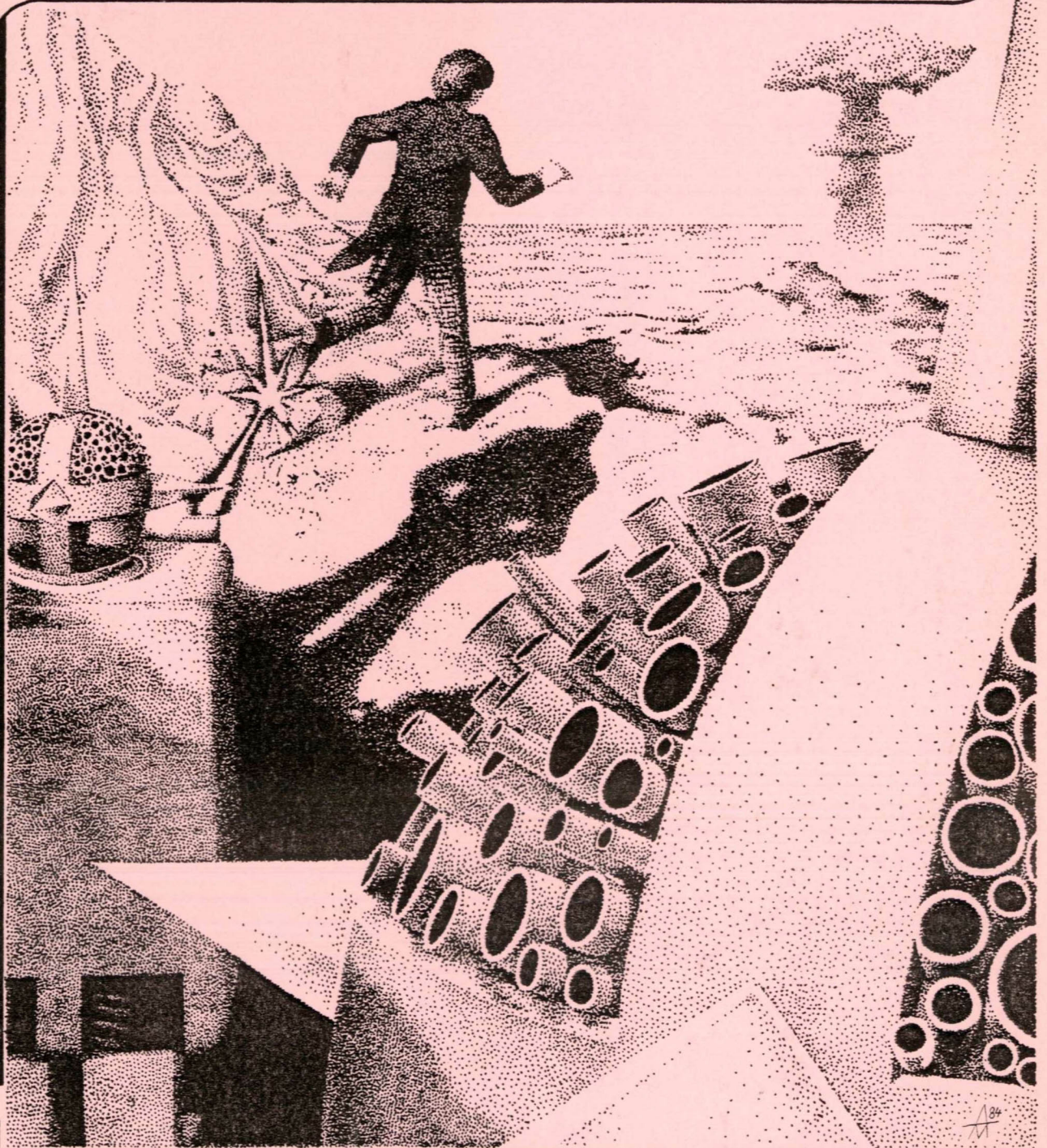


THE DOMINATORS

DOCTOR
WHO



AN ADVENTURE IN SPACE & TIME



CODE : T.T.

