

— DOCTOR WHO —

SEASON  
special

6

AN ADVENTURE IN SPACE & TIME



August 10th. 1968 - June 21st. 1969

*Season Six Special*



DOCTOR  
WHO



*An Adventure in Space & Time*



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August 10th 1968 – June 21st 1969

# END GAME

Trevor Wayne

No less than five of the seven stories which made up the fifth season of 'Doctor Who' had taken place on Earth, and the remaining two - the Cyberman serials which framed the season - had both concerned Earth people. Whilst this increased reliance on the always-numerous stories centred around Earth and Humanity had brought an added degree of realism to the series, it had also tended to narrow its horizons. Despite the generally excellent quality of the stories, the viewer had been left with a growing impression of 'sameness'; even repetition. It was thus something of a relief when the sixth season followed the lead given in 'The Wheel in Space' (Serial "SS"), with the TARDIS travelling further out into space. Of the seven stories of this season, only two - 'The Invasion' (Serial "VV") and 'The Seeds of Death' (Serial "XX") - were actually set on Earth, although 'The Space Pirates' (Serial "YY") involved people from Earth and 'The Mind Robber' (Serial "UU") and 'The War Games' (Serial "ZZ") were ultimately about the conquest of Earth and the conquest of the galaxy using soldiers from Earth respectively.



The sixth season thus has a somewhat wider variety of settings and plot potential than the fifth, and can be seen as an attempt by the production team to break out of a potentially restricting situation, especially with the surreal anarchy of 'The Mind Robber' and the other-worldly tales of 'The Dominators' (Serial "TT") and 'The Krotons' (Serial "WW"). Sadly, however, this variety also extended to the quality of the production and scripts, giving the season a not so much varied as uneven feel.

It is perhaps a little ironic that as it transpired the two most successful stories of the sixth season in all respects were the two which most closely resembled those of the fifth - 'The Invasion' and 'The Seeds of Death'. Both were set on Earth and both involved 'popular monsters' from the show's past; the Cybermen and the Ice Warriors respectively. 'The Invasion' also saw the return of Nicholas Courtney as Lethbridge-Stewart and the creation of the UNIT organisation, about which we were destined to hear more. The reappearance of both the soldier and, earlier, Jack Watling's Professor Travers indicated that the production team had realised that it was not only the monsters but also the many well-drawn and portrayed human supporting characters that could stand return appearances.

As has already been noted, the sometimes poor production values of this season told against it. By comparison, Gerry Anderson had achieved a considerable degree of sophistication in special effects and puppetry in his series of the late 1960s, 'Captain Scarlet and the Mysterons' and 'Joe 90'. Ultimately, however, 'Doctor Who' was greatly superior to these 'competitors'. Both of the Anderson shows - the latter in particular - suffered from over-simplified plotlines and a lack of the humour that had made 'Thunderbirds' and its predecessors so successful. It is perhaps significant that Anderson regular Brian Johnson was a leading member of the special effects team for the film '2001: A Space Odyssey' - the ultimate special effects bonanza looking for a plot. More often than not 'Doctor Who' would have good plots and interesting characters, which in a drama series are of paramount importance. Further proof of the importance of these aspects over visual trickery was provided by the success of Peter Wyngarde as the eccentric author James King who aided the fight against crime by Interpol's 'Department S' in an ITC production shown during the first three months of 1969.

It is a fact, however, that 'Doctor Who's popularity was on the wane at this time. Perhaps the most telling blow to the series, with its almost magical approach to science fiction, was Project Apollo, which had attracted widespread public interest

and attention and inspired such techno-centric productions as the aforementioned '2001: A Space Odyssey'. Four Apollo missions flew during the run of the sixth season; Apollo 10 went into lunar orbit and made the final test of the Lunar Excursion Module half-way through 'The War Games'. Earlier, the final episode of 'The Space Pirates' had coincided with the eighth anniversary of the first space flight by Yuri Gagarin (and, by a sad irony, almost the first anniversary of his death in a plane crash whilst training, possibly for a projected Soviet moonshot).

In the face of all the problems, distractions and disaffection, one factor remained constant throughout the sixth season; the dedication and quality of the performances of the regular cast. Notwithstanding the fact that Patrick Troughton felt that he had done all he could with the role and that Frazer Hines felt that it was "time to go somewhere else", the two actors continued to give solid, enthusiastic performances. It must also be said that they were more than ably supported by their new co-star, Wendy Padbury.

Rumours that the cast were to leave had begun circulating in the press as early as January 1969. It would have been at about this time that Frazer Hines first broached the subject of his leaving. He was persuaded to stick it out until the end of the season, when Troughton himself was due to go. With the very future of the series unsure, the production team perhaps felt that if possible they would try to stick with the existing cast until the end rather than introduce a short-term replacement and be involved in further rewrites. Many years later Frazer Hines recalled that when he and Troughton announced that they were leaving, Wendy Padbury decided that she might as well quit too. In an interview published in the 'Sunday Mirror' mid-way through transmission of 'The War Games' he cynically summed up the functions of the three regulars:

"...Let's face it, I was just paid to keep the hearts fluttering, Wendy Padbury just to get the Dads out of the gardens on Saturdays and Patrick Troughton to make with the words and action..." This cynicism was never apparent to the viewers. The three performers clearly enjoyed each others' company and quickly developed a marvellous working rapport which constantly came over so well on screen. If the plot was the same old familiar one, we knew that we could rely on our three friends in the TARDIS to provide the interest and the entertainment. Zoe especially was a constant source of delight, from her legs to her razor sharp mind and wit. All three characters were constantly being 'sent up' by the actors, but without ever becoming 'camp'. The jokes took the edge off the terror for the very young children without spoiling the excitement for the elder ones.

