

DOCTOR WHO

SERIAL C

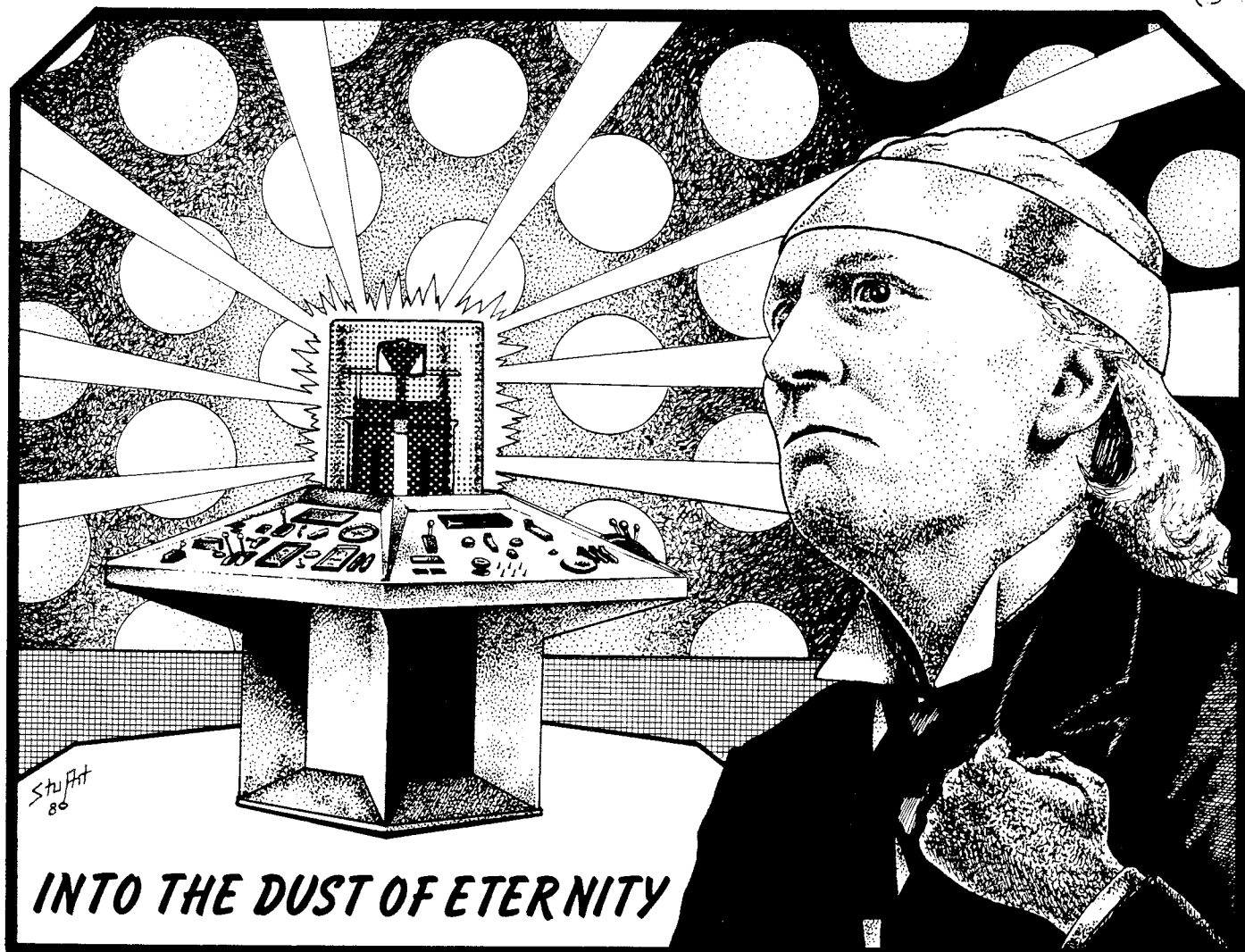
BEYOND THE SUN

BY DAVID WHITAKER

An Adventure in Space & Time



WE HAVE TIME TAKEN AWAY
FROM US ...
& NOW IT'S BEING GIVEN
BACK TO US BECAUSE
IT'S RUNNING OUT !!!!