Norman Ashby

DULKIS

Projecting all those mental images for Zoe proved an exhausting business, and I felt we all needed a nice holiday. I managed to set us down on the planet Dulkis, which I knew from a previous visit to be a perfectly splendid place, inhabited by gentle and friendly people who, having outlawed war, were total pacifists.

The TARDIS materialised on what had once been an atomic test island and, exploring a war museum there, Jamie, Zoe and I met three people wearing anti-radiation suits who took us to a nearby survey unit. These were two Dulcian students, Teel and Kando, and their tutor, Balan, who had come to the island to test the radiation level and see the effects of atomic warfare. We proved that there was in fact no more radiation present; although there had been a steady decrease in the level over the past 172 years, it had suddenly all disappeared just before our arrival.

The radiation had, in fact, been absorbed by the spacecraft of two alien Dominators, whose landing on Dulkis had coincided with ours; the stored radioactive particles provided power for the craft. These Dominators, Rago and Toba, started drilling into the planet's surface, aided by their robot servants, the Quarks. Their plan was to fire rockets into the magma, thus fracturing the planet's crust and creating a volcano. They would then explode an atomic seed device in the middle of it, transforming Dulkis into one vast molten mass of radioactive material - fuel for the Dominator fleet. Unfortunately, the Dulcian Council, being pacifists, couldn't be persuaded to defend themselves and when Rago burst in on one of their meetings and demanded slaves, it was, of course, too late for them to act.

It was up to me, Jamie, Zoe, Teel, Kando and Cully (the Dulcian Leader's son) to try and capture the seed device and defuse it. We were hiding in an underground shelter about 12 feet from the bore-hole down which the device would pass and wondering how to get to it, when Jamie had a brilliant idea - it was so simple only he could have thought of it. We dug a tunnel from the shelter through to the bore-hole and thankfully I managed to intercept the device on its way down. To my horror, however, I discovered that it was sealed and there was no way of defusing it. I had to get it off the planet somehow, so I stealthily placed it aboard the Dominators' ship just before it took off.

The ship exploded and Dulkis was safe, the only result being a localised volcanic eruption on the island. This would not trouble the Dulcians, but unfortunately, as Jamie reminded me, we happened to be right in the path of the lava....!

$\partial^3 \Sigma x^2$



DRAMA EXTRACT



A sudden commotion from the ante-chamber interrupted the debate taking place in the Dulcian Council Hall. Seconds later the main doors to the Hall were thrown open, admitting the tall, powerful form of Dominator Rago and

the lesser-statured, but no less menacing, shape of a Quark. The sight of these two, alien intruders brought gasps of astonishment from the various dignitaries reclining on divans around the room, and several moments elapsed before order was restored. During this time, Rago surveyed his audience and picked out the elderly figure of Senex. "You are the Council of this planet?" he demanded.

Senex raised his eyes to meet those of the Dominator. "Yes," he replied, "I am the Director."

"You control the population?"

"Yes," he began. "We presume you..."

But Rago silenced him. "I require information."

Outraged by this act of flagrant discourtesy towards their most senior representative, Sovem and the other Councillors started to remonstrate with this strangely garbed invader, imploring him to observe proper protocol by at least having the graciousness to make an appointment. Rago's countenance darkened. "Listen and obey me," he warned.

Emboldened by the others' protests, Tensa, the representative of the Emergencies Committee, interjected between Senex and the Dominator. "Such discourtesy to our Director is not to be borne."

"Silence," snapped Rago, quieting the clamour. Then to the Director he added, "You will provide me with certain statistics..."

But Tensa would not be silenced. "Really, sir, I must protest."

Rago's expression grew thunderous as he rounded slowly on the young Dulcian. "Protest?" he breathed. "You defy a Dominator?"

"Senex is our leader, and as such demands respect."

The Dominator's shadow loomed menacingly over Tensa, and behind him the Quark had swung out its two arm-like appendages. "I warn you. A Dominator must be obeyed. Your leader means nothing to me. I respect only one thing - superior force." He turned back to Senex. "You will obey my commands."