Undoubtedly quite a lot of the performers' own personalities was mirrored in their characterisations and the three principal characters gained a real depth; we never learned very much about any of their backgrounds but we did get to know their personalities, and they were most definitely very likeable people.

Patrick Troughton had successfully taken over the role created by William Hartnell and made it very much his own. His departure from the series was thus almost as much of a wrench for the viewer as Hartnell's had been. It was made worse still by the fact that both of the companions left at the same time. When the series did return, what sense of continuity could there be?

Perhaps the best way to sum up the end of the Troughton era is to quote Wendy Padbury from an interview a few years later: "We all left together. What a sad day."

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# PATRICK TROUGHTON

Jeremy Bentham

WITH ACKNOWLEDGEMENTS TO  
JAN VINCENT-RUDZKI AND STEPHEN PAYNE



Patrick Troughton first went before the cameras as Doctor Who on Friday October 8th 1966. Just over two-and-a-half years later, he recorded the final episode of 'The War Games' (Serial "ZZ") and then, in his own words, "went home to wait for the 'phone to ring".

Such a remark is very typical of the elusive character who played television's "cosmic hobo"; Patrick Troughton's own personality is every bit as hard to pin down as his on-screen persona. Ask him about his 'Doctor Who' years and in one breath he is likely, with strained expression, to feign vagueness ("It was such a long time ago, you see...") is his favourite stock reply to 'awkward' queries) but in the next he is just as likely to give you a full blow-by-blow account of a day's shooting, even down to the names of Floor Managers and Make-up Supervisors.

"Yes, it was Morris (Barry) who managed to get the entire moon station set rebuilt the day we were due to record the episode. Part of the gravity thing fell down during the morning, and Morris used it as an excuse to get the whole set moved around so he could get better camera angles. We hardly got any camera rehearsal time in, but then Morris was one of those few directors who still knew how to do live television. You couldn't get away with that nowadays, of course..."

Such apparent anomalies are the result of the almost rigid discipline Patrick Troughton applies in segregating his private life from his acting roles. For many years the public were presented with the image of a man very abrupt, brusque, even rude in his pursuit of privacy. Yet nothing could be further from the truth. True, with his background of public school education and a distinguished naval career as an officer during the Second World War, he is the sort of man who has a natural ability to make decisions and stick by them. His reluctance to talk about his work, however, is due largely to his almost metaphysical approach to character acting - a profession he pursues with enthusiasm and regards as an art form in its own right.

"It's like a conjuror showing you how he does his tricks," he painstakingly explains. "If you can see how it's being done, it takes away all the magic. I don't want people to see me. I want them to see the person the writer's spent so much time creating brought to life."

In Troughton's view the TV studio, the film set and the theatrical stage are the equivalents of the magician's box of delights, whereupon all manner of wondrous and fascinating creations can be brought into being. The only rule of thumb is that once the performance is over the tricks must go back into the bag, to be safely hidden away until next they are needed.

While ever more elaborate and sophisticated monsters, like the Yeti, the Ice Warriors and the Quarks, were being paraded before the nation's newspapers, their principal

opponent was nowhere to be seen. As Deborah Watling, Wendy Padbury and, in particular, Frazer Hines were presented as the 'up-front' promoters of 'Doctor Who', the holder of the title role was content to sit in his dressing room practising the recorder. Although he was occasionally quoted in the 'Radio Times', only once during his entire reign in the programme did he ever break his self-imposed rule of not giving interviews to the Press. On that occasion the young lady reporter hit on the winning formula by turning up for the interview in a mini skirt and fishnet tights - a sure-fire tonic to Troughton's Gaelic blood. "Even then she got it wrong," he complains. "She said I was torpedoed in charge of a gunboat. It was nothing of the sort. I was just a passenger on a ship that got mined off Portland Bill."

Troughton's reputation as something of a 'ladies' man' was legendary. That reputation extended to his female co-stars in the series, upon whom he and Frazer Hines would frequently play practical jokes. "Oh, I could tell you some stories about Deborah Watling," boasts the maestro, with twinkling eyes and a roguish grin. "But I'm not going to." When asked about Wendy Padbury, he says: "Yes, poor old Padders had nowhere to stay in London when she first landed the part of Zoe. It was a very long way to commute each day, especially when we were working six days a week." He then adds, nonchalantly, "So she ended up staying with me for a while..."

