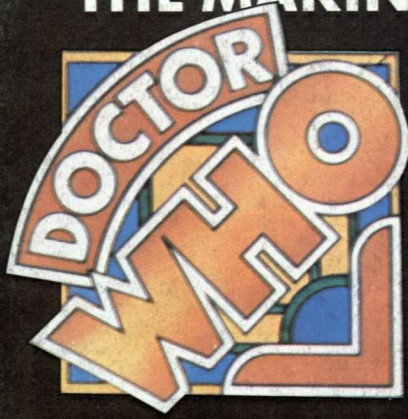


THE MAKING OF A TELEVISION DRAMA SERIES



HORROR OF FANG ROCK



UK: £2(rec) US: \$4.50 Canada: \$5.95



ISSUE 24

Context

H

ORROR OF FANG ROCK is an important **Doctor Who** story for several reasons. It is the first aired story to be produced by Graham Williams. *Audience* analyses how the programme was kept in the public eye during the summer rest, and how the new series was promoted (or not) by the BBC.

This is also, as John Freeman points out in *Light Fantastic*, one of the few that is more reminiscent in style and atmosphere of his predecessor's tenure. This is, after all, one of the stories script edited for Williams by Robert Holmes.

Production details the technical problems which beset this serial. There was a late rewrite — which in turn placed pressures on its production. It was hurriedly rescheduled to open the fifteenth season of **Doctor Who**, and it is to date the only studio-made **Who** to be recorded outside London. The problems this caused the technical and effects teams are also explained in *Production*.

Another reason for studying this particular story is the people involved. Here we are treated to the most recent story directed by Paddy Russell, who kindly helped *IN•VISION* with *Production*. Terrance Dicks, who has probably written more for and about **Doctor Who** than anyone else hurriedly provided the screenplay for this character-based psychological drama. He tells *IN•VISION* about the problems and about his original, banned, story in *The Script Mutations*.

FANG ROCK also provides a chance to see the acting abilities of, amongst others, Alan Rowe, Rio Fanning, Sean Caffrey, and Colin Douglas.

And while this is the first story to bear the name of Graham Williams on the end credits, there is another name that makes its first regular appearance there. The first published interview with the new Production Unit Manager, John Nathan-Turner, is reprinted on page 15. □

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HORROR OF FANG ROCK:
SERIAL 4V, SEASON 15, STORY 92



Reuben and the Doctor

CAST

DR WHO Tom Baker
LEELA Louise Jameson
VINCE HAWKINS John Abbott
REUBEN Colin Douglas
BEN TRAVERS Ralph Watson (1)
LORD HENRY PALMERDALE
Sean Caffrey (2-4)
COLONEL JAMES SKINSALE,
MP (THURLEY) Alan Rowe (2-4)
ADELAIDE LESSAGE Annette Woollett (2-4)
HARKER Rio Fanning (2-3)
RUTAN VOICE Colin Douglas (4)

CREW

PRODUCTION ASSISTANT Peter Grimwade
ASSISTANT FLOOR MANAGER Bill Hartley
DIRECTOR'S ASSISTANT Pauline Silcock
FLOOR ASSISTANT ... Carolyn Smith
TECHNICAL MANAGER John Jevons
STUDIO LIGHTING Bob Gell
STUDIO SOUND David Hughes
GRAMS OPERATOR Gerry Burrows
SENIOR CAMERAMAN Tony Wigley
FILM CAMERAMAN ... John Walker
COSTUME DESIGNER Joyce Hawkins
MAKE-UP ARTIST ... Jackie Hodgson
VISION MIXER Roger Sutton
VIDEO EFFECTS A. J. Mitchell
VISUAL EFFECTS DESIGNER Peter Pegrum
DESIGNER Paul Allen
INCIDENTAL MUSIC Dudley Simpson
SPECIAL SOUND Dick Mills
PRODUCTION UNIT MANAGER John Nathan-Turner
STORY Terrance Dicks
SCRIPT EDITOR Robert Holmes
PRODUCER Graham Williams
DIRECTOR Paddy Russell

TRANSMISSION

Part 1: 3rd September 1977, 18.15
Part 2: 10th September 1977, 18.15
Part 3: 17th September 1977, 18.15
Part 4: 24th September 1977, 18.15