"Sir, you would do better to request rather than command," continued Tensa, undaunted.

The other Councillors agreed, resuming their protests now even in the face of Rago's mounting fury and his repeated demands for silence. Finally, as the Dulcians insisted on the meeting being conducted in a manner acceptable to formality, the alien's fury erupted. He pointed at Tensa. "Quark. Destroy!" A shower of incandescent flame shot from the robot's weaponry, engulfing the Councillor. A second later it was all over. Tensa's body lay smoking on the floor of the chamber, the Dulcians' objections as extinguished now as their colleague's life. "I have no wish to repeat such action," stated Rago. "Let it serve to teach you that a Dominator must be obeyed without question." He returned his attention to Senex. "You, Director, it will be necessary for you to place at my disposal a certain number of the strongest of your species."

"You wish our assistance?" stammered Senex. The hint of a sardonic smile crept across the thin sliver of Rago's mouth.

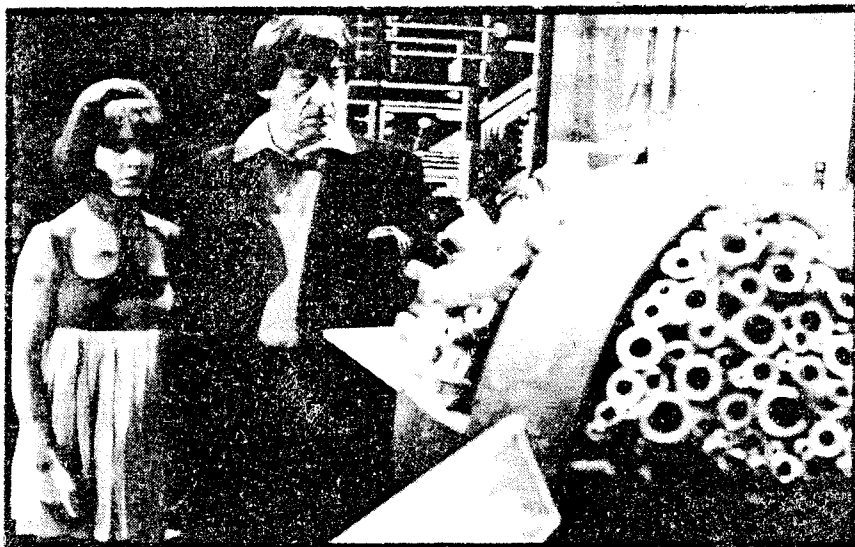
"Assistance?" he mouthed. "You are indeed an ingenuous race. I require slaves. Nothing more, nor less."

"Slaves, but..."

"Do not defy or question a Dominator. Obey! Unless," he pointed down at Tensa's still smoking corpse, "you wish to join your fellow countryman."

STORY REVIEW

Trevor Wayne



'The Dominators' was a rather pedestrian reworking of many well-used 'Doctor Who' ingredients; belligerent and robotic enemies (the Dominators and their Quarks), with pacific would-be victims (the Dulcians)

to be rescued by the intervention of the Doctor and his companions, all set amidst a radiation scarred, post-holocaust landscape (a quarry). The runaway success of the first Dalek serial seems to obsess the producers and writers of 'Doctor Who', to the extent that they constantly present their audience with variations on the same theme, none of which can match the original.

This story was originally conceived by Mervyn Haisman and Henry Lincoln (see page "44-11"), and intended as a critique of the type of pacifist society advocated by the Hippies and "Flower People" of the late 1960s. Curiously, the writers chose Latin-based names for some of their Dulcian characters. Senex, for example, means "old man" in Latin, and the word Dulcian itself apparently translates as something like "beautiful people". These are not the only classical allusions in the story; the Greek city assemblies and early Roman Senate are obvious models for the Dulcian Council, and Balan with his students could easily be an ancient Greek philosopher with his pupils. The costume designers clearly drew inspiration from these references, as the clothing of the male Dulcians at least has obvious classical influence. The use of classical names and analogies in science fiction is well-established, stemming no doubt from the use of names from classical mythology in astronomy. It was, however, a poor choice as the basis for a pacifist society, as anyone with a rudimentary knowledge of ancient history (such as the schoolchildren at whom the story is primarily aimed) would know that the Roman and Greek civilisations were based upon the concept of a readily available citizen army, and were almost constantly at war.