Few of those ever to have worked with Patrick Troughton have come away without remarking upon the great charm the man is capable of exhibiting. Innes Lloyd, his first producer both in television as a whole and on 'Doctor Who', has great respect for his abilities as a Leading Actor; one who pulls the whole cast together on a production, encouraging them, by example, to give their best. Frazer Hines, who appeared in all but one of Troughton's 'Doctor Who's', remembers the fun atmosphere that ran through even the longest of working weeks.

"Pat and I always used to get together at rehearsals," he recalls, "to work out routines we could get away with in the episodes; stunts we could push through on the Producer's Run without Peter (Bryant) noticing them and saying, 'Come on, chaps, you're not being faithful to the script'. He'd tumble us sometimes, but we got quite a few of them through."

Born in 1920 at Mill Hill, North London, Troughton went through all the rigours of inter-war Middle Class education, passing from Bexhill Preparatory School to Mill Hill Public School, where he remained until the age of seventeen. It was there that he developed a love of acting and, on leaving, his first move into the profession was to join the Embassy School of Acting under Eileen Thorndike. Allowing for his five-year 'hiatus' as an officer in the Royal Navy, he remained almost constantly in work right

from his 'apprentice' days as an exchange drama student to his co-starring role in 'The Viking Queen', the film he was working on, in Ireland, when the BBC first approached him (as legend has it, on William Hartnell's suggestion) to play the part of the second Doctor Who.

At first he declined the role, but after a week in which the salary offers increased with every 'phone call he eventually acquiesced, agreeing to attend the discussion meetings between Innes Lloyd, Script Editor Gerry Davis, Sydney Newman and in-coming Head of Drama, Shaun Sutton. These meetings, primarily concerned with how Troughton should play the Doctor in the wake of William Hartnell's eminently successful characterisation, did not go that well to begin with, as Gerry Davis recounts:

"We had to change the concept of the Doctor. We spent a whole day - Producer, Head of Serials, Patrick Troughton, myself and some others - at a meeting. As the morning went on it became chaotic. Everyone was giving ideas, but there was no real cohesion. I could see that Troughton was getting very irritated. He was very uneasy about taking the job anyway, thinking that he might be typecast. At the end of the morning I realised we were getting nowhere, so I ejected everyone else from the room and just Patrick Troughton and myself worked out the character. In an odd sort of way he was playing himself. He is hard to pin down, shifting, always eluding the issue. This was very different from the positive, dogmatic character of Hartnell. So at the end of the day we went back and I said I thought we had it.

"I thought it would be interesting to have a character who never quite said what he meant, who, really, uses the intelligence of the people he is with. He knows the answer all the time; if he suggests something he knows the outcome. He is watching, he's really directing, but he doesn't want to show he's directing like the old Doctor."

Of course, Troughton's worries about typecasting were to persist for some time to come, as was his concern that, after three years, the series had really "had its day". As is already well known, he at one stage suggested that he should 'black up' and play the part as a windjammer pirate captain. Amongst his other attempts to preserve his 'anonymity' he later contemplated donning a Harpo Marx-style wig; but this idea was scotched when his co-stars Anneke Wills and Michael Craze bluntly told him, "We're not going on with you wearing that!" The character which eventually appeared on screen was very outlandish at first, sporting a tall, 'stove-pipe' hat, mop-like wig, disreputable frock coat and immensely baggy trousers. There are also indications in these early stories that the new Doctor was intended to be a master of disguise; if

this is so, however, the idea was quickly dropped. On Innes Lloyd's instructions, the Doctor's baggy trousers were gradually taken in - a little each week in the hope that Troughton would not notice. And as he relaxed and settled into the role, Troughton himself also became less uneasy, dropping the wig in favour of his own hair - suitably styled - and quickly refining his interpretation of the character into the more restrained form that viewers would come to know and love.

In many ways, Gerry Davis' perceptive remarks sum up not only the intrinsic character of the second Doctor, but also, one suspects, much about his real-life alter-ego. Patrick Troughton is undoubtedly a man of numerous facets, many of them testament to the old proverb about still waters running deep.

On the one hand there is the decisive, tenacious Troughton - a strong-willed, intensely private man who cherishes the luxury of being able to "get away from the office after work". On the other there is the mercurial, gypsy-esque streak to his nature which others latch on to in fascination. He seems very much a family man, devoted to his wife and proud of his sons; he paints as a hobby and lists comparative religion amongst his interests; he finds the situations presented in 'Doctor Who' itself entirely plausible, believing strongly that "we are not alone". However much one learns about the man, like any good chef's menu one is ultimately left hungry for more. Always the real Troughton seems somehow elusive and out of reach.

If the Hartnell years of 'Doctor Who' are the most fascinating of all, then the Troughton years are certainly the most magical. More than once the actor himself has described them as the happiest three years of his life, enabling him as they did to indulge a passion for "dressing up and being able to dance around a bit."

Some time ago, a group of passengers arriving at an international airport watched in astonishment as Patrick Troughton, a fellow traveller, proceeded to pull apart a rack of luggage trolleys which had previously been parked together in a neat queue. While his wife, Shelagh, forlornly pondered the likelihood of their being imminently deported, Troughton succeeded in pulling free the trolley he wanted.

"You should have put a dollar into the coin box, dear," Shelagh Troughton remarked.

