the late Graham Strong, who braved the frivolity of electrocution to record audio from his television set, the audio for this serial, and

every other lost story, remains safely stored and distributed for generations to come. We may never fully experience what viewers like Strong were offered in February 1966, but I think that our fragmented consumption has formed part of a new, retrospective narrative. More than any other lost story, there is something mystical about 'The Massacre' - an alluring line of ambiguity that is only accentuated by its missing status. It runs through the veins of the serial; our companion, Steven, spends most of the story lost in the heart of Paris, and he is frequently deceived, as we are, in his search for the Doctor. It is from this perspective that my reading of the story has bloomed, and is why it attracts me more than almost any other piece in the programme's 55-year canon.

I strongly believe that John Lucarotti's serial (authorship could be accredited to Donald Tosh equally on the basis of his extensive rewrites, though he only receives an on-screen credit for 'Bell of Doom') marks a turning point as significant as any other when addressing Doctor Who's history. Whilst 'The Aztecs' emphasised the Doctor's stringent relationship to the past, and 'The Romans' dared induce some playful comedy to the 'pure-historicals', it is 'The Massacre' that really dares to push the show's parameters. We are aware of the philosophy that our main character shoulders - history cannot, and *should* not, be altered. But the Doctor is also a mystical man with a magic box, a figure gifted with a glorious otherworldly knowledge - what does it mean for him to have his hands tied as others suffer?

Our cypher into this concept is our companion, Steven Taylor. Though the journey for Peter Purves' character can be considered a little turbulent (seriously, try comparing this to 'The Chase'!), 'The Massacre' provides a wonderful framework for the companion to finally come into his own. It's a Doctor-lite story (years before we'd really consider the concept) that manages to be all about what it means to travel with the titular character, and the discussion has rarely been as cutting. Tonally, it's an apt follow-up to 'The Daleks' Master Plan', an audacious serial that ended with Steven lamenting the wide-scale loss of life around him. When we pick up in Paris, 1572, our memories are fresh with a companion traumatised and set in his own perspective. It's a reaction that clashes with the Doctor's own standpoint and, by accident or design, reflects the fever-pitch tension between the two religious groups in the city. Steven has an unprejudiced drive to help those in need; not least in his paternal search for the Doctor, but in his care for the young Huguenot, Anne Chaplet. The Doctor is removed from the story; until the beautiful speech at the end of the last episode, we are generally denied his perspective. Our gaze is in line with Steven, in the streets filled with deception and fear, underscored by the character's shock and his fury at what is about the transpire. It's a painfully human standpoint that brings us in opposition to the view held by our titular character. The Doctor has a cyclical cosmos swirling around him; he is detached from the events, in resolve and in the story itself, that Steven's perspective offers us with clarity. 'The Massacre' tackles the plight of time travel head-on with a very thoughtful dichotomy. Steven is filled with a drive to help but lacks the agency to do so, whilst the Doctor holds knowledge and power to make a difference that gets barred by his code of interference. When we consider this against the narrative that Lucarotti's story provides, is it really a coincidence that the Doctor is barely around?

It is from this grim contrast that 'The Massacre of St. Bartholomew's Eve' draws its power. The ideas that the story plays with, amidst an event so tragic and hopeless, are loaded and cynical - until they aren't. As I said, there's something else buried deep within the story that makes it rather special. It's where that aforementioned mysticism comes into play; an ethereal weirdness sprinkled into the script that only grows from the mystery that the incomplete story holds. It all sets up Lucarotti's story as a gateway into a larger, fascinating and seldom-considered discussion - is there magic in the Doctor Who universe?

In all of the darkness that the story presents, it is easy to forget that Doctor Who is, always has been and always will be, a family program. 'The Massacre' does have a happy ending, and there's something at work in the journey towards it that feels totally unique and uplifting. It became apparent to me, when first watching this story, that the Hartnell era is defined by its ambitious scope, fervently bouncing between the fantastical and the (pseudo) historical with each new serial. It's the beauty of a program that can one week take us to the psychedelic planet Vortis, and the

next to 12th-century Palestine during the Third Crusade. As viewers, we have never really had to wonder where these styles, in the space of a single story, might cross over. Initially, it's clear that 'The Massacre' falls into the latter category, suitably grim in conveying the event as harsh, inescapable reality in an honest (and, allegedly, very convincing) way. The Doctor and companion, though philosophically opposed, both fall short of changing history. We've seen this before multiple times, but Lucarotti (and/or Tosh) laces the narrative with elements of the fantastical, and I think that this hints at something rather unprecedented in motion. Consider the Abbot of Amboise (also played by William Hartnell) who appears to be the spitting image of the Doctor, or the connection that Dodo has to Anne - a person who meant so much to Steven. These supreme coincidences are married into what is, otherwise, the unalterable grimness of history. Furthermore, they come into play at the serial's most optimistic moments; the Abbot's appearance resolves the cliffhanger that the Doctor may have died in the riots, and Dodo's introduction leads to a surprisingly cheerful ending in an otherwise downbeat tale. It makes for a playful presentation that's as ambitious as any previous serial – and one that is explicitly aware of the war between the light and dark in the wide, endless ether of Doctor Who.

Our conclusion, should you choose to consider this reading (and feel free not to, because I'm likely being foolish, pretentious and, worst of all, nowhere near as funny I should be), is that Doctor Who's depiction of time and space are virtually omnipotent in nature. At the core of this sombre story lies a mystical element that calls out to viewers, perhaps more so today when consumed in its partial form. The Doctor is right; history cannot be altered. But, in a narrative like 'The Massacre, we learn that it can reach its hand out to you, and find the light in the dark even when our main character won't. He's a figure still deciding on his identity and he needs people like Steven to show him other ways of thinking. At the end of the story, we realise that the universe is doing this too, influencing the journey to show the good in the connections, sacrifices and compromises that permeate life. If that isn't a charming symbol for Doctor Who, then I'm not sure what is.

THE ARK

by Paul Driscoll

Imagine the furore if the thirteenth Doctor spoke in Received Pronunciation and was constantly berating her Sheffield based companions for their 'poor' English? It was never going to happen of course, and the Doctor doesn't bat an eyelid when, for instance, Ryan says 'defo'. Not only would it be rightly considered offensive, it also goes against the show's inclusive premise and the current producer's efforts to bring that ethos back to the fore.

The implication that one dialect is better than another is more than a question of taste and comprehension, it demeans the vast majority of Brits by judging them to be unrefined, uncouth and uneducated. In reality, discrimination based on accent is still a thing, and in the unwritten league table of dialects some are more open to being mocked than others. Even on a micro-level, prejudices arise over the slightest shift in pronunciation – a fact I noticed when moving from Wigan to neighbouring Leigh. It can all become so very tribal. But the unique problem with Received Pronunciation is its built-in insistence that it should be the norm for public discourse, even though it has more than one version, is spoken by less than 2% of the population, and like any dialect, changes over time.

Consider the mixed reactions towards the thirteenth Doctor pronouncing 'would've' as 'would of'.

When the grammar police start to censor regional patterns of speech, they are effectively questioning the worth of an entire culture. There's far more at stake here than there is in proof-reading a document.

Doctor Who in the 21st century is at least on this front, a world apart from The Ark. Not only does poor Dodo have to suffer the Doctor's Mr Higgins act, with 'OK' and 'fab' particularly getting on his goat, but behind the scenes a late decision was taken to ditch the character's regional accent in favour of Received Pronunciation. As a result, in this story Jackie Lane's accent is all over the place. For the most part it's the Julie Andrews English that wins out, making the Doctor sound incredibly pernickety. It's not just Dodo's speech that the Doctor dismisses, her dress sense also provokes a disapproving reaction, with his observation that she is wearing inappropriate fancy dress.

It is details such as these that led to the deconstructed version of the first Doctor we see in Twice Upon a Time. David Bradley's first Doctor is of course a caricature of the Hartnell original, but even so it is as much a critique of 1960s BBC sensibilities than it is the Doctor himself. There is no reason to suggest that in The Ark the Doctor is always being presented as the enlightened one, and many younger viewers in 1966 would have laughed at his old fashioned attempts to educate Dodo. Indeed, it might even be an example of the series offering a counter message, a veiled criticism of the powers that be and the decision to change Lane's accent. In the exchange over Dodo's attire the Doctor asks if she has been raiding his wardrobe which not only conjures up some amusing images, but makes a mockery of the Doctor's argument.

The Doctor's relationship with Dodo also needs to be set in the wider context of him still missing Susan. As with Vicki, though arguably even more so, he sees Dodo as a substitute Granddaughter, even noting the fact that their appearances are similar. As a parental figure, he relates to her as if she was still a young child.

The Ark is very much a product of its age, a window into both the conflicting attitudes of the 1960s and the changing approaches towards televisual drama at the time. It's still essentially armchair theatre, albeit interspersed with some filmic camera angles, such as viewpoint from the top of the Monoid statue. And yet The Ark is also thoroughly modern in its sensibilities. The story, structured in effect as two two-parters joined together by a surprising twist in the tale, would have been quite at home in Steven Moffat's experimental series 9, which showcased a number of different ways of using the two-part format. Steven's impassioned speech about the human race still being driven by a fear of the unknown is a great example of the character's uncompromising stance and derring-do, and is a reminder that the early companions were far from the shrinking violets that popular lore has it. But it also demonstrates that he is so much more than the Doctor's younger, fitter henchman. Neither Dodo (had the character's accent not been censored), nor Steven would have felt out of place as 21st century companions.