The villains of the piece, Dominators Rago and Toba, are sadly lacking in menace. True, Rago is a cold, calculating, unfeeling man, dispassionately planning the total destruction of Dulkis and the enslavement, if they prove suitable, of its inhabitants. But he is only one man against a planet and its entire population, and he is having trouble keeping his one subordinate, Toba, under control. As for the Quarks, their menace is seriously undermined as soon as the viewer actually sees one. They are rather too small and cute to be in the least frightening, and give the impression of having been designed with the younger viewers and the toy market very much in mind. (It is perhaps significant that the 'Doctor Who' strip running in 'T.V. Comic' featured them repeatedly over the next year.) As the serial progresses and the robots' power is gradually depleted, rendering them easy prey to Jamie's and Cully's attacks, one is almost tempted to start feeling a little sorry for them. Even when they do retaliate, they are no longer strong enough to do anything other than inflict a temporary partial paralysis.

The problem is added to by the fact that the Dulcians are, well...dull. Rago and Toba are constantly arguing and thus develop and sustain personalities quite distinct from each other; Rago cold and reasoning, Toba short-tempered and violent. The Dulcians, by contrast, are a rather watery collection with few distinct individuals. Balan, Cully and Kando are simply rather pale versions of the Doctor, Jamie and Zoe; the mentor, headstrong youth and bright girl.

The Doctor, Jamie and Zoe go through their paces competently, and effortlessly surpass the Dulcians. From his very first encounter with the Dominators the Doctor fools them into thinking he is simple - something Troughton's Doctor was so good at

MORRIS BARRY

Jeremy Bentham

"If you want to take a long shot, use the little TARDIS..." Of all the directors to have worked on 'Doctor Who' during its first five years on the air, it was Morris Barry who most fully exploited the scale deceptions achievable by the use of models, and more particularly by the strategic positioning of actors and models together in the same set.

The techniques he used - for example placing miniatures in the background against scaleless references with, say, an actor or prop in the foreground close to the camera - were by no means new, but Barry's skill lay in knowing just where to position his scenic components to give a depth of field beyond the physical size of studio or location.

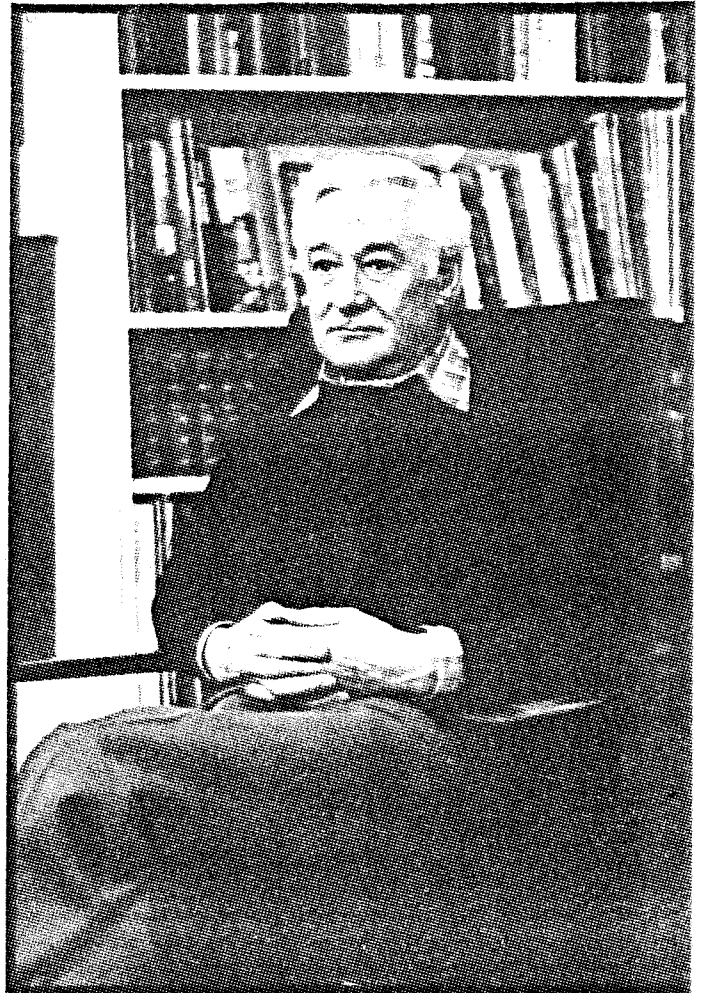
For 'The Moonbase' (Serial "HH") he introduced the quarter-sized TARDIS prop which, seen at the rear of the Ealing set, helped to transform a relatively small sound stage into many miles of lunar landscape. Similarly in 'The Tomb of the Cybermen' (Serial "MM") a tiny set of model doors hung before a camera focussed on a quarry face appeared on screen as huge doors let into a massive cliff side.