INTO THE DUST OF ETERNITY

Barbara opened the dormitory door and poked her head round. "You're awake now. How are you feeling?" Susan made no reply as she lay on the indented couch, gazing shrewdly at her former teacher. Barbara came in, shutting the door behind her. Concern was etched on her face as she examined the cold compress resting on the forehead of the young girl. "Susan, you do remember who I am, don't you?"

"Of course I do," replied Susan, her voice a flat monotone. "You're Barbara. Why?"

The older woman's eyebrows arched as Susan went on. "There's nothing wrong with me."

"No, you just need a rest, that's all." Barbara crossed to the table and began to fold another compress.

"Where's Grandfather?"

"He's checking the controls with Ian."

"Have they found out what's wrong with the ship?"

"Well, Ian thinks there's been a power failure."

There was a short pause before Susan spoke again, this time in a tone filled with suspicion. "Why did you ask if I knew who you were?"

Suddenly Barbara noticed what was missing from the table. "Susan, why don't you give me those scissors? Give them to me!" She spun round, but the scissors were already in Susan's hands, the points levelled in Barbara's direction. The maniacal gleam had reappeared in Susan's eyes. Barbara halted, making an effort to keep her voice calm as she spoke. "What's all this about?"

"You said there'd been a power failure."

"I didn't! I said that's what Ian thinks..."

Susan was unimpressed. "I overheard the two of you! There's something in the ship and he doesn't want you to tell me."

"I see, you just overheard a couple of words and you - "

"No!" The scissors stabbed forward in a gesture of warning. "You lied to me!" ('The Edge of Destruction' - 8th. February 1964)

Story Three Beyond The Sun

The TARDIS is silent and dark. It has stopped somewhere. But where? The travellers are unconscious. Barbara recovers first, but fails to wake Ian. She is still dazed when Susan recovers and sees the Doctor lying in a coma near the console. He has cut his head. Susan goes to fetch some ointment and water. Ian awakes, thinking he is still at 'Coal Hill' School. The Doctor becomes delirious, and Barbara's memory begins to return.

Susan finds the food machine malfunctioning. Returning to the control room, she is horrified to see the TARDIS doors have opened. Something must have forced them. She seems to sense another presence in the ship. As Ian approaches the doors, they close. As he moves away from them, they open again. This is repeated. Susan goes to the console, but is knocked unconscious by an unseen force. Ian carries her to the rest room. Barbara tends to the now recovering Doctor.

Ian gets water from the food machine, even though it registers empty. Susan wakes up and, still delirious, prepares to attack Ian with a pair of scissors. Instead she slashes viciously at her bed... Ian and Barbara discuss the possibility of an intruder in the ship. Whilst Ian checks the fault locator with the Doctor, Barbara tends to Susan, but Susan has overheard their conversation and attempts to stab Barbara, saying that they are hiding something. Ian interrupts them, explaining that there is no apparent mechanical fault in the TARDIS. Much against Susan's wishes, the Doctor activates the scanner to find out what's outside. Images appear - a field in England (the TARDIS doors open!), the planet Quinnis, which the Doctor visited several journeys before (the doors close!). But these are just photographs from the TARDIS' memory bank. Then a planet is shown... then a solar system...receding into the vastness of space...then a white glare fills the screen...

The Doctor suspects Ian and Barbara of sabotage, even when the clocks suddenly melt! He changes tactics, offering them drinks. The Doctor waits until they are all sleeping in their quarters, then moves to contemplate the console. He turns as he senses someone behind him and hands reach out to grip his throat...

It is Ian, who falls unconscious to the floor. The Doctor wants to throw the companions off the ship, but suddenly the fault locator gives a warning. The Doctor comes to his senses, admits he drugged the drinks, and that Ian and Barbara are not to blame for what has happened. The TARDIS is disintegrating...They are on the brink of destruction. There is an explosion - the column rises. It is as if the energy held beneath it is trying to escape. They have just ten minutes to survive. Barbara says the TARDIS has been giving them clues. The clocks made them aware of Time, but for what reason? It would take the power of a solar system to draw off the TARDIS' energy. The scanner shows the planet/solar system sequence...That, then, is their journey - back to the birth of a solar system. The Doctor had activated the "Fast Return" button - now it is stuck, and the TARDIS has continued back through Time too far. Just in time, the fault is rectified. The energy returns to the TARDIS. The shadows disappear, and all is normal again. The Doctor realises that Barbara's intuition has beaten his logic, and that her guesses have proved to be correct - they owe her their lives. She is still upset with the Doctor, but now the TARDIS has landed, and the doors open to soaring, snow-capped mountains. Susan runs outside, throwing a snowball at Ian. Then she discovers a huge footprint...It can only have been made by a giant...