"Oh, are you supposed to?" came the genuinely surprised reply. Gerry Davis hit the nail squarely on the head. Wrecking a trolley park in an airport or a Gravitron in a Moonbase, Patrick Troughton is the second Doctor.



# THE TROUGHTON YEARS

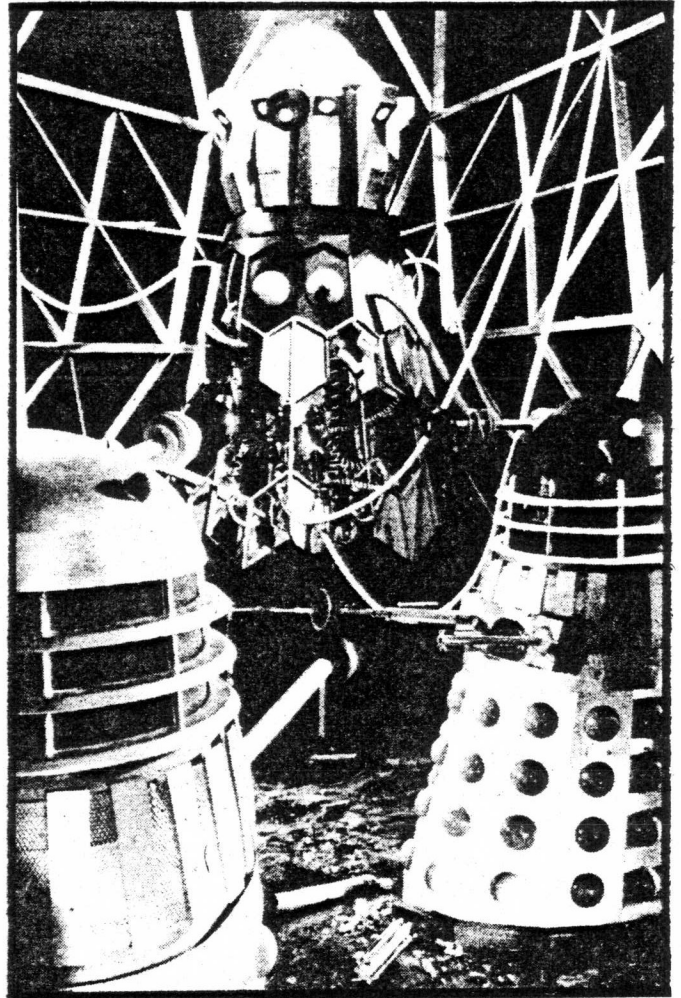
Mark Frankcombe

To many, Patrick Troughton will be remembered as the 'monster' Doctor. It was during his 'reign' in the programme's history that alien races began to appear which would rank alongside the Daleks in the popularity stakes. The first of these, the Cybermen, were taken to greater heights of success with their return appearances in no fewer than four of the twenty-one stories of the Troughton period, accompanied by various costume and voice changes. With the success of the Daleks and Cybermen, Producer Innes Lloyd (who determined to inject more "guts" into the programme and who was responsible for the phasing out of the historical stories) wanted the show to feature more 'regular' monsters. These took the diverse forms of the Great Intelligence's robot Yeti, the Martian Ice Warriors and the Quarks (although as it transpired the latter were featured only once).

The Yeti appeared in two stories within the space of three months and, contrary to the general belief that their return was due to their popularity with viewers, the Producer had in fact already commissioned both scripts for production within weeks of each other to establish the creatures in a long-running saga. The time between the two stories was hardly long enough for viewers to write in requesting the return of the latest and cuddliest monsters.

Even so, they were a great success, as indeed were the Ice Warriors. Unlike the Yeti, however, the Martian Warriors were allowed time for a definite audience acceptance or rejection after their first appearance. They, too, became very popular and made a welcome return a season later.

The Troughton recording blocks ran in very much the same way as had those of the Hartnell Doctor (see pages "S3-04" and "S3-05"). The first spanned 'The Tenth Planet' (Serial "DD") to 'The Tomb of the Cybermen' (Serial "MM"), with one episode being recorded per week on Saturday evenings, commencing 17th September 1966. There was a two-week break between the end of 'The Tenth Planet'



(8th October 1966) and the recording of episode one of 'The Power of the Daleks' (Serial "EE"), which was on 22nd October 1966. Recording then continued until the final episode of 'The Highlanders' (Serial "FF"), which was completed on Christmas Eve 1966. Recording of 'The Underwater Menace' (Serial "GG") began on 7th January 1967, merely a week before it was due for screening. Recording then continued uninterrupted to 22nd July 1967 and the fourth and final part of 'The Tomb of the Cybermen', a story subsequently held over to launch the fifth season some weeks later.

Many changes took place both on and off screen during this period, not least of which was the change of actor in the title role. There existed the initial worry as to whether or not the viewing public would take to the 'new' Doctor. Troughton's interpretation of the part was quite markedly different to William Hartnell's; far younger and less abrasive, with traits that tended more towards the zany and 'OTT'. Innes Lloyd need not have worried, though, as viewers loved the new-look Doctor. As he settled into the role, however, Patrick Troughton did tone down and "mellow" his character, until by the time of 'The Moonbase' (Serial "HH") it was basically as it would remain for the next two-and-a-half years.