FILMING

BBC Ealing Film Studios

RECORDING

25th, 26th May, 7th, 8th, 9th June 1977
BBC Pebble Mill, Birmingham

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Dracula (BBC, 1977)
The Duchess of Duke Street (BBC, 1977+)
Festival 77 (BBC, July-August 1977)
The Master Spy (LWT, 1977)
The Mermaid Frolics (LWT/Amnesty, 1977)
Mr & Mrs (LWT)
New Faces (LWT)
Police Woman
Pebble Mill at One (BBC)
The Prisoner (ITC/Everyman, 1967)
Secret Army (BBC, 1977-1979)
Star Turn (BBC, 1977)
Target (BBC, 1977-1978)
Top of the Pops (BBC)
When the Boat Comes In (BBC, 1977+)

DOCTOR WHO

The Brain of Morbius (serial 4K, *IN•VISION* 12)
The Daleks' Masterplan (serial V)
The Deadly Assassin (serial 4P, *IN•VISION* 18)
The Five Doctors (serial 6K)
Horror of Fang Rock (serial 4V, *IN•VISION* 24)
The Invisible Enemy (serial 4T, *IN•VISION* 25)
The Masque of Mandragora (serial 4M, *IN•VISION* 15)
The Seeds of Doom (serial 4L, *IN•VISION* 13)
Spearhead From Space (serial AAA)
State of Decay (serial 5P)
Terror of the Zygons (serial 4F, *IN•VISION* 7)

Production

THE outgoing producer Philip Hinchcliffe was working at the BBC drama department from two offices at the start of 1977. His responsibilities were principally to his new show, the Patrick Mower/Philip Madoc cop series **Target**, due to launch in Autumn 1977. He was keeping in touch with **Doctor Who**, supervising the final edits of **THE TALONS OF WENG-CHIANG** and being interviewed for the **WHOSE DOCTOR WHO** programme in **The Lively Arts**.

He was able to announce officially that **Doctor Who** had been nominated for a British Academy Award that spring: it reached the final four, but was beaten by that other perennial favourite, **Blue Peter**.

Incoming producer Graham Williams had other problems. He had just been obliged to start from scratch on the season-opener, and to throw away the script and story breakdown for 'The Witch Lords' which script editor Robert Holmes had commissioned from Terrance Dicks (see interview, this issue).

The problem was that a story breakdown is a prerequisite for a director to join the show. Only with at least that much can discussions begin on booking studios, costing sets, and planning for locations. There was no way that the replacement for 'The Witch Lords' could run to the same schedule.

New script editor

One of Robert Holmes' reasons for asking Terrance Dicks to write the story was to bring him back to **Doctor Who** and offer him his old job back.

But Dicks was committed to the **TARGET** book adaptations, and in no immediate rush to rejoin the world of script organising and BBC politics; and it was, in any case, a job he had done throughout the Barry Letts/Jon Pertwee years of the programme, immediately before Holmes. So he politely declined the offer. Holmes would have to wait some months before finding a successor.

However, Holmes was able to have Dicks write a story he particularly wanted to do, set in a lighthouse at the turn of the

century. The only connection with 'The Witch Lords' was the word 'fang' in the new serial's title.

Linked season

The loss of the story was also a blow to an early plan by Graham Williams to stamp his own mark on the series. He wanted to produce the whole of his first season with a linked theme: a search to find a series of clues that would halt universal cataclysm.

Although Terrance Dicks is vague about the plot device he would have incorporated into 'The Witch Lords', he agrees that there were discussions about the subject.

A linking theme is not easy to undertake, however. Stories have to be constructed in a particular order, so that themes, continuing characters, costumes, sound and visual effects are co-ordinated, and that continuity is maintained. And the length of the season has to be guaranteed. With the quest established, gaps in the middle of the story running order, or a complete loss at the end of the series, would be disastrous.

Faced with the loss of a whole story concept, and the juggling of schedules he would have to make, Williams dropped the linking theme, at least for this year.

Reorganised season

A whole new story meant a whole new production schedule. Terrance Dicks was retained as writer for economic as well as artistic reasons, but had to be given time to write the story. The season's timetable had been knocked back several weeks by the cancellation of 'The Witch Lords', so the originally-established date for the director to join was scrapped as well.