Story Review

Fight For Survival

Review by John Peel

'Beyond the Sun' is, to sum it up in one word, baffling! As Barbara says: "Things aren't always very logical, are they?" And in this story, nothing is. Clocks melt; the TARDIS doors swing open to reveal a white void, then close again with no apparent reason; the console becomes electrified; and explanations, when they come, fail to explain.

To create an entire story centred around four characters, and four basic sets, takes a great deal of skill to conceive and execute. The sets are wonderful. The main control room looks vast, and is filmed from constantly altering angles that enhance the effect. The whole room is eerily lit, with a dramatic contrast between light and dark excellently achieved. Behind a glass screen we see a huge computer bank, gleamingly futuristic. Then we see the other rooms. The sleeping quarters (where contour beds lower from the walls) and the rest room all helping to give an impression of amazing size. Occasionally the workmanship does look shoddy. One of the walls is clearly a photographic blow-up, and the food machine shows a little lack of care.

Once again it is the acting which carries the burden of believability, and the acting is inspired. It must be said, however, that if one had not seen the previous serials, it would not be so easy to make that statement. For most of the adventure the cast act like Zombies, sleepwalkers caught in an endless nightmare. A dream-like state pervades the whole story, and an oppressive atmosphere and an equally oppressive silence is apparent in every scene. Apart from the incidental music and a few explosions there is complete silence. The controls seem almost dead.

The story itself is a series of bewildering incidents and rushed explanations. One is left with the impression only half the mystery has been solved. Having left the planet Skaro in the far future, the Doctor has pressed the "Fast Return" button on the console, and that button has become stuck in the depressed position (but because it is not broken it doesn't show on the fault locator). "If only I had a clue," muses the Doctor.

"Perhaps," remarks Barbara, "we've been given nothing else but clues." Indeed they have. The console panels are electrified - all except the one containing the "Fast Return" button. The scanner malfunctions, showing a photograph of the English countryside, then a photograph of an alien jungle landscape - and the scanner switch is near the "Fast Return" button on the same panel!

Out of this confusion some explanation of what 'Beyond the Sun' is trying to show is required. The normal one is that the story was meant to show viewers more of the TARDIS interior - and to some extent this is true. We do see various rooms, corridors and different banks of equipment and machinery, but rather than knowing more about the TARDIS' interior, in the end we know more about the TARDIS' power and the way in which it functions. Apparently, the TARDIS has an intelligence capacity of which even the Doctor is unaware. Something more than a mere machine intelligence is suggested, particularly in its ability to manipulate the travellers. It tries to show the Doctor and Susan that something is wrong by causing their heads to hurt, but not so with Ian and Barbara. When, however, the Doctor gets the clues wrong and sees the events as a plot by Ian, the TARDIS causes Ian to black out - trying to show that he is not to blame. When the Doctor still refuses to see his mistake and is about to throw the two teachers off the ship, the TARDIS activates its warning signal to

stop him. We also learn of the tremendous energy housed within the vessel. The weight of the central column, we are told, holds that energy in check. If even a mere fraction of it should escape, the travellers would be blown to atoms in a split second.

'Beyond the Sun' continues the development of the relationships between the Doctor, his unwilling companions and his Grand-daughter - a relationship we have seen grow and change during the previous adventures.

In 'An Unearthly Child' Ian and Barbara are innocent victims, hijacked by an alien called the Doctor. They are unable to understand him, and he is unable to understand them. The world of the humans means nothing to the Doctor. They are like loathsome children. In 'The Tribe of Gum', Ian and Barbara are shown how primitive they must seem to him. They are placed in his situation, and the Doctor is made to see how vulnerable they are to the perils of Time travel - the terrible danger he has placed them in. In 'The Daleks' story, the Doctor is shown how he must face up to his responsibilities to other races, and his responsibility to return his companions to Earth. Yet suspicion between the Doctor and his companions remains. Clearly this could not continue. Whilst it is easy to maintain a teacher/pupil relationship, such a relationship cannot be based on mutual distrust. In part, 'Beyond the Sun' resolves this crisis.