There are plenty of themes in The Ark that have been revisited since the series returned in 2005. The End of the World similarly takes us to the moments before the Earth is destroyed. Whilst we do witness the planet's destruction through a monitor screen in The Ark, it is surprisingly passed over without gravitas or even a pause for a moment of reflection, a rare misstep in the story. Russell T Davies' 2005 episode, by contrast, makes the significance and spectacle of that event the focus. The other key difference is that whereas Russell T Davies imagines a scenario in which the human race is already all but extinct, in The Ark humanity has evacuated Earth in search of a new promised land.

The Monoids, as an enslaved race who turn the tables on their masters, find their contemporary equivalent in the Ood. In both The Ark and Planet of the Ood the revolution takes place without the Doctor's active intervention. Whilst very different in appearance, the two species share that disturbing mix of the monstrous and the uncanny. The bizarre and not entirely successful design of the Monoids should not fool us into thinking they are a bog standard bug-eyed monster. Whilst the shift from slaves to masters is meant to hit the viewer like a tonne of bricks, there is plenty of nuance in their characterisation, with just enough clues dropped in the first half of the story as to the dramatic change to come. Giving them the ability to understand and use sign language is a particular masterstroke, which if more fully developed could have added a far greater depth to this alien culture.

The human Guardians, whilst using the Monoids for menial tasks, are deluded into thinking they are treating their servants with kindness and decency. The Commander calls them 'our friends' early in the first episode, and the humans show respect to the species. They are allowed to grieve and are even given the right to punish the assumed perpetuators of the 'crime'. Slavery is thus legitimised and sanitised (the latter as part of a general sensibility that even extends to tiny details such as the replacement of needles with discs for administering inoculations), and the humans can imagine themselves as anything other than savage. Indeed, the script seems to be leading the audience into seeing the Monoids as savages and a potential threat. When the Doctor and Dodo hear the Monoid funeral procession, Dodo says "it sounds like savages."

We later find out that the humans allowed the Monoids to develop the technology that would enable them to talk. Having given their slaves permission to work on the voice boxes, we can surmise that the humans thought they could be more useful to them with the gift of speech. No doubt some on board would have seen the endeavour as of benefit to the Monoids too. Nonetheless, trust

is by no means absolute. The commander's immediate thoughts when seeing the Tardis is that it might have something to do with the Monoids. It suggests a fear that these creatures might have more intelligence and agency than is assumed.

The Doctor clearly sees that there is far more to the Monoids than meets the eyes, and so when he gets to use one as his 'slave' he treats him as a colleague and credits him with independent thought. An unfortunate implication of the first half of the story is that simply because the humans come across for the most part as kindly slave owners, the practice is tacitly supported by the Doctor. The humans are worryingly absolved of all guilt. They are even forgiven for nearly having the Doctor and his companions executed.

The Tardis returns to the ship 700 years later, leading to the incredible reveal that the human statue has been remodelled as a Monoid. Steven puts it down to the agency of the Tardis, but there are some lovely hints that despite not admitting to it, the Doctor is responsible. Watch closely Hartnell's reactions to the suggestion that he cannot control his ship, there's a knowing look if ever there was one. Was he returning to double check that the cold epidemic had been successfully stopped, or was he curious to see if the Monoids would eventually rebel? The Doctor has already cured the cold virus, but he has taken no action or even a stance against the inequality at the heart of this transient society. In the final episode, he claims that the Monoid rebellion should have been of no surprise, acknowledging for the first time that the humans were treating them as slaves. It is as if the Doctor has predicted in advance how the story would play out and programmed the Tardis to see for himself.

In all the debate over the cold epidemic, the Doctor and his companions never identify the Monoids as slaves. The onus is entirely on the viewer to make that connection, and regardless of whether or not they do, they become an essential part of this morality tale. When the tables have been turned and Dodo sees the humans working for the Monoids in the kitchens, her immediate conclusion is "they are sort of slaves, aren't they?" The point of the episode is that we learn to see slavery for what it is, even if the enslaved are not our own. It would be a push to interpret this as a statement about racism, but it is certainly one appropriate application of the message.

The Monoid overlords show no compassion with the humans, use weapons to command obedience, and openly mock their slaves as 'simple'. Their scheme is not to rule over the humans, but to commit genocide, showing that the abused have turned into even more violent offenders. Furthermore, they have numbers instead of names, highlighting the hierarchical and impersonal nature of their new rule. Some of the Monoids are terrified of the unknown, sending the Doctor and Dodo to investigate Refusis II in advance. They end up fighting amongst themselves, violently disagreeing about whether Refusis II should be their new home. In all these ways they are being characterised as a more extreme version of the Guardians. The only real indication that they will be able to find redemption and end this madness comes in one particularly poignant scene. After killing one of his own kind, a Monoid appears to be stunned by the full horror of his actions.

The invisible Refusians offer the words of wisdom that will hopefully lead to the humans and the Monoids sharing their newfound world as equals. They function as a cipher for the invisible narrator with their godlike pronouncements about the moral heart of the story.

Drawing from a range of sources, from biblical myths such as Noah's ark, the journey to the promised land, and the Tower of Babel, to HG Wells' The Time Machine and Joseph Conrad's Heart of Darkness, for all its quirks and faults The Ark is an effective retelling of a message that the human race will always need to hear. It might be a 'dead weird' example of a Hartnell story, but it is also an 'excellent one'. It's fab, defo!

THE CELESTIAL TOYMAKER

by Jez Strickley

There can't be very many things as disquieting as the concept of a living, breathing creature being reduced to an artefact, particularly an artefact intended solely for entertainment. This is the discomforting notion at the core of one of the series' more unusual outings, the 1966 four-parter The Celestial Toymaker.

Before gazing too keenly on this dark notion, let's get our context in order. As a story, The Celestial Toymaker has some nice touches. The first out-and-out fantasy adventure for Doctor Who, Brian Hayles' script drums out some decently paced story beats as the Doctor and his two companions become ensured by a near omnipotent immortal, the enigmatic Celestial Toymaker. To survive, the trio must battle a sequence of fiendishly deceptive games. Should they lose they face a fate worse than death: eternal imprisonment as playthings in the eponymous villain's dolls house.

The struggle to overcome the Toymaker, however, channels the trial-by-ordeal concept in a way that avoids being simply derivative. There is a genuinely sinister feel to the whole setup, hinting at the possibility that, for the first time, the Doctor is genuinely out of his depth in matching up to this particular antagonist. The fantasy backdrop

here is key, too. It shows the series shifting gears after nearly three years of historical dramas, interspaced with science-fiction outings and the occasional time-travel conundrum. The value of this gear change shouldn't be overlooked. Despite the original series tending to stay clear of the fantasy genre, barring the odd exception (e.g. The Mind Robber, 1968) and occasional interlude via the Matrix's mindscape (The Deadly Assassin, 1976; The Trial of a Time Lord Part Thirteen and Part Fourteen, 1986), it's a vehicle for storytelling which has since been emphasised to great effect in the works of Steven Moffat. The fairy-tale quality of Amy Pond's first encounter with the Doctor (The Eleventh Hour, 2010), for instance, and her childhood conceptualising of that event as the "Raggedy Doctor" and his magic box gives us the backdrop for Moffat's interpretation of the series for the best part of eight years. Blurring the line between science fiction and science fantasy is his modus operandi; a child's eye view of the Doctor and his travels becomes the default narrative setting. The Doctor's exchanges with the young Reinette Poisson in Moffat's The Girl in the Fireplace (2006) offer us a prelude to this approach, whilst the happy-ever-after line "everybody lives" (The Doctor Dances, 2005) in Moffat's opening contribution is perhaps the true beginning of his fantasy factory. It is a factory whose genesis is found in The Celestial Toymaker.

It's also a story under Moffat's watch as showrunner which most reminds me of the disturbing toymaking premise at the heart of Hayles' adventure. Mark Gatiss' 2011 script Night Terrors tells of an alien child, raised by human parents, who inadvertently traps his human neighbours – and later even his adopted father and the Doctor – in a bleak, shadowy dolls house in his bedroom wardrobe. Worse still, in this dreadful place lurk the nightmarish peg dolls, wooden automata who hunt down those poor souls who have become trapped, transforming them into yet more wooden toys – peg dolls, no less. It is this type of horror which brings us full circle with Hayles' mysterious antagonist. The Toymaker builds fantasy worlds and populates them with toys, some – if not all – of which derive from those living beings who have become ensnared in this immortal's surreal reality.

Refashioning the living as playthings is perhaps nearly as well-used a plot device as the trial-by-ordeal concept which structures the narrative. In the 1961 The Twilight Zone episode It's a Good Life Anthony Fremont, a child with god-like powers who terrorises the people of a small town, transforms a man who tries to resist him into a jack-in-the-box. This murderous toymaking may be extended to include the cadavres-turned-waxwork dummies in the Vincent Price horror film House of Wax (1953), and the embalmed victims of Roald Dahl's titular murderer in the Tales of the Unexpected episode, The Landlady (1979). A not dissimilar spate of murders is depicted in the 2011 Italian horror comic Dylan Dog story L'Imbalsamatore ('The Embalmer'). From adult horror to child fantasy, the Rupert Bear adventure Rupert and the Magic Toy Man, which appears as the first book in the Rupert Little Bear Library, tells of a villainous toy-making wizard, who has rendered a king, queen, and their subjects, into wooden cut-out figures. This vile warlock comes to an appropriate end, however, and his victims restored to normal, when he himself is reduced to a simple jack-in-the-box toy, the box becoming his prison.