"You never really had a lot of money on 'Doctor Who'," Barry recalls. "And yet the scripts continually demanded things which initially, on paper, looked to be enormously expensive."

For 'The Dominators' Barry again made great use of model work (see page "44-11") but there was one sequence which presented a problem: "'The Dominators' called for a flying saucer to hover over an island. Now even with a model that would have been tricky because of the tendency models suspended on wires have towards wobbling when you try to move them. In the end we got around it using a three foot by two foot sheet of glass. The glass was taken on location and held up in front of the camera. We'd already asked an artist to paint a picture of our flying saucer onto the glass, which would have been no larger than 2" across at most. So there was no mechanism at all to make it fly. All that happened was, on cue, two people, holding the glass steady on an easel, would tilt the sheet and the saucer would appear to be swooping smoothly downwards." This technique was also used for the opening shot of the first episode, in which the entire fleet of Dominator ships was seen hurtling through space. "It's a very useful camera trick," Barry affirms. "I used it many times later doing 'Poldark'."

The three 'Doctor Who' stories on which he worked certainly provide ample evidence of Morris Barry's love of special effects in general, and in one aspect of their use he does indeed hold something of a 'first' in the programme's history:

"Peter (Bryant) trusted me not to injure his actors, and I think I was one of



the first 'Doctor Who' directors allowed actually to go outside and specifically blow up props and sets on location."

Pyrotechnics were in fact a key note to 'The Dominators', and as such the story was a pointer to the explosive avenues down which 'Doctor Who' would travel in years to come. The 'heavies' in the story, the Quarks, suffered especially at Barry's hands - possibly in revenge for the problems they caused throughout the rest of the production:

"The Quarks were all school boys, hired from an acting school, and very game little chaps they were, too. Those costumes they wore were all very heavy, very cumbersome and very hot. It wasn't so bad when we were filming outside, but when we went into the studio I remember getting extremely worried that these boys would keel over and faint during recording. Every so often you'd ask one if he was all right and all you'd hear would be a muffled 'Yes', and all you'd see would be a pair of eyes with sweat pouring down behind the visor.

"Even walking was difficult for them in those big square boots. You have to remember that, at that time, we were still shooting 'Doctor Who' as though it were a live show. So whenever we needed the Quarks for a new scene we found the quickest way was to have two people pick them up and move them from one set to another, rather like chess pieces.