In the beginning, the Doctor feels certain who has caused the ship's predicament. He rounds on Ian! "I know who is responsible. You are! You sabotaged my ship. You're the cause of the disaster!" He rejects reason completely. When Barbara tries to explain the situation to Susan, the Doctor retaliates.

"Divide and conquer, eh? She's trying to poison your mind against me!"

"Accuse us?" Barbara explodes later. "You ought to go down on your hands and knees and thank us! But gratitude is the last thing you'll ever have, or any sort of common sense either!"

It is common sense, however, which provides the answer and, surprisingly, it comes not from the Doctor, but from Barbara herself. She reasons the TARDIS is giving them clues as to what is happening, and eventually the faulty mechanism is found. The Doctor is forced to admit he was wrong. So from threatening to throw the companions off the ship, the Doctor himself is put firmly in place - a position he clearly finds uncomfortable.

Although he might argue with his companions in future stories, he has still learnt their worth, and has been given an important lesson in humility.

So, what is undoubtedly the strangest, most bizarre, weird, confused, even macabre 'Doctor Who' story ever made comes to an end. The fault is rectified, and power surges back into the TARDIS' engines. The silence and oppression is lifted like a curtain. The tension is eased by a charming scene in the closing moments, but for the travellers, another adventure is about to begin.



Barbara Wright

Character Profile By
Jeremy Bentham



Of all the characters originally assembled aboard the TARDIS, Barbara Wright tends to be the least understood of the four, and the most elusive when coming to try and categorise her into any one particular stereotype. The Doctor is the scientific wizard, Ian the conventional hero, and Susan's appeal reaches into the younger 'teen audience with whom she was identified - despite her occasional bursts of unearthly behaviour.

Like Ian Chesterton, Barbara is a teacher, and that immediately implies a certain level of accepted intelligence which Barbara admirably demonstrates. Her keen interest in history and geography would bind her to younger viewers who looked to her to "hold their hands" during journeys into Earth's historical past. Just like a teacher she would be able to explain local customs, identify famous figures and know something of the environment. Her greater maturity, by virtue of age (Barbara was assumed to be in her late twenties/early thirties) gives her both a more rational way of accepting fantastic situations, and greater self-control in moments of high terror. We are all used to conventional screaming heroines, yelling for the Doctor at the first sign of trouble. Barbara very rarely screams, and so on the few occasions when she does give vent it serves to heighten tension among the viewers who subconsciously accept that if Barbara is frightened, then the object of her fear must surely be of the most terrible kind. The classic example here is her first sight of a Dalek at the end of the first episode of 'The Daleks'.

Strong self-control, an open mind and self-evident intelligence, definite strengths all of them. Of more dubious value is Barbara's propensity for moodiness, brought on by her own high sense of moral values. In 'Beyond the Sun' David Whitaker credits her with having the instincts and intuition that ultimately prove the Doctor's harsh reliance on pure circumstantial logic wrong. She is the first to openly challenge his accusations of sabotage and, indeed, at one point puts over her views in a vehement storm of protest at the old man's stubborn attitude. Then later, when she has been proved correct, she exhibits the all too female habit of sulking while she waits for the Doctor to come and apologise to her.

During 'The Aztecs' the Doctor, if you like, seizes a chance for revenge, and puts Barbara in her place for trying to change written history. As a passionate person, Barbara cannot stomach the Aztec tradition of human sacrifice, and tries to use her leverage as a god to change it. When the Doctor roars his indignation at her abortive efforts to change a civilisation, Barbara stands on the verge of tears and dips into the age-old reply of: "Oh, go away, and leave me alone".

A woman of great complexity is Barbara Wright, and the relationship with her fellow travellers makes for fascinating viewing. Perhaps Ian's comment to Ganatus ('The Daleks') when he queries Barbara's joining the expedition through the swamp to the dead city best sums her up.

"I'd have been more surprised if I could have stopped her."