When Hayles drew upon this concept as the defining power of his immortal Toymaker, he was inverting the legends and stories of toys – or statues, automata, etc. – becoming living beings. Ovid's tale of Pygmalion, a sculptor who is hopelessly enamoured of the statue he has created, is one of the oldest recorded examples. Carlo Collodi's 1883 classic Pinocchio is perhaps the best known. Towards the end of the last century, the very same deceit fired the hit comedy film Mannequin (1987). Indeed, it's a well used and popular idea: clay becoming flesh and blood, as in the

Jewish story of the golem. In some respects, it echoes the alchemist's dream of transforming base metal into gold, and is just as fanciful. Its opposite, on the other hand, points to an all too possible and terrifying trajectory: flesh and blood becoming dead matter. The twist here lies in the idea of the living and the dead coinciding as dual aspects of the same physical frame. That is, a living being becoming an animated object – a living death, as it were.

The Celestial Toymaker succeeds because it keeps this truly awful idea as just that, an idea. There is no sense of dwelling on the horror of it, however much it's at the heart of the Toymaker's purpose. Rather, the Doctor, Steven and Dodo struggle through a series of challenges and finally outsmart the mysterious conjuror, as he underestimates his opponents and allows the Doctor to find a crucial fault in his otherwise immaculate game-playing logic. It's the trial-by-ordeal narrative, too, which helps to keep this deeply sinister toy-making deceit in check. Somehow, even the bizarre sight of Cyril the schoolboy reduced to a scorched doll does not weigh too heavily on the tale. But gazing too keenly on this bleak feature, however central to the storyline, would have given us a very different sort of adventure, closer to the style of Gatiss' 2011 script and presaging a more adult style of fiction – which is exactly where Moffat's fairytale showrunning takes us. Instead, Hayles' approach ploughs a well-worn fictive furrow, which keeps to the child fantasy side of things, and leaves the night terrors for another time.

THE GUNFIGHTERS

by Don Klees

Received opinion about the quality of Doctor Who dates back at least as far as December 2nd 1963. On that day, the Guardian published reviewer Mary Crozier's judgment that 'the space and time serial has fallen off badly soon after getting under way'. Though the phenomenon continues to the present day, it reached its peak - or nadir, depending on your perspective - in the early 1980s. As the growing number of printed resources about the programme's history far outstripped access to the serials which constituted this history, the ability of most fans to test the writers' assumptions for themselves were highly limited.

These conditions coalesced into a perfect storm of attitude substituting for information, especially where episodes from the program's earliest years were concerned. In many cases, the assessments in those initial episode guides took hold as the consensus opinion. These in turn ossified to the point that the episodes themselves were often insufficient evidence to challenge the validity of the assessments one way or the other.

The stories that best embody the two sides of this coin are The Tomb of the Cybermen and The Gunfighters. Of the many Doctor Who adventures missing from the BBC's archives in the 1980s, very few inspired the level of mystique which surrounded the former story. Its recovery and release on home-video proved to be an eagerly embraced

consolation prize amid the uncertainty of the program's lengthy hiatus in the early-1990s. However, even as availability revealed The Tomb of the Cybermen's reality to be less magnificent than its legend, the legend nevertheless persisted.

Based on the consistently low rankings it receives in Doctor Who Magazine's periodic polls, The Gunfighters seems similarly resistant to widespread reappraisal. What remains ambiguous, though, is to what extent this reflects the story's actual merits as opposed to the poor reputation bestowed upon it - particularly by former Doctor Who Monthly editor Jeremy Bentham. Dismissing the acting as "not even bad vaudeville" and the direction as "more West Ham than West Coast", Bentham's assessment in the story guide he wrote for the 1983 book Doctor Who: A Celebration comes across more like a vendetta than a review.

From An Unearthly Child to The King's Demons, nothing else discussed in this guide gets such a

scathing review from Bentham. Even if one agrees with his overall opinion, the idea that inconsistent acting and direction is unique to - or uniquely poor in - The Gunfighters is debatable at best. It also ignores both the quality performances of William Hartnell and the other leads, and director Rex Tucker's sharp visual touches throughout the serial. Likewise any notion that a western was somehow ill-suited to a program that revels in warping traditional genres into its own image seems equally dubious. A more plausible (if not necessarily more sensible) rationale for Bentham's animus is suggested by his comparison of The Gunfighters' script to the work of Carry On writer Talbot Rothwell as well as his comments about other light-hearted stories. Regardless of era, whenever confronted by a story with humorous elements, he comes across as hard-pressed to say something nice about it. His issue seems to be less about the quality of Doctor Who as a television production than a view of what the program should or shouldn't be.

To be fair, Bentham was far from alone in his view of comedy in Doctor Who. Nor is it hard to see why so many fans shared it. The early-80s was the point where Doctor Who definitively transitioned from a popular long-running program to one with a history. It's not surprising that long-term fans who were aware of Its roots as a show aimed at younger audiences would want that history to be taken seriously.

The flaw here is a presumption that humor is an inherently inappropriate approach for serious subjects. As anyone who's watched Dr. Strangelove or How I Learned to Stop Worrying and Love the Bomb can attest, that's simply not the case. Such a view is even more questionable when looking at the bigger picture of Doctor Who. Some of the more humorous stories are among those where the danger to the Doctor and his friends is most direct. This includes their 1881 visit to Tombstone, Arizona.

Very few aspects of a western convey a greater threat than a gunfight. At the same time, the string of circumstances that leads to the Doctor, Steven and Dodo getting caught up in the Gunfight at the OK Corral is quite comical. From the Doctor's single-minded search for a dentist to Steven and Dodo's wide-eyed enthusiasm for the old West, none of the travelers seem quite prepared for the reality of their surroundings. That tension between expectations and an actual environment that feels as strange as any alien planet they've encountered gives the serial much of its verve.

Tensions behind the scenes played their part as well. New producer Innes Lloyd and script editor Gerry Davis felt Donald Cotton's storyline, which had been commissioned by the previous production team, didn't fit their take on Doctor Who. Ironically, though Lloyd and Davis wanted a more serious approach to the program in general, they ultimately decided - in concert with director Rex Tucker - that The Gunfighters would work better if it emphasized the tongue-in-cheek aspects of Cotton's scripts. Whatever the reasoning, the spark it gave Hartnell was more than enough to make the move worthwhile. The combination of the star's health issues and his frustration with the program's development had contributed to some inconsistent performances, but he seems to relish the old West setting (perhaps explaining why he later claimed to have suggested it) even if he didn't particularly get along with the director.

The only true flaw of The Gunfighters was an unavoidable one. By setting the story where and when he did, Cotton had to follow through with the shootout between the Clantons and the Earps (and their respective allies). For all the humorous scenes Anthony Jacobs gets as Doc Holliday, there's no way around him finishing the story as a killer. Anything else would have felt like a cheat.

To its credit the actual gunfight is quite well directed, but its inevitability doesn't change how incongruous the sequence feels in relation to the often playful romp that came before. In short, like many stories from Doctor Who's 55 years, it's somewhat undercut by the ending. For decades, the legend of The Gunfighters has rested on the belief that it was somehow an aberration within Doctor Who's history. The truth is that even its weaknesses are very much in keeping with tradition.

THE SAVAGES

by Tina Marie DeLucia

In and around the 1970s, the BBC made the decision to destroy much of its archive of television programmes. The age of proper film and storing everything in canisters within temperature regulated spaces, it made fiscal sense to them. Any Classic enthusiast will mourn this decision; many a person's production work went up in smoke, remembered only by the fading memories of those who were fortunate enough to watch first hand decades ago and those involved. Doctor Who suffered what is today a ninety-seven episode loss, and while episodes are occasionally found all over the globe, these discoveries are few and very far between.

Luckily, Loose-Cannon Productions managed to stitch together stills/photographs and the intact audio tracks of missing episodes to try and give back what was lost to us. This work included The Savages.

Written by Ian Stuart Black, the Savages follows on the heels of The Gunfighters. In fact it reads as a very familiar tale: the Doctor wanders off to prove he was right with his instruments, only for he and his companions, Dodo and Steven, to be accosted by the planets residents—the advanced 'rulers' known only to us as the Elders, and the Savages. The Elders show off their civilization to the 'Travellers from Beyond Time,' giving them gifts and imparting their knowledge on how all they had accomplished was possible—by using the very essence of life to enhance their own talents, abilities and knowledge. This seems quite fine and dandy until a curious and noisy Dodo stumbles across how exactly they make that possible. The Doctor's suspicions about the Elders are confirmed when he confronts the leader Jano about what they're truly doing: using the Savage's life forces as essentially batteries to recharge themselves. The team then undergoes a series of harrowing events, of escaping, transference, simple acts of kindness, and narrowly escaping a fate worse than death. All is well at the end, of course, as the Doctor leaves with the once hunted and hunting people coming together as one. Fear and hatred of the past only dies slowly.

This story also marks a companion farewell, namely the last appearance of long standing companion Steven Taylor played by future Blue Peter presenter Peter Purves. The actual goodbye scene, no more than forty seconds, still exists on very grainy low quality home cine footage. But there is so much more here than just the parting between companion and Doctor.