The producer's immediate option was to pull the second story (provisionally titled 'The Enemy Within') forward to first place in the production order, and make it the season opener. But as things worked out, the audience hook for the second show, **K9**, was a potential addition to the series, and not really suited to a story with a steep spiral staircase.

So the programme which became **THE INVISIBLE ENEMY** was pulled forward, but only so far as unreasonable time

demands were not placed on its production team. The availability of designers and crews for building sets, costumes and models could only be advanced so far.

Terrance Dicks acknowledged the problems caused by the pressure of time: "We really cobbled up **HORROR OF FANG ROCK** very quickly. I think it shows the signs of some of this haste, but it was fun in some ways. I'm quite fond of the first and last episodes."

Director

The director for the show was Paddy Russell, who had worked on **Doctor Who** previously on **THE MASSACRE** (with William Hartnell), **INVASION OF THE DINOSAURS** (with Jon Pertwee, script edited by Terrance Dicks), and **PYRAMIDS OF MARS** (with Tom Baker, script edited by Robert Holmes). She was not happy with her latest scripts,

however. She told **IN•VISION**: "It was a nightmare. We had endless problems with it. I usually put off reading scripts, because my first impression is so vital — my first impression is the audience, after that I get too close.

"So I'm a devil for putting it off. Finally, I'll sit down, probably late at night, and then read it all, and make notes as I go. When I read **HORROR OF FANG ROCK**, I started going 'Oh, for goodness sake!' Endless scenes were set in the lamp room.

"I rang the script editor [Robert Holmes], and said 'Do you realise what you're saying? The lamp room is glass, all the way. It's going to be murder to design, and much worse to shoot. For heavens sake, try and get some of these scenes out of the lamp room. One of the other problems, of course, was with it being a lighthouse — all the sets were circular, which makes them difficult to shoot.



Leela in her Worthing clothes

"I went through the script to identify the scenes I thought could be played elsewhere, instead of the lamp room. I couldn't afford too many problems in the time I had — you used to do a *Doctor Who* in a studio day, then."

Cast

Paddy Russell felt fortunate in a number of the cast, and acknowledges problems with others. "I had cast a very young actor called John Abbott, to play the lad He wasn't very experienced, but he worked like a dog on the show. Tom Baker was going through on of his phases where he was being difficult with everybody, including his fellow actors. He had a valid case, in that the scripts weren't good. But he could have helped more, rather than creating scenes.

"One classic one in rehearsal was when we were having a very difficult day. I had a weak two-handed scene with Tom and John. Tom suddenly slammed round and said to John 'I don't know how you can speak such rubbish.' And John said, 'I can.' The rehearsal room just emptied as everyone went outside, trying to contain themselves. I really couldn't. It shut Tom up, which was unusual.

"But a good actor will make something even of indifferent material. Tom was not prepared to — he wanted it one hundred per cent right. But we'd worked very hard on those scripts before Tom got them.

"He would give nobody room, and would not appreciate other people's problems. It was a pity, because he was a really good *Doctor*. The first one I did with him [PYRAMIDS OF MARS], he listened. He wasn't listening on *HORROR OF FANG ROCK*."

Paddy Russell had worked with Colin Douglas before. He played Reuben. "I rang him up and said: 'We've got problems, and it's not going to be easy. The character's not really written how it should be. I need you for your abilities to put across what, at the moment, is a not-very-convincing character.' And he succeeded admirably."

Welcome to Birmingham

The cost to the *HORROR OF FANG ROCK* crew of this reshuffle was the loss of their London studio bookings.

Studio bookings for programmes have to be worked out a long way in advance, particularly for long-running series like *Doctor Who*. The department at BBC TV Centre responsible for allocating studio time does not worry which *Who* serial will go into a given set of slots, so long as one of them does. *THE INVISIBLE ENEMY* could not be brought forward to occupy exactly the same bookings

reserved for 'The Witch Lords', but by moving some one-off shows (like plays) it could be fitted into April 1977.