As for the companions, Anneke Wills (Polly) and Michael Craze (Ben), whose characters had outlived their useful lifetimes, were quickly written out of the series, appearing in only two and a bit episodes of their last story, 'The Faceless Ones' (Serial "KK"). Frazer Hines was introduced as Jamie in 'The Highlanders' and quickly recruited as a time-traveller aboard the TARDIS, and Deborah Watling made her screaming debut as Victoria Waterfield in episode two of 'The Evil of the Daleks' (Serial "LL").

These changes necessitated a considerable degree of script re-writing, and possibly even a change of story order (see page "S4-03"). For instance, large segments of 'The Power of the Daleks' had to be re-written to accommodate the new Doctor; a double ending was shot for 'The Highlanders' in anticipation of Jamie's debut as a new companion (see page "S1-09"); and Polly and Ben made their unceremonious exit. At this point Pauline Collins was offered a regular role in the series as the character she had played in 'The Faceless Ones', Sam Briggs. She refused, however, and this resulted in the hasty introduction of Victoria.

A time of change was also approaching on the production side. Innes Lloyd had done all that he reasonably could

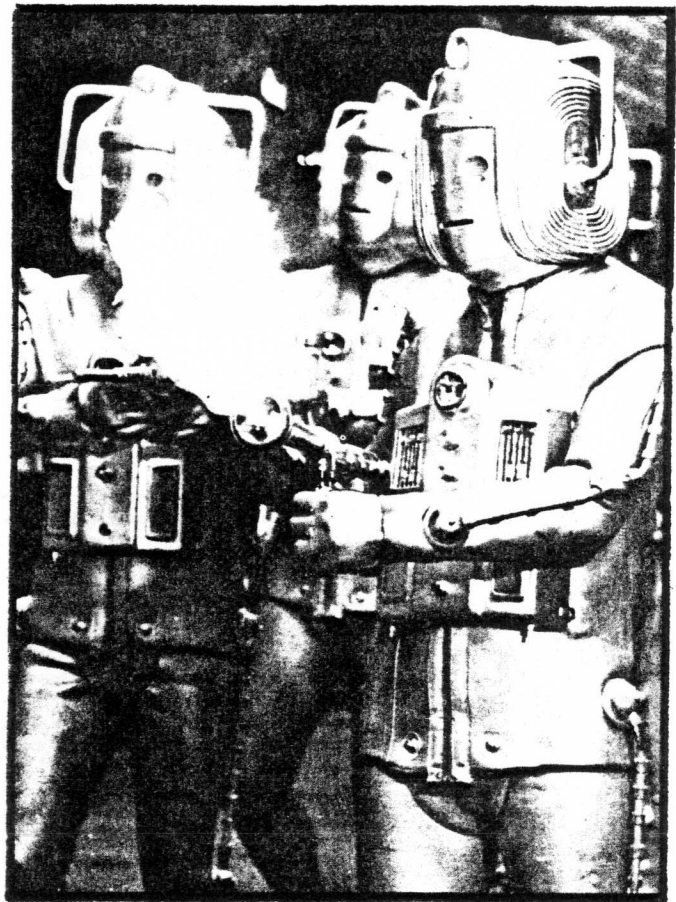
with 'Doctor Who', and wished to move on to pastures new. Peter Bryant moved across from BBC Radio to be groomed as his successor, while Victor Pemberton prepared to become the new Script Editor, taking over from Gerry Davis who also felt he had done enough on the series. As history shows, Bryant took on the mantle of Producer with great distinction. Victor Pemberton, however, did not retain the post of Script Editor, a role that went instead first to Peter Bryant himself and, later, to Derrick Sherwin. During his short time on the show, Pemberton worked on the final part of 'The Evil of the Daleks', script edited the whole of 'The Tomb of the Cybermen' and some of 'The Ice Warriors' (Serial "00"), and wrote 'Fury from the Deep' (Serial "RR") for that same season.

The fifth recording block of 'Doctor Who' began on Friday 15th and Saturday 16th September 1967 with the first two episodes of 'The Abominable Snowmen' (Serial "NN") (recorded back-to-back due to the extensive shooting on the mountain slopes of Snowdonia). Like Lloyd, his successor Peter Bryant wanted "guts" to the show, but also wanted to add more realism to the stories to allow the audience to associate better with the fictitious situations - a policy that worked particularly well with the Yeti in 'The Web of Fear' (Serial "QQ") and later with the Cybermen in 'The Invasion' (Serial "VV").

Sadly, the men responsible for the two Yeti scripts, Mervyn Haisman and Henry Lincoln, experienced a "personality clash" with the production team and walked away from the show far from happy (see page "44-11"). Any chance of a third Yeti story - as had originally been planned - was therefore dashed. The unrest centred around the writers' third script for the series, 'The Dominators' (Serial "TT"), which was eventually put out under the pseudonym 'Norman Ashby' and pruned from six episodes to five. Peter Ling's four-part serial 'The Fact of Fiction' (retitled 'The Mind Robber' (Serial "UU")) quickly gained an extra episode to compensate and completed the fifth recording block on 19th July 1968 after forty-five weeks of uninterrupted recording; recording having taken place during this block on the Friday of each week). In keeping with previous recording blocks, both 'The Dominators' and 'The Mind Robber' were held over to launch the sixth season.