The Savages is an ode to Ian Stuart Black's scientific creativity. He also wrote The Macra Terror and The War Machines, so sci-fi contraptions do seem to be his wheel house, specifically on this occasion, the transference machine—a way to suck the life and vitality from one person and put it into another. These fascinating technological ideas, while important to the plot, are merely tools of the story. The true core of the plot lies with the undertones and commentary woven throughout the piece about not only racism, but also the idea of racial purity. Yes, an episode of Doctor Who that aired in 1966 tackled the ideas of racism, racial purity and the idea that "others" are not like "us," are less than "us" and we should treat "them" as less because they're different from "us".

This is still a story being told by white actors and characters though. It was 1966 and the number of people of colour on British television screens was minimal at best. Even if characters of difference races were shown they were often white actors in make-up. In fact, the characters in The Savages were almost put into black face at one point. Doctor Who itself had episodes to go before any black actors were given speaking parts (The Smugglers and the Tenth Planet specifically). So while perhaps the episode is hindered by the lack of diversity, to even have a story like this is an achievement often overlooked.

The reflections of racial supremacist's mindsets, excuses, and ideals in the Elder's arguments are blatant. It gets even hard to dismiss these blatant similarities when the man who commissioned the stories, former Producer John Wiles, lived in apartheid South Africa for its first horrible year before moving to the UK. This may well have played a part in the story's creation, especially in the way the characters talk. Jano happily talks about their methods of advancement as bringing about "the perfections of our race." A guard calls the injured savage Wylda, whom the Doctor is trying to help, a lazy animal. Remarking that they're "only Savages" and that they "haven't developed like we have", he wonders why should the Doctor care about them? It gets even more explicit in the laboratory that contains the transference machines that are called the source of the Elder's supremacy. "They are not our fellows," the guard and antagonist Edal exclaims, "They're not! All history proves that they aren't like us!" These statements are eerily similar if not identical to things that white supremacists spew constantly as if it justifies their hateful rhetoric.

Even the idea of transference and its affects can be connected to these themes. The idea of suffering through a forceful oppression and being taken away to have your strength and talents sucked away to be given to another sounds an awfully like what many people had to endure during times of colonization, slavery and segregation. It's an astoundingly clear parallel. The Savages have their lives and culture taken from them. The dark caves hide beautiful paintings and architecture that they no longer remember how to create. The Savages warn that when Dodo and Steven see the Doctor again, he won't be as they remember. He will be a shell, like the rest of them. No one is ever the same after something like that.

There are a lot of beautiful moments to highlight in this serial. There is a scene where as the Doctor yells at Jano, he counters

that it's most unscientific of the Doctor to find what they're doing to the Savages as wrong.
"They are hardly people," Jano says. "They are not like us."
The Doctor scoffs at that. "I fail to see the difference!"
When Jano tries to make the Doctor see his reason; that all progress is based in exploitation, and the sacrifice of a few Savages is valid for the for the pursuit of achievement. The Doctor of course disagrees. "The Sacrifice of one soul is far too great!"

In fact, it is these sentiments and beliefs woven into the Doctor that actually cause the Elder's leader, Jano, to finally change his mind. Not through persuasion, but through the transference of the Doctor's vitality into him. Sometimes you can't get people to see reason through words, but rather through sharing one's emotions and kindness. The transference machine brings this out of the metaphorical level and into the reality of the show. Only when the Doctor's mind and heart is given to Jano, in the most literal sense, does he understand. That's what is so lovely about the original Doctor. The fact that he knew that his blustering words weren't going to do any good so he let his heart, his essence, do the persuading for him.

The First Doctor, unlike his new counterparts, didn't set the mantel of hero upon his shoulders. He did not strive to right wrongs with a little help from his friends. He was a man running from something on a barely functional time machine that took him into the unknown. In the beginning, perhaps he simply stumbled into things that he went on to correct because they affected him. But over time, he became more than just a grumpy old selfish man. The things he faced, the people he met, the companions he loved shaped and molded him into our beloved Doctor.

The Savages brings the Doctor full circle from An Unearthly Child. He is a changed man, so changed that his very vitality affects another. He is no longer a man fighting for convenience sake, but one fighting, as he says, against all menaces to common humanity. The man who in the beginning was willing to let an injured caveman die is standing up to a guard for kicking the injured Wylda. He is standing up to the whole 'great' civilization of elders for exploiting and hurting another.

The Savages, perhaps, will not be the most popular episode. It won't be as sought after by Who fans as the beautiful Marco Polo or the monumental third episode of The Web of Fear. Yet there is so much within this episode that is not only a testament to the core of what made Doctor Who great, but to how the show itself was radical for 1960s television (and even for today).

THE WAR MACHINES

by Jaime Carroll

You are being lied to. I'm sorry to be the one who has to tell you this but it's true. What if the online algorithms are projecting disinformation across social media platforms? Could the latest iPhone be wielding a mild form of hypnosis to manipulate your thoughts? Or perhaps a flurry of fake news is responsible for distorting facts throughout the very foundation of the worldwide computer network itself? Whatever the reason, the truth is out there. The truth is this: the First Doctor is a hero. But WOTAN doesn't want you to know that.

Since you've been reading through this First Doctor Celestial Toyroom Annual, you'll most probably agree with me. William Hartnell's portrayal of the first incarnation of the Time Lord we've come to know as the Doctor is terribly misrepresented. How many times have you noticed it? During a behind-the-scenes documentary, in articles and character biographies, in books and magazines? Depicted as frail, forgetful and fractious, the First Doctor is often regarded as the antithesis of the same character we've all come to love and cherish today. But does this distinctive form of the crotchety old Time Lord really exist?

I once read an online article in which the author referred to the First Doctor as a "Jekyll and Hyde character". Granted, the Doctor has a dark side, we all know that. However, it must be stressed that every incarnation of the Doctor has displayed an unpredictable level of dual nature during moments in his or her lives (onscreen, audio, novels, comics – canon is relative). But to harken William Hartnell's original as Marmite material? Not on my watch. (The article alluding to the First Doctor as "Jekyll and Hyde" was on the BBC News website, published in 2017 after the announcement of Jodie Whittaker. Even Aunty Beeb transgresses her Time Lord from time to time).

According to *Doctor Who: The Sixties* (published in 1992), William Hartnell once described the Doctor as "a cross between the Wizard of Oz and Father Christmas." A far cry from Jekyll and Hyde, don't you think? And unlike Robert Louis Stevenson's novel, there is no secret potion of good and evil with Doctor Number One. Just a curious case of character development. Apart from a justified stormy attitude towards two human stowaways aboard his ship, and the apparent streak of ruthlessness towards an injured caveman, William Hartnell fostered the Doctor to be a gambolling wanderer of time and space. An old soul with a twinkle in his eye. A child-like naivety. A thirst for adventure accompanied by companions, assistants, and friends. Sound familiar? That's because it was William Hartnell who planted the foundations of the Doctor's character which in turn allowed proceeding actors to pick up where he left off. And don't even get me started on the unsavoury – and clearly unfunny - sexist attitudes of the First Doctor in Twice Upon A Time. They came in 2017. It was a different time back then.

In recent incarnations, the Doctor has been interpreted as a lonely god-like figure. Abandoned and isolated from the warmth of humanity, his alien instincts kick in and he reverts into the Doctor of War deity, destroying a race of murderous pepperpots and his own people simultaneously, or simply trying to club one of our ancestors over the head with a pebble. The modern

iteration of the show has played the “This is why you should never travel alone” card, and you can see why right from the very beginning in 1963. The Doctor needs people – kind, forgiving, brave, upstanding people – to act as his moral compass. That's why I'm pointing out that William Hartnell's portrayal of the Doctor as a tiring and disassociated grandfather figure is unfairly received. Even by some of the actors that have embraced the role of the Doctor themselves.

Does the notion of Patrick Troughton being “the Doctor's Doctor” sound familiar? His gleefully impish incarnation is the go-to Doctor for future actors about to take on the role of the famous Time Lord. Matt Smith and Peter Davison have both credited Troughton for being the one to make the part his own – far removed from the stern Chesterfields, Chattertons and the jolly-good-smacked-bottoms - and thus ensuring the survival of the show for generations to come. But did he really, hmm? Maturing his Doctor through three seasons of character development - from the unrelenting, grumpy grandfather we see in the first part of An Unearthly Child and into the righter-of-wrongs from Gallifrey - William Hartnell's Doctor exploded into the Time Lord we all recognise and trust with our single mortal hearts. It's this development of the Doctor – our Doctor – that is abundantly visible in The War Machines. Forget the cosmic hobo, William Hartnell did it first. He was the original, you might say.

We begin with a wide establishing shot of contemporary London's emerging skyline. Then, we zoom in on a quiet street below where a rickety old police box groans and wheezes into existence. Out steps the Doctor and Dodo, fresh from their run in with the Elders and the Savages. The show is back on earth with a bold new direction - the producers reimagining this iteration to be relatable, fashionable, and modern. This is Doctor Who in 1966. But the Doctor is far from content. His Time Lord senses are tingling. He's visited futuristic city-scapes and extra-terrestrial museums on far-off worlds, yet there is something irksome about the recently completed Post Office Tower. “It's interesting,” he says. We take his word for it. “There's something alien about that tower.” Already his investigative prowess and drive for early intervention are burning behind the apathic veil and William Hartnell depicts his Doctor's curiousness to great aplomb. There is also something rather ethereal and satisfying about the way the Doctor meanders through the modern streets of London in his Edwardian garb. His man-out-of-his-time aesthetic genuinely comes across as other-worldly and enthralling, without ever having to utter a single line.