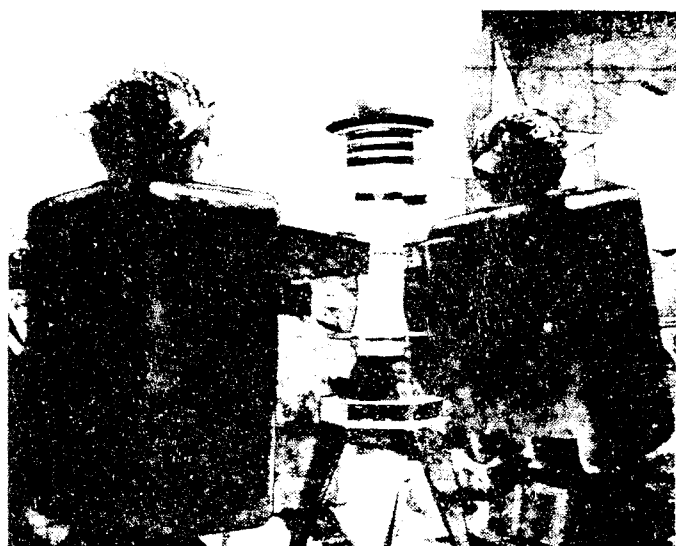
"A big limitation you had to work around was the time these children could work. There are very strict rules governing the number of hours per day children can work so we recorded a lot of the Quark scenes in the afternoon as quickly as possible because, obviously, we were losing our camera rehearsal time, which you normally do in the afternoons."

A very experienced director with a long history in film, television and theatre both behind the scenes and as an actor, Morris Barry remembers finding 'Doctor Who' a very rewarding show to work on because of the great technical challenge it presented. "It's a show that really stretches you," he says, pointing out that it has frequently pioneered new developments in television technology. One such experiment attempted during production of 'The Dominators' was the use of radio microphones on location, rather than the standard use of one directional mike:

"They weren't so sophisticated then as they are now, and nowhere near as small. Each actor had a small microphone fitted to his costume, but the problem was the sender unit which was about the size of a small paperback book and very difficult to hide in those Greek-type costumes. As well we had problems because these microphones were so sensitive. It was very difficult recording dialogue if the actors were walking. The sound man with his receiver 100 yards away was continually asking to have scenes re-shot because the mikes were picking up the tramp-tramp-tramp sounds of their shoes on the gravel.

"In all it was a very patchy show to do. I was much happier with what I had done with the Cybermen."





Look Out! It's the Quarks

They're Dr. Who's latest enemies in the new adventure beginning today at 5.15

THE *Tardis* excels itself and picks a very pleasant spot on which to land—the planet Dulkis. The Doctor has been there before and knows its inhabitants, the pacifist Dulcians, well. So he promises Jamie and Zoe that they can look forward to a peaceful holiday.

But things are never what they seem and the Doctor discovers how he has been deceived. For the planet has been taken over by the cruel Dominators and their deadly robots, the Quarks, perhaps the most frightening enemy the Doctor has yet encountered.

RADIO

This feature appeared in the issue dated 8th August 1968.

TIMES

RADIO

This feature appeared in the issue dated 29th August to 4th September 1968.

TIMES



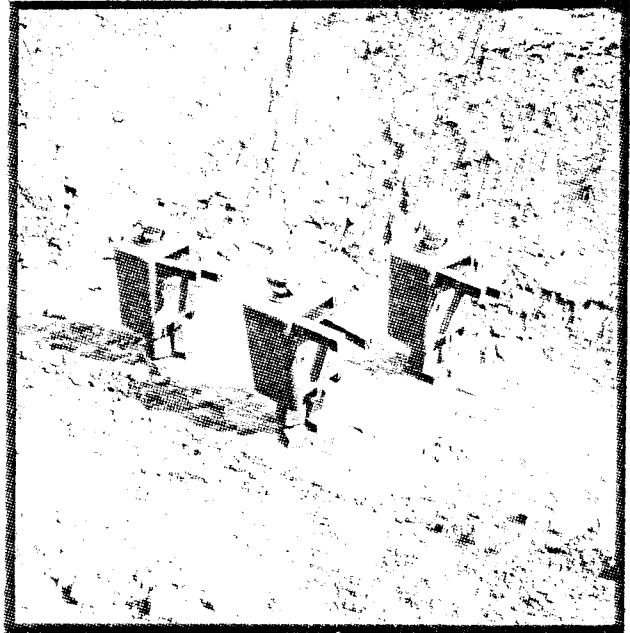
How Wendy caught the acting bug

TWENTY-YEAR-OLD Wendy Padbury, who as *Dr. Who* girl Zoe provides the glamour aboard the *Tardis*, was born in a highly suitable place for a budding actress—Stratford-upon-Avon. As a little girl, she used to stand at the back of the theatre and watch the plays—'It was this that gave me the acting bug,' she says. She then enrolled at a well-known stage school, where she studied singing, acting, and dancing, and it was the dancing bit that launched her showbusiness career.