RADIO TIMES

RADIO TIMES EDITION DATED
8th. - 14th. FEBRUARY 1964


RADIO TIMES February 6, 1964

8



The four travellers inside their unusual space ship are joined by a strange presence in today's

Dr. WHO

 ONCE again the space craft *Tardis*, with her four voluntary and involuntary passengers, has succeeded in escaping unharmed from a desperate situation. Once again, the voyagers are travelling freely through time and space. But the master of the *Tardis*, the enigmatic Dr. Who (**William Hartnell**) himself, is still apparently no nearer to finding a way to return with his granddaughter Susan (**Carole Ann Ford**) to the place and time in which he belongs; and the problem of getting Ian (**William Russell**) and Barbara (**Jacqueline Hill**) back to their home in twentieth-century Britain also remains unsolved.

So far the uncertain course of the ship—which is still only partially under the Doctor's control—has taken the travellers far back in time to man's Paleolithic age on the planet Earth, when a primitive community's only hope of survival lay in its ability to make fire. And it has taken them far out into distant space, to a world shattered by a nuclear disaster where the Thals, remnants of an advanced civilisation, are battling with the soul-less Daleks.

Now, the travellers in alliance with the Thals, have destroyed the Daleks for good, and *Tardis* has left the world of Skaro to its true owners. But Dr. Who has decided to experiment with the ship's guidance system in a desperate effort to regain his bearings. He juggles with a new combination of levers, there is a violent explosion, and *Tardis* stops dead. Slowly the door opens but on to what? And, more sinister, are there only four travellers in the ship—or has the open door admitted a fifth presence, unseen, but none the less powerful?




THE big event in today's edition of *Grandstand* is the Rugby Union international at Twickenham between England and Ireland; and it could prove to be a great day for the Irish. Certainly it promises to be a very different match from the one which took place last time Ireland crossed the sea to play England. That was two years ago when they sent a young untried side and lost 16-0.

This season Ireland look a much more formidable fifteen and they played magnificently against the All Blacks in Dublin, whereas England were hopelessly out of form and looked a mediocre team when they met New Zealand in January.

Incidentally, if Ireland do win at Twickenham today it will be their first victory there since 1948, when the great Irish cap Jack Kyle was in his prime.

But while rugby fans will no doubt be keeping their fingers crossed that there is no sudden cold snap to affect today's international, winter sports followers will be hoping that there is no freak warm spell to ruin the ninth Winter Olympic Games now being held at Innsbruck. Today—the last day but one—*Grandstand* will be showing the final stages of the Men's Slalom.

The Olympics will also be covered during the next two days in the special nightly reports from Innsbruck. Tomorrow's report will of course feature the closing ceremony, when the Olympic Flame is turned down but kept burning in readiness for the main part of the 1964 Games at Tokyo in the autumn.

 A commentary on the whole of the England v. Ireland match can be heard in the Home Service from 2.20

IN GRANDSTAND TODAY



Olympic Skiing: the Men's Slalom



International Rugby: England v. Ireland

Technical Observations

'Beyond the Sun' was written by the story editor, David Whitaker, in just one day. The reason for the sudden commissioning of this "filler" was that the sets for the following serial, 'Marco Polo', were not ready by the time they were required to start filming. As the only set available was that of the TARDIS, it was decided to utilise this, together with the four members of the regular cast.

The TARDIS' Police Box exterior was not featured in this serial.

The control console was painted a very pale shade of green which, under the lighting conditions required in a studio, showed up as a brilliant white. The console remained green until after the onset of colour TV in 1970.

The TARDIS sets composed of: Control room, dormitory-bedroom (doubling for two dormitory-bedrooms) and adjoining room for food machine. The studio space provided for the TARDIS interior was partitioned to give the impression of corridors from room-to-room.

All incidental music was BBC stock, and not specially composed for the serial.

Interior doors leading to other rooms were all double-doors, and all possessed conventional handles.

Like many of the early serials, the continuity aspect was very strong. In 'The Daleks', the shoulder of Ian's cardigan was torn. He wears the same cardigan, with that same tear, throughout the first episode of 'Beyond the Sun'. Likewise, Barbara still carries the length of Thal cloth given her in the first few moments, and also wears the Thal slacks.

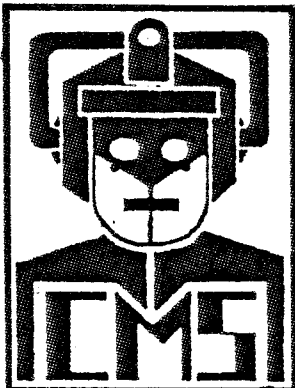
The scanner was situated atop a tall stand on castors. As with the central console (also on castors), this was used to allow cameras greater freedom of movement. If a particular camera-angle was required, the 'props' were simply pushed to one side.