This reblocking put another *Who* in London out of the question until the end of June, a slot far too late to accommodate *HORROR*. With no other venue available in London, *Doctor Who* was forced for the first time in its history to search for a studio in one of the BBC's regional centres. The nearest available was Pebble Mill in Birmingham, serving the Midlands.

In 1977, BBC Pebble Mill had two production studios, as well as its celebrated foyer where there were sufficient seats and technical facilities to broadcast the daily magazine show *Pebble Mill at One*.

Although Birmingham's studios were nowhere near as large as the London studios, they could handle a small-scale *Doctor Who*. They were sufficiently equipped to deal with most set construction, make-up and costume jobs, as well as providing full camera and gallery service. *Doctor Who* was not their first in-house drama programme, but it was their most challenging to date. Birmingham was keen to demonstrate its capabilities in the hope of attracting other drama productions.

This worked very much to director Paddy Russell's advantage, though she had some initial qualms as she explained to **IN•VISION**: "I was terrified, because I needed the facilities of London. I had a big meeting a Pebble Mill. One thing I'd said was that I had to have a London effects guy, or I wouldn't do it — that was essential. I'd obviously work with Pebble Mill people, but they must have somebody with them that knows. That was agreed.

"Mitch Mitchell was a great character, as I realised when he walked into one huge meeting at Pebble Mill. I was late for some reason, and walked in to find Pebble Mill people sitting on one side of the table and London people on the other! There were two spare seats — one for me, and one for Mitch. He finally rolled up, with dark glasses and an awful hangover, and dropped into the seat beside me. Pebble Mill were a bit nervous, but they worked wonderfully. When Mitch eventually spoke, they listened."

Although the recording studio sessions were limited in scope, Russell found the crew eager to achieve the required effects — to an extent that was not always found in the more strictly-regulated London studio personnel. "Everyone in Pebble Mill was mad keen to get it right — in London, by this stage, nobody wanted to know about *Doctor Who*. It was a chore, it was

bitty, it had gone on a long time and nobody loved it. But up there, it was new."

Video effects

Birmingham was unable to provide help on electronic or visual effects. These had to be imported from London, and A.J. 'Mitch' Mitchell travelled up to Birmingham to do the job. Paddy Russell: "It was a catalogue of problems. We had to record up in Birmingham and they broke their backs on it. They pinched stuff from London and they did everything they could — I would never criticise them, though I insisted on bringing up a London effects guy to show them how."

Nevertheless, the programme has a number of disappointing sequences: in particular, the Chromakey in part 3 with the Rutan on the lighthouse, and part 4 where the *Doctor* hangs from Reuben's window.

Visual effects

Visual effects designer Peter Pegrum had to balance his workload between London and Birmingham. With little enough studio space available for the full-size sets, his miniature sets could not be accommodated. All the modelwork had to be filmed beforehand at Ealing, and added to the tape during recording by telecine transfer. Pegrum's major requirements were the lighthouse and the Rutan monster.

The lighthouse

The type of lighthouse to be featured in the story, a sea tower, was decided by designer Paul Allen who, like everyone else on the production it seems, had referenced E.G. Jerrome's *Lighthouses, Lightships and Buoys*, a children's book that Terrance Dicks used for his background research.

The lighthouse model was carved by a freelance sculptor, in white polystyrene foam, and it was nearly five feet tall. At the base was a section of rock, also carved in polystyrene foam. At the top was a removable frame of perspex, plastic and metal, shaped to look like a railed lamproom, into which the beacon lamp was fitted. Window openings were studded down the length of the tower wall, which was scored to look like brickwork. Three of the windows were fitted with lightbulbs. Wires ran down from all the lamps to a remote control box, a 12-volt battery, switches, and a rheostat to simulate the lamp flashing.

More polystyrene rocks were carved and positioned in foreground locations at Ealing whenever depth-of-field shots were required — for example, the arrival of the *TARDIS*. This was a

shot that Dicks specifically asked for in the script, to make a visual joke of the *TARDIS* roof light flashing like a lighthouse, alternating with the real lighthouse in the background.

Because of the difficulty in miniaturising water convincingly, the long shots of the lighthouse had the model centred on a dry 'sea' of tin foil, made to ripple by applying a gentle breeze from a wind machine. Soft lighting and a low camera angle completed the illusion of rolling waves.