She's appeared in many TV programmes, several West-End shows, and her latest film *Charlie Bubbles*, with Albert Finney, is due for release shortly. In her time off, Wendy has an interest in an antique shop, and she also plays tennis, and makes some of her own clothes.

And how does she feel about *Dr. Who*? 'It's very scary and exciting, but I'm loving it!'

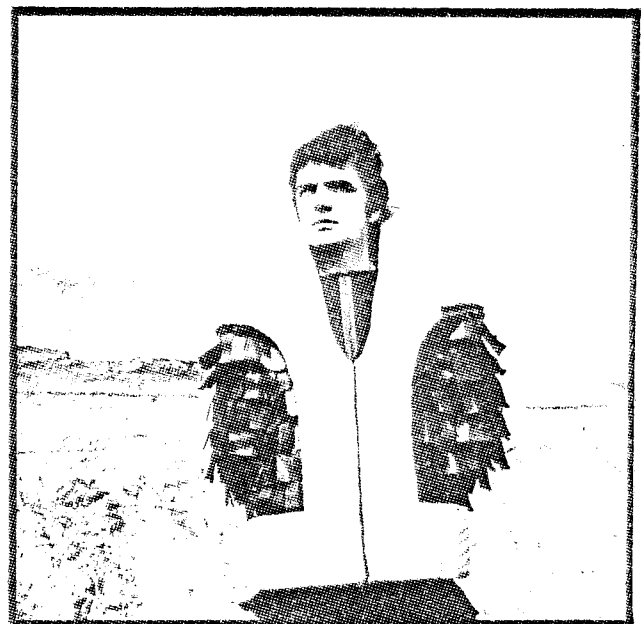
SPACE AND TIME FLASHBACK



ABOVE: Three of the robot Quarks on patrol.

LEFT AND BELOW RIGHT: Dominator Rago surveys the barren surface of the planet Dulkis.

BELOW LEFT: Jamie and Cully, son on the Dulcian leader, Senex.



TECHNICAL OBSERVATIONS

The original storyline of 'The Dominators' was devised by writers Mervyn Haisman and Henry Lincoln, who had previously penned the two successful Yeti serials. However, behind the scenes arguments resulted in them demanding the removal of their names from the finished story, and it was eventually credited to the pseudonym of Norman Ashby.

Two factors contributed to the row. The first of these concerned the content of the script itself. Haisman and Lincoln had developed a six-part story about a Hippy-esque, flower-power community attacked by Nazi-style invaders complete with storm-trooper robots. The conflict between total pacifism and ruthless totalitarianism would thus form the central pivot of what was to be a very satirical story, aimed at showing the weaknesses of both philosophies. Impressed by this idea, Script Editor Derrick Sherwin was, however, less than satisfied with the finished scripts, which he felt lacked sufficient 'punch'. Despite re-writes, little progress was made and eventually both writers were paid off, leaving Sherwin himself to produce the final drafts. Adopting ruthless narrative surgery, he changed the emphasis of the story from linguistic to physical conflict, tightening it in the process from six episodes to five. The second bone of contention concerned merchandising rights. Having missed the boat with the Yeti, Haisman and Lincoln wanted to negotiate the same half-share in merchandising as Terry Nation had with the Daleks and Kit Pedler and Gerry Davis had with the Cybermen and Cybermats. Now in the process of "getting its act together", BBC Merchandising refused the deal, and this decision was put to Haisman and Lincoln by Producer Peter Bryant. The final straw came when the writers saw the finished design of the Quarks, which was not at all what they had imagined their streamlined killer robots to be. Unhappy then with Sherwin, Bryant and the 'Doctor Who' merchandisers, they dissociated themselves with 'The Dominators' and announced that they would never write for the series again, thus ending progress that was being made at the time towards a third Yeti serial.