During this time Deborah Watling announced that she wished to leave the show, fearing in part the dread spectre of typecasting so early in her career. Pauline Collins was again approached to take over as the Doctor's female companion, but again she refused. The part of Zoe subsequently went to the elfin actress Wendy Padbury.

The sixth recording block began on Friday 20th September 1968 with the first episode of 'The Invasion', which heralded the start of a period of major production upsets. 'The Dominators' and 'The Mind Robber' had covered for each other, but the loss of at least two of the other scripts commissioned for this season gave outgoing Producer Peter Bryant his biggest headache.



Luckily 'The Invasion' was easily extended to eight episodes, which helped to alleviate the problem. This brought its own difficulties, however, as a great deal of location work was required and the cost was far more than had originally been anticipated. As this came at a time when the programme's budget was in any case proving scarcely adequate, other productions in the season were confined largely to studio. This lack of money was also the reason for the rather unspectacular nature of the cheaply-constructed Krotons were the only new monsters to be introduced ('The Seeds of Death' (Serial "XX") avoided the expense of creating new Ice Warrior costumes by re-using those first seen in the creatures' debut story).

'The Invasion' was to prove a significant story in other respects as well, as its great success with viewers confirmed Bryant and Sherwin in their view that Earth-located stories were more popular than those set on other planets. This was a consideration which was to feature large in their thoughts as they planned the series' future.

Terrance Dicks, called in during the fifth season to act as Assistant Script Editor, had by the time of 'The Krotons' (Serial "UU") assumed virtually full responsibility for this aspect of the show's production, while Sherwin slipped gradually into the Producer's chair vacated by Bryant. On the strength of his script for 'The Krotons', newcomer writer Robert Holmes was invited only a short time later to contribute another story, which he did in the form of 'The Space Pirates' (Serial "YY"). Sherwin briefly resumed the role of Script Editor for this story, as Dicks was busily engaged, with Malcolm Hulke, in the mammoth task of writing 'The War Games' (Serial "ZZ"), which was to be the final serial of the Troughton years. Patrick Troughton had announced his decision to leave the show at the beginning of 1969, and Frazer Hines and Wendy Padbury had elected to leave with him.

There was a two-week break in recording between 'The Invasion' and 'The Krotons', a three-week break between 'The Krotons' and 'The Seeds of Death' and further breaks of two weeks between 'The Seeds of Death' and 'The Space Pirates' and 'The Space Pirates' and 'The War Games'. Thus by the time of 'The War Games' (the latter episodes of which were recorded on Thursday rather than Friday evenings) recording was once again merely a week in advance of transmission. The final episode was recorded on Thursday 12th June 1969 for transmission on Saturday 21st June.

In many ways, 'Doctor Who' had changed dramatically since 1966; but in many other ways it had hardly changed at all. Perhaps - for its own good - it would have to change again...





Never before had 'Doctor Who' come as close to cancellation as it did towards the end of its sixth season in 1969. For over five years the series had run, more or less continually filling the post - 'Grandstand', pre - light entertainment slot on a Saturday evening, usually achieving higher-than-normal ratings for that time and day. Latterly, however, its popularity had begun to

# THE END OF DOCTOR WHO

Jeremy Bentham

slip. Unlike 1963, when it had virtually pioneered family viewing science fiction, the show was now up against some strong, slick opposition. The Irwin Allen series were making their 'big budget' mark, while 'The Invaders' palatably presented an adult-orientated science fiction premise. BBC2 had scored a huge success with its daggers-of-the-mind 'Out of the Unknown' anthology series, and even BBC1 had cracked 'The Avengers' mould with its science romance/fiction series 'Adam Adament Lives' (ironically enough also conceived by Sydney Newman and produced by Verity Lambert).

Ranged against these contemporary 'competitors', 'Doctor Who' did present something of a Children's TV image done on a Drama series budget. Certainly in the eyes of Shaun Sutton, the new Head of Series, Patrick Troughton's clown-like Doctor tripping around the Universe, with two young wards, in search of 'egg box' Krotons presented far worse value-for-money than the U.S. 'Star Trek' series which BBC1 was in the process of buying. 'Doctor Who's twin headaches, falling popularity and spiralling costs, were most sharply felt by its two Producers, Peter Bryant and Derrick Sherwin, who were under considerable pressure from above to do something about the show.

Things came to a head very quickly when a number of scripts commissioned for the sixth season failed to materialise, necessitating Terrance Dicks and Malcolm Hulke sealing themselves away to write 'The War Games' (Serial "ZZ") (see page "50-11"). As Dicks recalls, "Things were totally chaotic. It was around then that I picked up the idea from Peter and Derrick that they wanted a replacement for 'who' to go into the same time slot."

The major impetus to wind up 'Doctor Who' came from Derrick Sherwin, on the rebound from a job he had failed to get and keen to find a new outlet for his talents. At that time Peter Bryant's accession to the position of Producer on 'Paul Temple' was still in the balance, so he too gave thought to replacing 'Doctor Who' once its sixth season had finished.