The shipwreck

The trickiest model scenes to film were the shipwreck and the blowing up of the Rutan mothership. The tabletop steam yacht model, from stock, was heavy and could only be moved by hands pushing it along off-camera. The script called for maroons to be seen bursting in the sky as the ship hits the rocks.

Wanting to 'see' this effect, Pegrum co-ordinated a single take, in real time, of the ship being pushed onto the rocks, while fog from a smoke gun hid the remotely-activated rod-mounted light bulbs that doubled for the maroons. It was only because it proved impossible to fade the bulbs up and down smoothly (because of the low amperages required) that the scene couldn't be filmed at high speed, which would have made the shipwreck look more realistic.

Rutan ship

The destruction of the Rutan mothership was easier. Filtered against excessive glare, the 16mm camera filmed a remotely-detonated high-flaring charge at high-speed. The beam of laser light linking the lighthouse lamproom to the ship was added electronically by A.J. Mitchell during telecine transfer at Birmingham.

The Rutans

Two model Rutans were built. One was very small, to scale with the lighthouse model, and was a simple wire-hung puppet made by covering a light bulb with latex and thin tendrils of fabric, and which could be twitched on cue.

The larger Rutan, to scale with the model stairs set, was also a wire-controlled puppet, but constructed from softer materials and covered in a sheen of fine, silk-like fibres.

The dying Rutan, killed by the 'early Schemurly' mortars, was a dyed, semi-solid plastic that slid down the stairs by the simple expedient of tilting the model stairs set. The green radiance was added electronically and enhanced by Mitch Mitchell during recording.

Paddy Russell: "We never got the monster right, though. Quite honestly, we didn't know what the



The Doctor and Leela arrive on Fang Rock (note the studio floor)



The Doctor and Rutan



The Rutan mothership approaches

hell to do with it. Basically in none of our heads was there a real visualisation of it and it wasn't in the script. It was a contribution we should have made but we never got it right. We had endless brainstorming sessions but it was also a question of what could be produced in the time available. And as we couldn't get it right we were running very late on a design.

"There was one effect to do with the monster — 'the jellyfish', as we ended up calling it — that we were having desperate problems with. In the end, the technical operations manager [John Jevons] said to me, 'Can you leave it till after lunch and go on for now while we try and sort something out?'"

"I went on and did other things and eventually I became aware that there was a lot of scrabbling around going on behind me."

"I turned round to ask 'What's going on?', and saw these two bums poking up! They belonged to two fellers, who were rooting around in a box behind my chair. Two heads appeared, and they said: 'You know that effect you wanted? Don't worry about it, we're organising it'."

"When we broke for lunch the Technical Operations Manager said to me, 'Can we do this effect immediately after lunch, because then we can release the other studio? To get it right, we've had to break into the other studio and use more cameras.'

"That was the length that Birmingham were prepared to go to — they'd been at the wiring to link it through.

"They deserved better than they got from Tom. I thought they were going to run him over with the two cranes at one point."

Reuben the Rutan

The transformation of Reuben into the Rutan was a controlled combination of a camera shooting the picture of Reuben on the stairs, relayed to a monitor, with that camera's own feedback — creating the electronic howlaround flaring and multiple imaging effect. Reversing the same idea resolved a distorted picture into the picture of the Rutan on the model stair set. Simple Chromakey enabled the two-shot of the Doctor and the Rutan talking together.

Other filming

An Ealing film studio stage was also used for all the live action scenes outside the lighthouse, amid the rocks.

Aside from the model shooting, the filmed scenes were the only time a smoke gun was used in the story to create fog effects. Low lighting and tight close-ups hid the fact that the set was very basic — little more than moulded rocks, the TARDIS prop, and a painted backdrop. To overcome the set's deficiencies further, vignettes of foreground rocks were added using Chromakey to some of the shots during recording.

In the studio

All filming was completed before the cast and crew travelled up to Birmingham to begin the first

recordings on Wednesday May 25th, 1977. It was a five-camera setup, exactly like TV Centre in London, with the bonus of a handheld camera used mainly for point-of-view shots from the Rutan's eye-level.