“I dabble,” the Doctor chuckles. “Yes, I dabble.” If you read the script prior to viewing the story, you could be forgiven for assuming The War Machines was written for any of the actors that have played the Time Lord. It is at the extra terrestrial-inspired Post Office Tower where we see just how much fun William Hartnell is having with the material at his disposal. The Doctor is thoughtfully skittish and intuitively concerned. We are also first introduced to sixties girl Polly, assistant to Professor Brett and the creator of Will Operating Thought Analogue. WOTAN, for short, the cause of the Doctor's troubled mind. A machine infused with artificial intelligence linking computers all over the world in a sort of world wide network. WOTAN calculates mathematical sums with simplistic accuracy and even correctly answers the meaning behind the TARDIS acronym. The Time Lord's instinctual trepidation shrills silently, one piece of WOTAN's printed paper at a time. The script is bold and innovative, foreshadowing a precursor to the internet in the form of a malevolent machine. The origin of Twitter, perhaps?

From the computer labs of the Post Office Tower to the Inferno, has Doctor Who fallen into a dangerous parallel world? There are people here that are... dancing... to music? Polly assures Dodo (and us) they are in the hottest nightclub in town. Whilst the Doctor is left to save the world from a machine invasion, the ladies are on a mission themselves: to rescue a sailor from doom and gloom. Cue Ben Jackson, who doesn't quite fall for Polly's fluttering of the eye lashes. However, somebody else in the club does and this chump doesn't take no for an answer. Foretelling the #MeToo movement fifty years before it became a mainstream movement, Polly is in a spot of trouble until Ben plants the sex pest on his backside. Evil doesn't always have to be on a global scale, it can manifest in the most common situations.

Through the use of hypnosis, WOTAN's workforce tirelessly create the War Machines in a Frankensteinian manner – mad scientist, flashing lights et al. Fresh out of a 1960s version of Robot Wars, one of the Sir Killalots is unleashed onto the streets on London, slaughtering innocent bystanders and knocking down their bins. The army retreats, but the Doctor stands his ground. The camera pans towards our hero, hands firmly clutching his lapels, chin leaning defiantly in the air. It is in that moment our hero is born. The defender of the human race. The unarmed man. The Doctor is required. Using his enemies strength against them, the Doctor reprogrammes the War Machine to turn on their master and destroy WOTAN. And with a job well done, the Doctor swans off without saying “goodbye” or receiving a “thank you.” Only this time, there are two more stowaways on board...

THE SMUGGLERS

by Bedwyr Gullidge

The existential experience of a Doctor Who fan is one of soaring highs and devastating lows. That excitement of discovering 'Genesis of the Daleks' for the first time. The tedium of enduring 'The Twin Dilemma' because of an obligation to completionism. But then comes a horror far worse than Sutekh the Destroyer or the dialogue of 'Timelash'. Discovering that there are not just episodes of the show that you cannot watch but entire stories.

Although Doctor Who on television was ending with the 1980's, the market for stories on home video was growing and would continue into the next decade even though there were no new episodes broadcast on the BBC. As someone discovering the show in the early 1990's through sparse Sunday repeats, the video collection was a logical method to follow the series and experience that rollercoaster of science fiction storytelling. Eventually the collection would be complete. Yet there remained gaps in the Doctor Who experience.

'The Smugglers' is a story that was never going to be released onto video tape as, after all, there were, and still remain, no tapes of it whatsoever. So how could a Doctor Who fan growing up in the 1990's experience this penultimate story in William Hartnell's tenure as The Doctor?

The first port of call for any Doctor Who fan in this situation is of course the Target novelisation. First published in 1988, the name on the cover read Terrance Dicks, so you knew that you were in safe hands with an experienced and skilful author. After visiting several bookstores, I eventually managed to track down a copy. These novelisations had, for the previous few decades, allowed Doctor Who fans to relive the greatest adventures of The Doctor that they remembered watching on television. For a new generation, they had become the key method for discovering some escapades for the first time.

Later in the mid-1990's a non-BBC video release found its way into my VCR. BBV Productions' release 'The Doctors: 30 Years of Time Travel and Beyond' featured behind the scenes location footage from several Doctor Who stories. Home movie footage, filmed whilst watching the production on location in Cornwall, provided a brief glimpse of 'The Smugglers'. Although not matching the visuals of the story, for a start the film recordings were made in colour, they do offer a sense of the story. The filming of the recording of Cherub peering out of a bush for instance provides a hint of what it would've looked like on screen in 1966. There was also the recording of The Doctor being placed into the cart from Episode 1. To the most observant this sequence features not Hartnell himself but his double Gordon Craig. Perhaps in some way this glimpse behind the scenes of Doctor Who on location in Cornwall would trigger a personal desire to experience television production myself?

The first time I encountered actual broadcast footage from the story was thanks to 'The Missing Years' documentary on 'The Ice Warriors' VHS release of 1998. Excerpts from 'The Smugglers' were included in the feature presented by Deborah Watling and Frazer Hines. These Australian censor clips had been unearthed a couple of years before and were exorcised from the programme which in Australia had an early afternoon broadcast slot during the Sixties. They give the impression of a particularly violent adventure.

Although they equate to less than two minutes worth of material, they suddenly became the representation for all four episodes. Cherub throwing a knife squarely between Joe Longfoot's shoulder blades. The brutal murder of Jamaica by Capt. Pike before callously wiping the blood off the blade. Kewper being stabbed whilst a gunshot rings out, The Doctor looking on and Polly screaming as Episode 3 concludes. Capt. Pike withdrawing his sword from Cherub before taunting him. All these fragments suggest a tale of graphic violence, but they are isolated instances within the context of four episodes. Maybe if those scenes were more indicative of the overall tone of the story, then it may be a more highly regarded tale.

Doctor Who Magazine would regularly publish Telesnaps of lost episodes during the 1990's and frustratingly I missed out on the issue where 'The Smugglers' was featured. (Number 217 if anyone wants to look it up). However, as the internet began to grow and develop, the Doctor Who website, itself in it's

infancy, used these telesnaps to create Photonovels. ‘The Smugglers’ was one such title to be converted into a Photonovel allowing visitors to the site to follow the story through still images of the scenes that were broadcast. Additional visual details were therefore added to the puzzle, such as the barbaric weapon which replaced Capt. Pike’s hand, crucial to the cliff-hanger for Episode 1. The telesnaps also reveal further shots of knives imbedded in victims, such as at the opening of Episode 4. This violent imagery would surely be unsuitable for a family audience these days and it is odd to consider a time when this would be acceptable for an early evening timeslot.

As the world entered a new Millennium the BBC began to release episode soundtracks. During the original broadcasts devoted fans like Graham Strong recorded the sound so they could listen to it at their own convenience. Decades later, these recordings were then used by the BBC to present a purchasable version of missing stories. In 2002 ‘The Smugglers’ became the twelfth release of the series. Anneke Wills provided the linking material, painting the pictures for your imagination to fill in the gaps. This process was made a lot easier following the Australian censor clips and telesnaps. Those visuals allowed the listener to picture the original actors in character. Now paired with the audio soundtrack, the pieces of the puzzle were starting to take shape.

Amusingly the broadcast audio revealed Longfoot misspeaking the message that would prove critical later in the story; “Smallwood, Ringwood and Gurney.” Although William Hartnell has often been maligned for script deviations and dialogue slips, he maintains accuracy with the script on this occasion. “Ringwood, Smallbeer and Gurney,” was crucial to the discovery of Avery’s gold. Once again, more material uncovered further details of this increasingly fascinating story.

The sound of seagulls and lapping water on the beach also teased the extensive location filming that ‘The Smugglers’ benefited from. This soundtrack would ultimately prove to be the most complete telling of the story, just sadly without the visuals.

With a new form of home media cementing a place in Doctor Who merchandise, the Lost in Time DVD box set released in 2004, brought together all the snippets of visual material that had been seen over the years. These clips, coupled with the remastered soundtrack, form the key method for experiencing ‘The Smugglers’. With the video recorder now non-functional, revisiting the story’s visual signature was possible through DVD and in one place instead of across two video tapes. Add in the Target novelisation and audio soundtrack, ‘The Smugglers’ could still be enjoyed in a respectable form.

So, after pursuing a treasure trail over many years, was ‘The Smugglers’ worth discovering? Unquestionably. This is William Hartnell’s penultimate story. Ben and Polly learn exactly what dangerous adventures they’ve unwittingly stumbled upon. Although a story of pirates and treasure hunting, this is not a children’s cartoon. There are unscrupulous individuals, skulduggery, treachery and deception aplenty. As the censor clips attest, there is also significant violence but also drunk seafarers and manipulation through witchcraft and fortune telling. ‘The Smugglers’ is the penultimate historical tale of Doctor Who in the 1960’s. There are no science fiction elements and it doesn’t attempt to educate the audience about a specific historical event. Instead, it is simply an engaging, ripping yarn of pirates, smuggling and time travellers.

Perhaps one day ‘The Smugglers’ will receive a DVD release with the soundtrack overlaid upon animation? I for one certainly hope so, ‘The Smugglers’ deserves it.

THE TENTH PLANET

by Matt West

At the time of writing, the new 13th Doctor has yet to be seen in action on TV. Instead she's been in a teaser trailer, a catwalk fashion show, a further teaser spot, a TV series where she plays someone categorically and critically NOT a Doctor, a trailer with one line of dialogue and an awful lot of gloomy, bored looking publicity shots.

A vocal minority hate her. We're not talking 'Not my favourite Doctor' here, we're talking full-on loathing. They are disgusted by her. Offended that a woman would play the Doctor. It's making them sick with rage. They're declaring themselves out of fandom for life. They won't even give her a chance.