The first idea Bryant and Sherwin tendered was for a Victorian science fiction series. The BBC excelled at classic serials and the possibility existed to do either a series of Jules Verne/H.G. Wells adaptations or a fresh series based in Victorian England, along a Verne/Wells principle but with 'Doctor Who'-ish overtones. This idea fell through, but only after some deliberation. The Classic Serials Department was rather put out at the notion of someone else tackling adaptations, but had no objections to the idea of a new series. However, when Bryant and Sherwin looked into this possibility more seriously they were presented with very few viable ideas by the writers they approached, coupled with potentially large costs arising from those storylines that were submitted. In the end, the only thing to come of the idea was an hour-long pilot show devised by Terry Nation, called 'The Incredible Robert Baldick'. Adhering closely to the Sherwin edict of period science fiction with 'Doctor Who' overtones, Baldick was a wealthy 'Sherlock Holmes' figure who toured the country in his elegant, private railway train in search of the odd, the unexplained and, in the pilot, the alien. Made in colour, this show was eventually screened in 1972.

Abandoning the idea of Victorian science fiction, Sherwin struck out solo to pursue a love of his own. As a youngster in the 1950s he had been greatly impressed by the three 'Quatermass' shows. To his mind, the notion of fiendish monsters prowling the streets of London was infinitely more compelling than 'Doctor Who's' 'dry ice swamps and rubber teeth monsters'.

Sherwin's idea was thus for a 1970s version of Bernard Quatermass' adventures; not a group of serials this time, but a weekly series in the 'Doctor Who' slot, lasting

for six months. Quatermass, as head of a group of scientific specialists, would tackle, sometimes with military help, things, odd, unexplained and alien here on present-day Earth. The blueprint for this series was given the 'thumbs up' by Shaun Sutton; 'Quatermass' creator Nigel Kneale, however, gave it a firm 'thumbs down'. At lunch together to discuss licensing the character, Kneale, a highly regarded TV and film writer, explained that he felt dogged by the ghost of Bernard Quatermass and had deliberately distanced himself from the character in recent years to become known for his other work. At this time, with plays like 'The Year of the Sex Olympics' gaining good publicity, the last thing he wanted was a resurrection of his 'old trade mark'.

So back to the drawing board. By now pressure was growing on Bryant and Sherwin to come up with something - either a visible new series, or a remedy for 'Doctor Who's present 'malaise'. Sherwin eventually decided on a compromise; one which would save 'Doctor Who' from cancellation, but which would change its format more drastically than had ever been attempted before.

The series would go on for at least one more season, but would be done directly from the 'Quatermass' mould. The big overheads would be dropped; alien planets, alien sets, alien costumes, even the homely, but maintenance-costly TARDIS. Instead, the good Doctor would fight all his battles in present-day England, using contemporary sets, props and costumes from stock to minimise costs. Furthermore, the average serial length would be extended to 'Quatermass' proportions, thus making more money available to lend a slicker look to the shows. In turn, this would help stimulate overseas sales of the programme, which had slumped during the Troughton era.

Similarly in following the 'Quatermass' blueprint, out would go the juvenile (or juvenile-looking) companions. The new leading lady would be an older, Barbara Judd/Paula Quatermass figure, but with sufficient 'Hammer glamour' to attract the teenagers and Dads market. The male 'companion' too would need to be older to fit into the Dr. Roney/Leo Pugh category. However, when it came to drawing up an ideal line-feed character for the Doctor, Sherwin found himself more attracted to the idea of a figure like Colonel Breen from 'Quatermass and the Pit'. So a military lead was devised, and who better to fill such a role than the already-tested Nicholas Courtney, who was delighted to accept a one-year contract as a regular for the show.

Sherwin's revolutionary new 'architecture' for 'Doctor Who' was almost complete; only one more element was needed, but perhaps the most vital of all - the new Doctor. This was Bryant's sphere, as he had greater experience on the casting side. Knowing Sherwin had lined up a no-nonsense military character as the male co-star and a precise, scientific type as the leading lady, Bryant felt that the ideal Doctor would need to be a total counterpoint to these down-to-Earth figures; in short, very eccentric and even more outrageously behaved than the 'cosmic hobo'. His first choice for the part, Ron Moody, declined the offer, but another candidate looked more promising - particularly as the actor's agent had previously rung up putting forward his name, even before the short-list was known. Approving the choice, Shaun Sutton conducted initial discussions. At first the actor was hesitant, unsure how he would play so complex a character as the Doctor. But eventually he agreed.

On Tuesday June 17th 1969 a BBC press call was publicised, announcing to an expectant Britain the identity of the new Doctor Who. Not a few eyebrows were raised when the actor chosen for the role turned out to be variety and comedy star, Jon Pertwee.

On location for  
'The Invasion'  
at the Guinness  
factory in Acton  
(photograph  
courtesy of  
Patrick Troughton)



# SPACE AND TIME

## THROUGHOUT

# ERRATA

Although every effort has been made to ensure that the information presented in 'Doctor Who - An Adventure in Space and Time' is accurate and comprehensive, some editions have contained regrettable errors and omissions. To rectify this in part, the following errata and addenda have been compiled. Minor typographical errors have not been included. For ease of reference, each entry is preceded by the relevant page number.