Special sets

Designer Paul Allen filled the studio at Pebble Mill with six sets: the lamp room, the crew room, the generator room (the largest single set), the sleeping quarters (only used in block 2), and two sections of stairway, one of which had a door unit slotted in when required.

The two stairway sets enabled more interesting camera cuts. One set of stairs had a section of the lighthouse's outer wall missing, so that the camera could look inward and upward; the other set had a portion of inner wall missing, so the camera could view the outside wall and downward.

To make best use of the available space, Paul Allen designed most of his sets with left and right swingers. A swinger is a section of set that can be swung away to admit a camera.

If the left-hand swinger was open, a camera could see the middle of the set and a right-hand wall. If the left-hand swinger was then closed, the right-hand one was opened. Many scenes had to be shot at least

twice to make more interesting pictures from an apparently cramped set.

Additionally, for the lamp room, there were sections of mobile set that could be moved into place when required. The lamp room itself was a hemispherical set, plus swingers, with a CSO backcloth beyond the rear windows. The centrepiece was the mechanically-rotated 'lamp'. For exterior shots on the lamp room balcony, a mobile, curved outer wall was trundled into position between the cameras and the interior set. CSO-fed caption slides were added to produce the illusion of the horizon. The set had to be a rostered one, and required two camera cranes to go up sufficiently high to record scenes.

Paddy Russell told **IN•VISION**: 'That's another hassle — you're not just talking to a cameraman, you're talking to a crane crew as well. Now it's fine if they're a crew who've worked together a lot. But I've no idea where you'd look for a crane crew nowadays, because they just don't use them any more.'

"The BBC used crane crews a lot, who were used to working together. It's absolutely essential, because the cameraman is concentrating on the shot, you've got one guy swinging and navigating, and another guy driving. Unless they

BBC Enterprises

DRAMA SERIAL
Four 25-minute episodes



The Horror of Fang Rock Serial 4V



TOM BAKER as Dr. Who and LOUISE JAMESON as Leela

After the adventure of "The Talons of Weng-chiang" at the end of the last series, the TARDIS is still in England at the turn of the century.

The Doctor wants to show Leela the famous seaside resort of Brighton, but when they emerge from the time ship — in a dense fog — they find themselves on lonely Fang Rock, a remote lighthouse station. The light has failed, and the Doctor finds one of the keepers dead in the generator room, apparently electrocuted.

Then a steam yacht is wrecked on the rock through the stupidity of the owner, Lord Palmerdale, who insists on full speed ahead in a fog. He is one of the survivors who come ashore. The others are his "secretary" Adelaide, the coxswain Harker, and Colonel Skinsale, a Member of Parliament who was one of his guests. But the lighthouse is no haven. There are further sinister deaths, and in the end only the Doctor and Leela are left alive.

Barricaded in the lamp room, they face the final onslaught of a Rutan intelligence scout who, in human guise, has been using the tower as a station to transmit information to a battle fleet

deep in space. In the end, by skillfully using the Rutan dislike of heat, the Doctor and Leela defeat the alien, destroy his parent ship, and save Earth from annihilation in a conflict between two mighty space powers.

CAST AND CREDITS

Doctor Who.....TOM BAKER
Leela.....LOUISE JAMESON
Reuben.....COLIN DOUGLAS
Vince.....JOHN ABBOTT
Lord Palmerdale.....SEAN CAFFREY
Skinsale.....ALAN ROWE
Adelaide.....ANNETTE WOLLETT
Harker.....RIO FANNING

Written by Terrance Dicks
Producer: Graham Williams
Director: Paddy Russell

Colour videotape
Recording Nos. B16847 — B16850



Vince dies at the hand of the Rutan

work as a team, you can have problems.”

Studio fog

All scenes which needed fog were done using a fog box. This is a closed-off box with a window in one side. When required, white smoke is pumped into the box, and a camera shoots the mist with its aperture over-exposed to create a negative image (like the Dalek extermination effect). The black-looking swirls of smoke were then faded in dimly by vision mixer Roger Sutton to any scene which needed a foggy overlay.