Over a decade before I was born, The Tenth Planet Episode 4 was broadcast and the only Doctor anyone had ever known had a funny turn, lay on the studio floor, and morphed into some other bloke. This new guy didn't wear a wig. The Doctor has ALWAYS worn a wig! The new guy didn't have white hair. The Doctor ALWAYS has white hair. He didn't wear the Doctor's ring. WHAT?! The Doctor ALWAYS wears a ring. The Doctor without his ring is like Sherlock Holmes without his deerstalker. That's it – I'M OUT. The new Doctor didn't even have arteriosclerosis. WHAT?! The Doctor ALWAYS had arteriosclerosis! That's it... I'm burning my Doctor Who annual and Dalek Ray Gun.

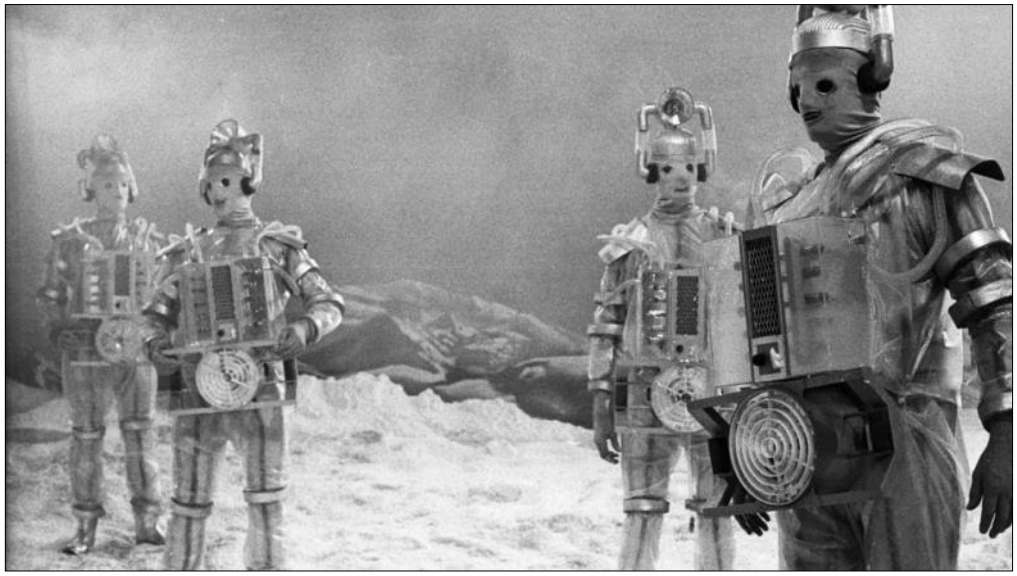
But of course, all this happens in the closing seconds of The Tenth Planet. What precedes it is a fairly gripping, futuristic base-under-siege story that would form the template for pretty much every other story in the next three years.

Doctor Who had been struggling to catch lightning in a bottle since the success of the Daleks, but Mechanoids, Chumblies, War Machines and Hi-Fi the Panda just weren't opening the licensing doors. Kit Pedler's Cybermen were the unlikely success story. Held together with masking tape and looking like they'd been made by a Blue Peter presenter, they staggered into the base, squawking like a sarcastic answerphone and somehow, they worked. It wasn't until the redesign on their return that they became properly iconic, but Pedler had tapped into something that worked. Of course, what really made them appeal over the Mechanoids, Chumblies and War Machines was that just like the Daleks, there was something living inside them. Something recognisable that the audience could connect with. This same reasoning is what made Stormtroopers cool in Star Wars and Battle Droids pointless. It's hard to fear a machine, but a person IN a machine... well there's that smallest chance you might be able to reason with it.

Audiences, just a week ago, had been astonished to see something else in Doctor Who they'd not seen before. A black actor. This week, there was another! Oh, the series is just playing the diversity card now. What next? An Indian?! Good god, Doctor Who. Innes Lloyd and his racial agenda at work already. Just casting people because they're black rather than choosing the best man for the job. That's it, I'M OUT. Doctor Who has ALWAYS been whiter than white.

Of course, one could be playful and observe that this casting occurs once William Hartnell's been given his marching orders. But it's clearly just a massive coincidence.

Season four is a curious beast. The viewing figures and audience appreciation make for interesting reading. The Smugglers, a historical story, had opened the season to



a staggeringly low 4.3m viewers, but The Tenth Planet, while opening with 5.5m viewers, achieves 7.5m viewers by the final episode, almost double The Smugglers. Poor Hartnell, the viewing figures and audience appreciation just continue to increase in his absence. One has to look at this not as a failure on Hartnell's part, but a huge success on Troughton's. He took something that was working and improved on it. One wonders if William Hartnell ever saw it that way. It must have been hard on him.

Hit by illness during his final story, he's absent for the penultimate episode. It's fair to assume that this illness was likely emotional as well as physical, ironic given the subject matter of the story. Feelings? Pah! Who needs them. Maybe emotions are a weakness after all, Doctor?

Unfortunately, Hartnell's absence from Episode 3 contributes to the slowdown of the whole story which has a fantastic opening two episodes, but were it not for the regeneration, may not be so fondly remembered as a whole. He's not holding back either, his Doctor is still bold and forthright and showing off a precognitive ability (knowing what will happen with Mondas) not displayed again until his Seventh self. It hints at the First Doctor being much more travelled than he lets on. It does also beg the question if he knew about Mondas' arrival, how does he know so little about Cybermen?

The chemistry of the three regulars is still lacking, despite their relatively long service on the show. While Anneke Wills and Michael Craze have a good thing going on, it's clear that Hartnell by now has tired of bonding with the new cast. They work against each other, but not in a productive way as with the Doctor and Ian and Barbara, but more confrontational. This lack of affection makes the opening moments of the next story all the stranger. But then, Polly loves everyone. She's such a hippy.

The Tenth Planet is a better story to go out on than The Celestial Toymaker, which John Wiles toyed with in one of his 'Jesus wept, someone rid me of this menace!' moments. It allows Hartnell's Doctor a proper, in-vision swansong. It does something that will become the backbone of the show's success for decades to come and introduces a new nemesis, also still going strong today. Can't say that about many stories.

THE THREE DOCTORS

by Brendan Sheppard

Numbers have always been extremely important to Doctor Who and it's fan base. For some, even the number of episodes is a bone of contention, I mean, do we count Shada these days or not? For others - do we place our novels in order of transmission or the book number?

This story features a whole set of very interesting numbers and depending on what mood you are in will depend on which number becomes your favourite.

We are of course talking about Story Number 65 or Novel number 64 the originally titled "Deathworld" then "The Black Hole" or as we now know it - The 3 Doctors. (You'll now have to forgive the use of digits and not written words when I refer to numbers from now on..)

The obvious connection to numbers begins in the title itself - 3. You are promised a sighting of all 3 Doctors working together to stop a deadly force and the programme duly delivers. The production code is made up of 3 Rs, it is the third story for Bob Baker and Dave Martin, the third to be recorded that season…

Could you imagine the excitement for the audience at the time? This concept is landmark television and something really only Doctor Who could do - today of course when a multi-Doctor story happens it gets prime time teaser ads, a full scale CGI advert, billboards, countless magazine articles and front covers, action figures, posters.. I think you get the picture and The Three Doc-

5.50 *Colour: New series*
Dr Who
starring Jon Pertwee
in *The Three Doctors*
with Patrick Troughton
and William Hartnell
A four-part story by
BOB BAKER and DAVE MARTIN
Episode 1

A streak of 'space lightning' heads for Earth from a distant galaxy, bringing with it a strange new enemy for the Doctor. The Time Lords, themselves under siege, are powerless to help. But perhaps the Doctor can help himself . . .

Mr Ollis ..... LAURIE WEBB
Dr Tyler ..... REX ROBINSON
Mrs Ollis ..... PATRICIA FRIER
Dr Who ..... JON PERTWEE
Brigadier Lethbridge Stewart ..... NICHOLAS COURTNEY
Jo Grant ..... KATY MANNING
Sergeant Benton ..... JOHN LEVENE
Corporal Palmer ..... DENYS PALMER
President of the Council ..... ROY PURCELL
Time Lord ..... GRAHAM LEAMAN
Chancellor ..... CLIVE POLLITT
Dr Who ..... PATRICK TROUGHTON
Dr Who ..... WILLIAM HARTNELL

Title music by RON GRAINER and the BBC Radiophonic Workshop
Incidental music by DUDLEY SIMPSON
Script editor TERRANCE DICKS
Designer ROGER LIMENTON
Producer BARRY LETTS
Director LENNIE MAYNE
(Believing in the magic of space: see pages 4 and 7)

5.50 *Colour*
Dr Who
starring Jon Pertwee
in
The Three Doctors
with Patrick Troughton
and William Hartnell
A four-part story by
BOB BAKER and DAVE MARTIN
Episode 2

With his 'other self' besieged in the Tardis by the 'hunting organism' the Doctor, with Jo, passes through the Black Hole in Space, and arrives in the strange world of anti-matter.