Location footage for this story was shot in a quarry near Beaconsfield in Buckinghamshire. One of the problems facing Director Morris Barry, however, was the unavailability of Patrick Troughton for the outside filming. This resulted in Designer Barry Newbery having to duplicate several exterior sets in Studio 4 at Television Centre for scenes such as the arrival of the TARDIS in episode one. For the remainder of the quarry scenes, actor Chris Jeffries again doubled for Troughton, with Troughton's voice being over-dubbed during post-production.

Model sets and special effects work abounded in this story, devised and supervised by Designer Ron Gates. Pride of place went to the Dominators' flying saucer, a rod-mounted prop through which ran cables and tubes to extend the landing legs and work the V/TOL jets (in truth sprays of talcum powder puffed out on cue). Other miniatures included a distance shot model of the bomb test island, Cully's "boat", a Dulcian travel capsule (which had to fly and be seen crashed on a model landscape), the Survey Unit base and a squadron of Dominator saucers. This latter effect was achieved very cheaply by joining several pairs of jelly moulds together to create the formation, which was seen only very briefly at the start of the first episode. (See page "44-07" for a

description of the technique used to show the Dominator saucers hovering above the island.)

Cully's "boat" was originally intended to be spherical and shown rolling along the water, using back projection, while the cabin inside remained stable on gimbals. This proved too expensive and complex, however, and the eventual design of the model was more akin to a lemon squeezer. Furthermore, because of studio set requirements in episode one, the short interior scene aboard the "boat" was shot on film at Ealing.

Another sequence which proved too costly was that showing the effect of the Quarks' weaponry on their victims. Graphics Designer Peter Netley was hired to devise this effect for Tolata's death scene in episode one, and he did so using an elaborate combination of slides, masks and filmed footage of a layer of oil on water being rippled. The sequence ran as follows: cut from live footage of the girl to a still slide of her face; fade to a similar slide with the face and neck masked off; fade the oil footage into the masked area, to give the impression of the flesh being seared; cut back to live footage of the girl falling. Because of the prohibitive cost of this effect, it was not used for subsequent episodes. Instead, a cheaper alternative was adopted: concealed smoke pipes were connected to the victims (e.g. Tensa in episode four) so that their bodies could be shown "burning".

Three Quarks were built for this story by the Visual Effects Department (at that time based at the Television Centre). Small levers inside rotated the head and swung out the two arms.

The Quarks were not seen on screen until the very end of episode one. Until that point, a camera fitted with a specially cut vignette cowl was used to represent the robot's point of view.

Unable initially to devise a suitable voice for the Quarks, Special Sounds Designer Brian Hodgson eventually hit on the idea of modulating Sheila Grant's laugh, not only as the background 'warble' for the voice but also for all the other radiophonic bleeps and chitters associated with the robots.

With no specially composed music commissioned for this serial, Hodgson was also called upon to provide all the 'links' and 'stings' for each episode.

The most complex set in this story was the interior of the Dominators' spaceship, which featured one of Barry Newbery's 'hallmarks' - a raised dais. For the wall-mounted computer displays, Newbery designed several working "gizmos" (sic) to give the ship a high-tech look. His main trick was the use of spinning, polarised lenses which, when backlit, produced swirling patterns on the opaque plastic computer panels.

Models were employed whenever it was necessary to show Quarks being blown up. These sequences, plus that of the Dominators' ship being destroyed, were all shot on film.

Johnson Bayly (Balan) was not hired for episode five. A dressed dummy replaced him for the opening scene in which Balan lies dead on the floor of the Dominator ship.

The volcanic eruption on the island at the end of episode five was achieved by editing in stock footage of the Surtsey Island eruption.