Other video effects

Among the equipment that Mitch Mitchell brought with him from London was a Reframe Monitor, as used in *THE ROBOTS OF DEATH*. With this, Mitchell could compose picture-in-picture shots, used whenever a scene required the action to be seen from the Rutan's point of view. The Rutan's perspective was always a rounded image of the scene — sometimes in colour (for example, the establishing shots of the lighthouse), sometimes in toned monochrome (for example, when it kills Ben) — framed by a shot of something as simple as a liquid-wheel projected image, or a blurred shot of an illuminated fibre-optic wire display.

Another London import was a video-disc machine. This was used for the deaths of Palmerdale and Skinsale, where a tentacle was required to wrap itself around the victim's neck before electrocuting them. These sequences were recorded in reverse, and played back the other way round as required.

All the electronic shimmers, glows and sparkles were added by

Mitchell after the live action had been recorded. That way, he could cut and tailor his screening vignettes precisely. Thus, when Reuben is seen glowing in the darkness of the sleeping quarters, nowhere beyond the outline of his body is glowing. Similarly, when Vince is killed, the electrical flaring only surrounds Vince.

Recording

The first recording block, according to director Paddy Russell's preferences for helping the actors' performances, was structured in approximate story order, and done on May 25th and 26th. On the Wednesday, Tom Baker and Louise Jameson took time out of their lunch break to visit the studio foyer, where they were interviewed by Donny McLeod for that day's live *Pebble Mill at One* broadcast. With the series a long way from transmission, McLeod was interested in Leela's apparent abandoning of her “popular” leather skin costume, as she was seen wearing the Victorian gown in episode one. As the BBC Enterprises sales material explains, *HORROR OF FANG ROCK* continues immediately from the Victorian adventure *THE TALONS OF WENG-CHIANG*.

Block two ran over the 7th, 8th and 9th June, a day longer than block one because of the extra time needed for optical effects. One of these, in fact the last shot of all to be recorded, required Tom Baker to stand at one end of the studio while a camera shot him at maximum distance. Added and matched up to telecine of the lighthouse exterior, this was the not entirely-successful Chromakey shot of the Doctor apparently hanging from an exterior window-sill in part four.

Studio controversy

One controversial shot which was kept in was the sequence where Leela hurls her knife at the Reuben-Rutan. In reality, Leela's target was a mounted roundel draped in CSO cloth, onto which was laid a synthesised pattern to suggest the Rutan's electrical force field. A further element was then added by Chromakey, a still shot of Reuben to complete the composite picture.

By all accounts, Tom Baker was not on his best behaviour during some of the block two recording sessions. Although Paddy Russell did her best to maintain order, Baker's face-pulling made it very difficult for Louise Jameson to keep a straight face herself in her part four scene with the Doctor, where she proudly tells him that he will easily defeat the Rutan because “you are a Time Lord”. Even with post-production editing, it is clear she is breaking up with laughter in several shots.

Paddy Russell: “He was desperately difficult to work with. His input got totally out of hand. His attitude to his fellow actors was extremely difficult, his attitude to his director was extremely difficult, and his attitude to the crew was extremely difficult. For instance, it was always everybody else's fault, and never Tom's.

“Tom's idea was to have that show to himself. He didn't want an assistant, and he made their lives hell. Louise Jameson went through hell on that show, and that lady is a very good actress. Fortunately she's tough and she got a lot of support from everyone else. I found her excellent to work with, but Tom hardly spoke to her and when he did it was usually something nasty.

“I recall one particular scene set in the rest room of the lighthouse. It involved several people and it involved Tom coming very fast through a doorway, followed by Louise. I'd set it up for the cameraman to stay with Tom, and the cameraman couldn't see him coming, because of the curve in the set. Every time Tom bolted through that door and there was no reason for it! The action didn't demand speed — there was nothing in the scene that said he had to enter like a bolt from the blue. But he couldn't and wouldn't come in naturally.

“We did four takes, but the cameraman simply couldn't hold him, because by the time he'd appeared, he'd gone. So in the end I told the cameraman to stay with Louise instead.”

Brown eyes blue

HORROR OF FANG ROCK was the last story in which Louise Jameson was required to wear the

brown contact lenses made for her for *THE FACE OF EVIL*. Although well-made, the lenses were uncomfortable after an average studio recording day. At Louise Jameson's request, Terrance Dicks and Robert Holmes added the ‘pigment dispersal’ explanation to explain the change back to her natural blue eye colour.