Dr Who ..... JON PERTWEE
Jo Grant ..... KATY MANNING
Dr Who ..... PATRICK TROUGHTON
Sergeant Benton ..... JOHN LEVENE
Brigadier Lethbridge Stewart ..... NICHOLAS COURTNEY
Chancellor ..... CLIVE POLLITT
Time Lord ..... GRAHAM LEAMAN
President of the Council ..... ROY PURCELL
Mr Ollis ..... LAURIE WEBB
Dr Tyler ..... REX ROBINSON
Omega ..... STEPHEN THORNE
Corporal Palmer ..... DENYS PALMER
Dr Who ..... WILLIAM HARTNELL

Incidental music by DUDLEY SIMPSON
Script editor TERRANCE DICKS
Designer ROGER LIMENTON
Producer BARRY LETTS
Director LENNIE MAYNE

5.50 *Colour*
Dr Who
starring Jon Pertwee
in
The Three Doctors
with Patrick Troughton
and William Hartnell
A four-part story by
BOB BAKER and DAVE MARTIN
Episode 3

Transported through the Black Hole in Space, the Doctor's 'other self' joins him in the anti-matter world. Both Doctors risk their lives – or rather life – to oppose the will of Omega, the seemingly all-powerful being who has kidnapped them.

Dr Who ..... PATRICK TROUGHTON
Brigadier Lethbridge Stewart ..... NICHOLAS COURTNEY
Sergeant Benton ..... JOHN LEVENE
Jo Grant ..... KATY MANNING
Dr Who ..... JON PERTWEE
Dr Tyler ..... REX ROBINSON
Omega ..... STEPHEN THORNE
Mr Ollis ..... LAURIE WEBB
Dr Who ..... WILLIAM HARTNELL
President of the Council ..... ROY PURCELL
Time Lord ..... GRAHAM LEAMAN

Incidental music by DUDLEY SIMPSON
Script editor TERRANCE DICKS
Designer ROGER LIMENTON
Producer BARRY LETTS
Director LENNIE MAYNE
(Patrick Troughton in this week's Jackanory storyteller: Mon-Fri, 4.25)

5.50 *Colour*
Dr Who
starring Jon Pertwee
in
The Three Doctors
with Patrick Troughton
and William Hartnell
A four-part story by
BOB BAKER and DAVE MARTIN
Episode 4

The 'original' Doctor joins his fellows in Omega's world. All three Doctors take a desperate gamble to defeat Omega, with cosmic annihilation as the price of failure.

Dr Who ..... JON PERTWEE
Omega ..... STEPHEN THORNE
Dr Who ..... PATRICK TROUGHTON
Brigadier Lethbridge Stewart ..... NICHOLAS COURTNEY
Jo Grant ..... KATY MANNING
Sergeant Benton ..... JOHN LEVENE
Dr Tyler ..... REX ROBINSON
Mr Ollis ..... LAURIE WEBB
President of the Council ..... ROY PURCELL
Time Lord ..... GRAHAM LEAMAN
Dr Who ..... WILLIAM HARTNELL
Mrs Ollis ..... PATRICIA FRIER

Incidental music by DUDLEY SIMPSON
Script editor TERRANCE DICKS
Designer ROGER LIMENTON
Producer BARRY LETTS
Director LENNIE MAYNE

tors - well, the honour of the front cover of the Radio Times with Jon Pertwee slap bang in the centre. For one week only of course. Of note though was the changing face of the Doctor on the inside sleeves so at least that was something.

10 is another obvious number, it's the 10th Anniversary and therefore 10th season of the show - very few shows were celebrating 10 years on screen at this point in the BBCs history and Episode 2 got 10.8 million viewers - well there wasn't a lot of choice and here you get 3 Doctors for the price of one.

How's about the number 4? It's of course a 4 part adventure, but it's also only the fourth occasion in which we meet the Time Lords. 2 could be significant - 2 writers, 2nd Doctor, 2" Video tape, 2nd appearance in Doctor Who for both our Time Lords - Roy Purcell and Clyde Pollitt and of course 2 DVD releases oh and 2 VHS releases too… 6? 6 versions of the book? 15th Jon Pertwee story?

I'm sure if you really started to poke into it then more numbers would raise their heads; a challenge for you - how many number can you associate with this story? I digress - but I'd like you to consider this number - how's about the number 1?

Obviously, this is the 1st time in the show's history we get to see all 3 Doctors together - well sort of, our original hero is trapped in Ealing's Film Studios in a time eddy (I wonder was this the same one the 4th Doctor and Romana got stuck in later) but nevertheless he is still very much part of the action.

It's the 1st time we meet Omega - a character who was described as a stellar engineer played wonderfully by the very shouty Stephen Thorne. In many respects, Omega is a tragic character whose accidental abandonment is heart-breaking. You can't help but feel sorry for this being who was once a highly respected member of Gallifreyan society.

Despite all the shouting, the scene in which he lifts his helmet to reveal nothing underneath is nothing short of disturbing. I couldn't help feeling the 2nd and 3rd Doctor needed to exercise a little more compassion for him, they seemed a little hell bent on his destruction from the moment they are captured by the blobby guards.

Incidentally, in 2007 when I interviewed Jim Acheson (Costume Designer) he discussed how he had one of the Gell guards in the back of a London taxi and when they both got out the BBC were lumbered with a big bill for the amount of reddish glue that had burst all over the cab - come to think of it now, it's the 1st and only time we meet those blobby creatures that seem to be able to live in our world as well as the world of anti-matter.

It's also the 1st time we see Roger Liminton's version of the TARDIS interior which admittedly is better than the previous version last seen in The Time Monster. Somehow the green centre column and the slightly blueish tinge to the much missed roundels add a higher production value and really give us the feeling that we are inside the TARDIS. It's a cracking good design that hangs on for the next few years. Although, I always wondered too why there wasn't much else in the TARDIS console room - some chairs, a clock, a nice painting on the walls maybe even some books not even some IKEA shelving with some trinkets. Oh well.

This is the 1st time we see both 1st and 2nd Doctor in BBC Colour! Whilst Patrick Troughton is on top form as the Doctor and the relationship between him and Pertwee's version is very amusing and strained all at the same time - both seem to cower before their younger original self.

I always thought it strange that Hartnell's Doctor seemed to know more (or at least appeared 'wiser') about what was happening than either of his two future, older, more experienced, incarnations.

Of course this is the last time we see William Hartnell in action, we obviously can't say "The 1st Doctor" here because of the 5 Doctors and Twice Upon A Time not to mention all the other products that fans say is canon.

As an audience, we so wanted to see Hartnell in action and it would be fantastic to have seen this adventure with all three Doctor's "active" but alas we are confined to a simple view screen. Nonetheless, Hartnell gives a strong performance and there's that lovely feeling of familiarity when you see him on that screen - all the mannerisms, unique to his wonderful Doctor, are glimpsed like a memory echoing back into the past. What I love is that during his tenure the 1st Doctor never mentions anything about regeneration (or obvious behind the scenes reasons) and yet here he chuckles that's he's turned into a dandy and a clown - if you think about it, it's a romantic notion that Hartnell and the character have come to terms with the fact that change in Who just happens.

Then in Part 3 we are teased - the Time Lords say they are going to push his Doctor through to the events, I'm sure viewers were left thinking - "great - not on a screen anymore" only to be disappointed the following week. I have to mention the irritating thing about the Doctor on a screen is not just the narrative limitations but also the fact that you can clearly see the edge of the TARDIS set and the camera's zooming around the studio, slightly kills the effect - but then again that happens even in the new series

(watch the very last shot in The Doctor's Daughter and note the HUGE TV Studio light to the left of the TARDIS console - whoops)

When I think about this story, I still can't help reflecting on those final words from Hartnell - the very last original thing he says in Doctor Who history is … "Although considering the way things have been going - well I shudder to think what you would do without me" - I can't help but feel that - if we apply that quote to Doctor Who as it is today - it is somehow very poignant.

The final 1st is that it's the 1st time the 3rd Doctor is given the freedom to potter off into time and space. I wasn't born in 1973, that happy incident happened 3 years later when the Doctor was battling a Hand of Fear, but I feel assured that the near consistent 10million people who tuned in to watch this anniversary special were filled full of nostalgia, laughed a little and by the climax to Episode 4, must have been expressing mixed feelings about how the UNIT family they had been so accustomed to were about to break apart forever.

Still 1 thing is for sure, on the number front, 11.9 million people watched the final episode of this story - the highest rated episode for both Jon Pertwee and Patrick Troughton proving that Doctor Who will always be number 1.

AN ADVENTURE IN SPACE AND TIME

by Ian Manning

"I need more time."

An Adventure in Space and Time was released in 2013 as a biographical 'docudrama' profiling the inception and commissioning of Doctor Who at the BBC. However, it also focuses on the equal strength and frailty of the leading man, William Hartnell, the First Doctor. David Bradley plays the role to epic proportions, conveying so much emotion with a simple look, much like Hartnell did himself. Mark Gatiss has written a spell-binding, multi-layered script that takes the viewers breath away.

The story begins in 1963. William Hartnell is portrayed as a man of his era; dubious of women and foreigners, holding proper theatre acting in higher regard over television roles. Fantasy or science fiction shows are considered variety acts. He is grumpy, frustrated with his lack of acting work due to his age, and has little time for children, even his own granddaughter. It would be cliché to say this is a warts-and-all portrayal of Hartnell, but it is realistic. The man had flaws, everyone does, and it wouldn't be right to sugar coat his life just because the figure of the Doctor is held in such high regard.

Sydney Newman, Head of Drama at the BBC, wanted a show that would keep the attention of sports fans and kids, with the leading man being an older authority figure. Verity Lambert is tasked with finding the enigmatic character simply called 'the Doctor'. Given his history play-

ing crooks and sergeant majors, she chooses William Hartnell and arranges a dinner with him. The man who was to become the Doctor initially didn't go for the pitch Verity placed in front of him. He was hesitant to join a show with long recording hours. His blustering and overbearing ways are readily handled by Verity and the show's director, Warris Hussein, stroking his distressed ego just enough to get him interested. They wanted "stern and scary, but with a twinkle."