The familiar hum of the TARDIS' machinery was not used until the last few minutes of the serial.

The bandage used for the Doctor's head-wound was composed of a series of coloured vertical bands of ointment on white crepe. As the ointment worked on the wound, the bands vanished one by one. Finally, when the bandage was completely white, the wound was healed.

The "Fast Return" button on the console was indicated in scrawled felt-tip, presumably to aid the Doctor's memory.

The only other set used was of the snowy plateau of the Pamir in the final scene.



Editor.....Tim Robins

Deputy Editor.....Gary Hopkins

Artwork.....Stuart Glazebrook

Writers this issue.....Jeremy Bentham

Gary Hopkins

John Peel

Tim Robins

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Production Credits

"DOCTOR WHO" CREATED BY SYDNEY NEWMAN AND DONALD WILSON

SERIAL "C" TWO EPISODES BLACK AND WHITE

"THE EDGE OF DESTRUCTION" - 8th. February 1964

"THE BRINK OF DISASTER" - 15th. February 1964

CAST

DOCTOR WHO.....WILLIAM HARTNELL
 IAN CHESTERTON.....WILLIAM RUSSELL
 BARBARA WRIGHT.....JACQUELINE HILL
 SUSAN FOREMAN.....CAROLE ANN FORD

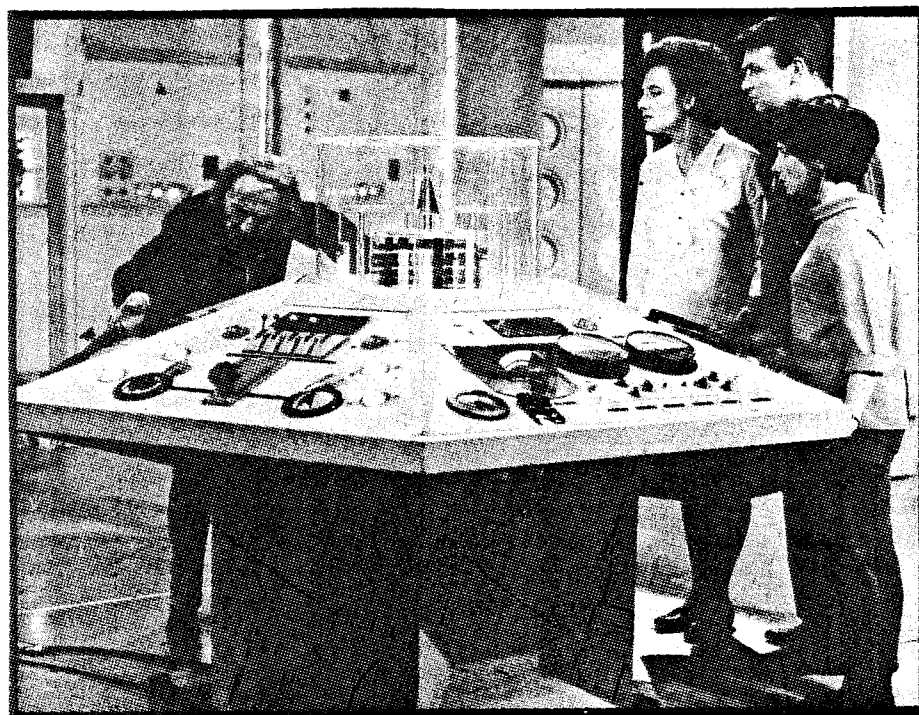


CREW

PRODUCTION ASSISTANT.....TONY LIGHTLEY
 ASSISTANT FLOOR MANAGER.....JEREMY HARE
 COSTUME SUPERVISOR.....DAPHNE DARE
 MAKE-UP SUPERVISOR.....ANN FERRIGGI
 STORY EDITOR.....DAVID WHITAKER
 DESIGNER.....RAYMOND CUSICK
 ASSOCIATE PRODUCER.....MERVYN PINFIELD
 PRODUCER.....VERITY LAMBERT
 DIRECTOR (1*).....RICHARD MARTIN
 DIRECTOR (2*).....FRANK COX

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Those who worked only on particular episodes are indicated by an asterisk.



Compiled by Gary Hopkins