- 30-11: Left-hand column; first and second paragraphs. As final decisions had still to be taken with regard to the new Doctor's personality at the time David Whitaker wrote his scripts for this story, he made the character to some extent rather 'bland'. The part was later 'fleshed out' by Dennis Spooner when he revised the scripts.
- 30-11: Left-hand column; seventh paragraph, final line. The tassel on the Doctor's recorder was green, not red.
- 30-11: Right-hand column; eighth paragraph. Music from 'The Daleks' Master Plan' (Serial "V") was also used in this story. For the early episodes, Tristram Cary was credited by way of an on-air announcement over the closing credits rather than being included on the credits themselves.
- 34-09: Left-hand column; seventh paragraph, fourth line. The new sentence should begin "Also, by moving the mirror ..."
- 34-10: The name of the character played by John Harvey was Officia, not Official.
- 36-11: Left-hand column; second paragraph. Although not credited as Script Editor on the latter episodes of this story, it is likely that Gerry Davis would at least have done some preliminary work on them. Victor Pemberton also had an input on the editing of these scripts. Peter Bryant was credited by virtue of being the official holder of the post at the time the episodes were produced. Gerry Davis did not immediately go to Canada after leaving 'Doctor Who'; he accepted the post of Script Editor on the 'First Lady' series, starring Thora Hird.
- 37-11: Left-hand column; fifth paragraph. After this paragraph, the following should be added: "The tomb set was later re-erected in the electronic studio for some shots (although the upper tiers had to be removed for reasons of space)."
- 38-06: Credits panel. The Diary Page Art should be attributed to Drog, not Stuart Glazebrook.
- 39-07: Right-hand column; second paragraph, fifth line (also fifth paragraph, fourth line). For 'belted' read 'bolted'.
- 39-09: Right-hand column; fourth paragraph. For 'Turek' read 'Turoc'.
- 40-11: Left-hand column; fifth paragraph. Two minutes of music from 'The Miraculous Mandarin' were used for this story, but a greater length (three minutes and fifteen seconds) came from 'Music for Strings, Percussion and Celeste'.
- 41-09: Feature written by David Auger, not Gary Russell.
- 41-09: Fifth paragraph, tenth line. The end of this line should read: "... victims. One of the soldiers carelessly allowed his foot to protrude over the edge of the awning, enabling ..."
- 41-11: Left-hand column; second paragraph. It is possible that Terrance Dicks was approached to work on the series as early as the latter stages of production on 'The Enemy of the World' (Serial "PP"). However, he recalls being present for a post-production playback of the final episode of 'The Web of Fear', rather than its recording.
- 41-11: Right-hand column; first paragraph. Camfield did not segue tracks from Bartok's 'Music for Strings, Percussion and Celeste'; the music from this work (which was used only in the first episode) all came from one track, the third movement - Adagio. Music for the other episodes of this story was taken from various stock records composed by F. Bayle, S. Dale, W. Josephs and E. Braden. The main themes used throughout the story were 'Lunar Probe Andromeda' by F. Bayle and 'Space Time Music' by W. Josephs played by the Westway Studio orchestra.
- 42-04: Fourth paragraph; second line. For 'cutt' read 'cuff'.
- 42-06: Final paragraph. The scene referred to is in fact the penultimate one. The final scene shows the Doctor and Jamie bidding Victoria farewell.
- 42-09: Addenda. This story originally to have been called 'Colony of Devils'.
- 42-09: Left-hand column; second paragraph. Location filming in fact took place in and around Margate on the south coast of England.
- 43-11: Addenda. Some of the names of characters used in the transmitted story differed from those in early drafts of the scripts. Leo Ryan, for example, was originally to have been called Tom Stone.
- 43-12: Additional Technical Credit: Story .... Kit Pedler.
- 44-11: Second paragraph, twenty-first line. Kit Pedler and Gerry Davis did not have any merchandising rights to the Cybermen and Cybermats.
- 45-11: Left-hand column; first paragraph, eighteenth line. For 'configuration' read 'confrontation'.
- 45-12: Additional Cast Credit: Sylvestra le Tozel played one of the Children.
- 46-05: Second line. For 'to' read 'do'.
- 46-06: Credits panel. Additional Art ... Phil Bevan.
- 46-11: Left-hand column; fifth paragraph. No music from the 'Out of the Unknown' episode 'Time in Advance' was used in 'The Invasion' (although music from that programme had been used in 'The Macra Terror' (Serial "JJ")).
- 47-06: Second paragraph, eighth line. For 'milky' read 'silky'.
- 47-09: Right-hand column; fourth paragraph, third line. The end of this line should read: "... modest story, so the ...".
- 48-04: Right-hand column; final paragraph, sixth line. For 'humour' read 'honour'.
- 49-09: Right-hand column; first paragraph, ninth line. The word 'however' should be deleted.
- 50-23: The episode was recorded on June 12th, not June 5th.