Hartnell's domineering presence and contemptuous attitude towards younger generations gave him a certain reputation on and off set, upsetting both crew and cast. He knew acting to be an unstable profession, and he disapproved of what he saw as the reckless spending of the woman who played his on-screen granddaughter Susan, Carol Ann Ford. At points, he referred to Doctor Who as 'his' show, swinging with more weight and influence than he actually had. However, he did have a hidden affection for those he worked closest with, displaying a grandfatherly fondness. Verity Lambert was sometimes called upon to handle him, but Hartnell held her in high regard for all that she had accomplished with the show. Despite the prejudice of some, he also had great respect for the British-Indian Hussein, who fought on despite all the obstacles put in front of the show and in front of himself.

Although he is dismissive of children, Hartnell knew how they thought in regard to television shows. He insisted on knowing

which button on the TARDIS console was supposed to open the doors, and to keep using that button. "The children will spot it, you see." Even so, he still had doubts, even during production, on whether he was right for the part. He saw the flaws in the first draft of the Doctor, noting that he was too stern for the kiddies. Newman said the very same thing after watching the pilot, so Lambert calls on Hartnell to warm his role, to add his signature twinkle.

His attitude towards children warms as we enter 1964, when the show begins its rocket-like rise in popularity. He is approached by children while out with his wife, and readily joins in games with them, trying to find the TARDIS in parks. Letters sent to him are addressed to "Uncle Who", asking him for advice. Even though he was physically exhausted by the work, he pressed on for the children, who he felt were relying on him. He had a purpose, a magnificent purpose that continues to this day with any actor who plays the Doctor; to inspire children, to provide a comforting television presence and to be a light against the darkness in the world.

Hartnell shows his vulnerability at times, voicing his concerns about the pressures of the work and the

sheer amount of words he is supposed to spout every episode. His self-doubt is palpable, but he struggles on, even after his diagnosis with arteriosclerosis, a hardening of the arteries, which left him physically weakened and unable to memorise his lines. He hated goodbyes and was frightened of the oncoming possibility of change. He was very frank with his feelings when confiding in Verity Lambert, drawing comfort from her words. David Bradley's portrayal of his frustration and terrible realisation at not being able to remember his lines is incredibly moving.

Time is a playground for the Doctor, but it is a battlefield for Hartnell. His diagnosis and the ever-changing cast trouble him greatly, feeling the unstoppable passage of time that he no longer seems to have. When he realises that the show is going to move on without him, he displays both distress and graciousness approving of his successor, Patrick Troughton. Once again, every actor who plays the Doctor must feel the same way walking from set for the last time, knowing that the show will go on without them.

An Adventure in Space and Time shows the rise of a television behemoth, but also the decline of a man who will forever remain a stalwart of the universe. William Hartnell, for all his flaws, began a timeless journey that has endured throughout the generations, inspiring tv spin-offs, comic books, novels, radio plays and so much more. Thank you, Bill, for all that you have done, and all that you gave, to Doctor Who.

AFTERWORD

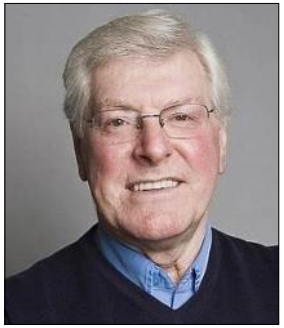
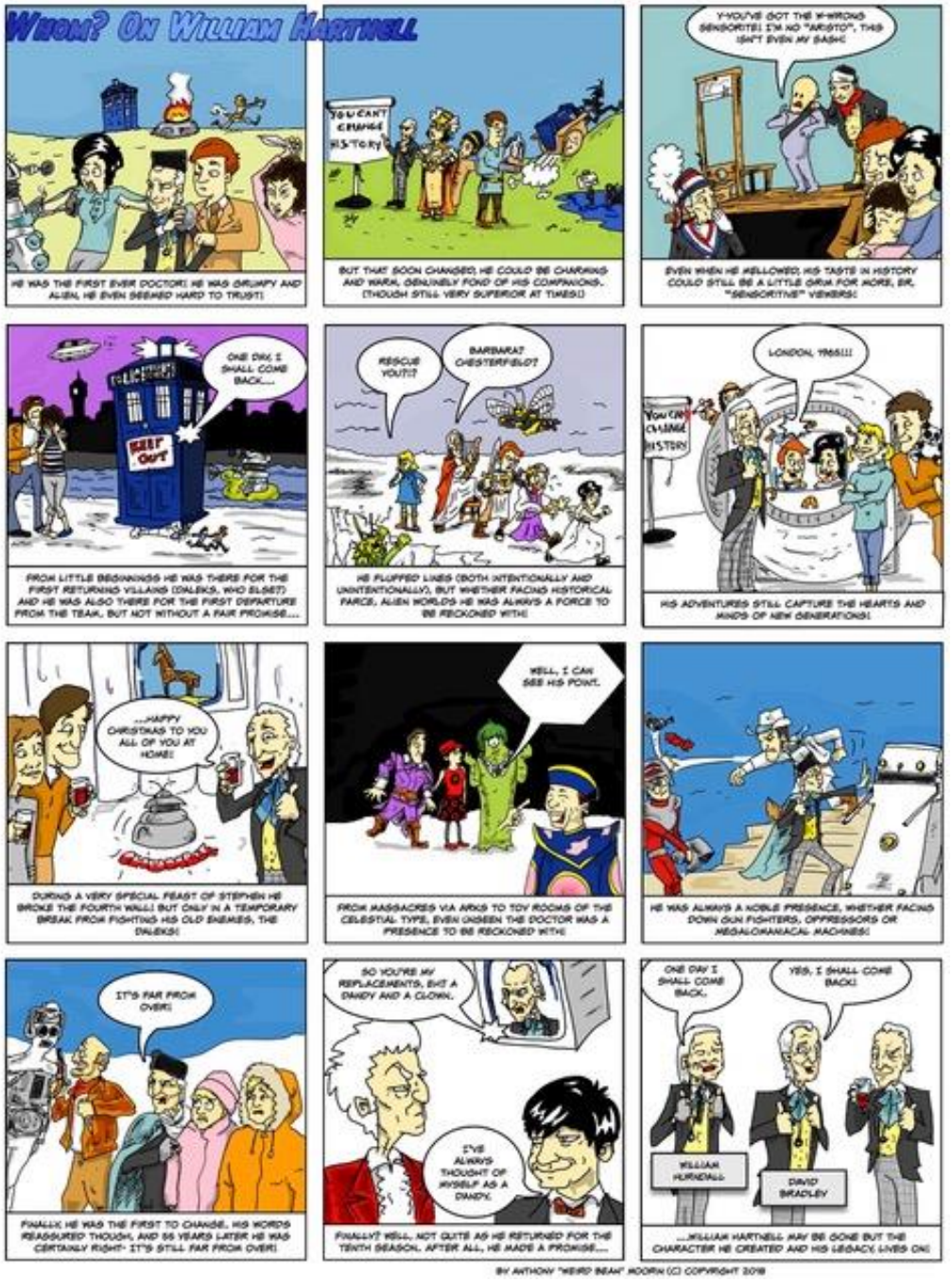
by Peter Purves

William Hartnell appeared in some 70 films, with leading roles on many occasions. He will forever be remembered for his roles in films such as Brighton Rock and This Sporting Life, but his iconic performance as Doctor Who is where his real legacy lies.

The lasting appeal of Doctor Who today is because of what he and his original companions created back in 1963. The conventions and world-wide audiences for the show would never have taken place had it not been for the originality and quirkiness he brought to the original concept. The show the BBC did not really want was a huge success because of Bill's talent.

I was lucky enough to work on 46 episodes of the show with Bill. I only learned a few years ago that he was the reason I got the part of Steven to become the Doctor's third longest-running companion. I had been engaged to play the part of Morton Dill who gets embroiled in The Chase with the Doctor and the Daleks at the top of the Empire State Building. It was a six-minute long, amusing cameo part.

What I had not realised was that Bill was rather distressed that his original companions, and true friends, William Russell and Jaqueline Hill had decided to leave the show, and no replacement for them had been found. The lovely Maureen O'Brien, who played Vicki, had said to him during our rehearsals that he should take a look at me as that replacement, because we had got on so well during the week. Maureen told me that it seemed like a weight had been lifted from his shoulders, and he spoke to Verity Lambert, and suggested she looked at my performance in the producer's run. The rest is history, and three weeks later, I was transformed from Morton Dill to Steven Taylor.

Bill rather took me under his wing, and we became good friends for the year we worked together. I am forever grateful for his belief in me and for the kindness he showed me working on that wonderful show.

I know Bill was immensely proud of what he had created, but he was such a perfectionist as an actor, that he got a reputation for being rather curmudgeonly and bad-tempered. Nothing was further from the truth. He got angry with himself, because he knew that he was beginning to lose the ability to remember his lines. His irritability was caused by his failure to match his own standards. I must say that with me he was always kind, amusing and pleasant, and I know Maureen felt the same. His well-known "fluffs" were quite endearing, and although we may laugh at his inability to pronounce King Agamemnon, for example, it does not detract in any way from the consistently good and thoughtful performance he always gave.