Trivia

Terrance Dicks' *TARGET* novelisation gives Ben's surname as Travers (the elderly playwright and farceur). Ben says of Vince that the younger man is “only learning”.

Continuity with *THE FACE OF EVIL* is provided when Leela calls the Doctor a “Tesh-nician” in part one. And although there is no *TARDIS* scene this story, there is the familiar joke about its contents: Doctor: “Small in some ways”. Leela: “Yes, but big in others”.

At the start of the story, the Doctor wears a bowler hat, but



carries his more familiar floppy hat in his pocket: in the final scene, he pulls it out and puts it on.

In part two, Ben's mutilated body is not seen, only others' reactions to it (especially Harker's).

The Rutan was a late addition — by name, at least, as an in-joke between Holmes and Dicks. The Rutans have never appeared in the series since.

More information for the show's trivia buffs: Rutans are from Ruta 3, and Sontarans have plutonic missiles.

In the original scripts, Skinsale and Adelaide both survive. This would have altered the final scene, which enabled Robert Holmes to pay his dues to the Wilfred Gibson poem that had inspired him to commission the lighthouse story, the *Ballad of Flannen Isle*. Tom Baker quoted from the poem in voice-over as the *TARDIS* dematerialised: “Aye, though we hunted high and low./And hunted everywhere./Of the three men's fate we found no trace./Of any kind, in any place./But a door ajar, and an untouched meal/And an overtoppled chair.” □

The Script Mutations

TERRANCE DICKS talked to IN•VISION about being dragged into a lighthouse, and gives the background to the story which FANG ROCK replaced

HORROR OF FANG ROCK was Bob's revenge for THE TIME WARRIOR", says Terrance Dicks. "Some years earlier, while I was still script editor on **Who**, I asked Bob Holmes to write me a story set in the Middle Ages. He told me he didn't know the first thing about the Middle Ages, so it was a big to-do to drag him, kicking and screaming, to do that script. Which is probably why it ended up more like a galactic *Laurel and Hardy*.

I suppose when the vampire story fell through it was Bob's chance for revenge. 'I know', he said, 'let's do something set on a lighthouse.' Whereupon it was my turn to protest because I didn't know the first thing about lighthouses. So really I dragged Bob into the Middle Ages, and he dragged me into his Victorian lighthouse."

Vampire mythology was just about the only horror motif left untouched in the Holmes/Hinchcliffe era. They had tackled Egyptian mummies, Frankenstein-type

monsters, Doctor Jekyll, and Fu-Manchu. But Bram Stoker's terrain remained untouched. Until 1977.

Terrance Dicks recalls getting involved in the project: "Once I left as script editor, I never pushed to sell a script to **Who**. I was very involved in the Target books around that time, which was a lot of work but was really a very straightforward business. Basically I would find out the book to be done next, which was purely in the arbitrary order of whenever they got hold of the rights. I would get the scripts and, because there were no video tapes around then, arrange a showing at the BBC, take notes, and write the book.

I quite liked all that because there was no hassle involved. In television there's much more of a performance to go through. You've got to convince people of things. People change their minds a lot. You have endless discussions — a very intense, but collaborative process.

That said, I was always happy to come

back and do **Who**. I'd done the first Tom Baker, **ROBOT**, and sort of did **THE BRAIN OF MORBIUS**. I always used to think when they got into trouble, got stuck, or needed a script yesterday, that was when they would get hold of me to do it for them."

With Philip Hinchcliffe having moved over to the new cop show **Target**, Robert Holmes' future with **Doctor Who** looked undecided for a while. Having worked himself at a furious pace in 1976 both as script editor and as writer of ten episodes, he was keen to leave and concentrate purely on creative writing.

However, Holmes' loyalty to series enabled Graham Williams to persuade him to stay on for another six months and smooth over the transition period. In effect this meant that while Williams looked for a new script editor, Holmes began the task of commissioning material for the fifteenth season, albeit slightly later in the year than usual.

The important thing was to get in workable scripts fast. Holmes could tackle one story himself. The Bristol-based team of Bob Baker and Dave Martin had a good record for speed, so had newcomer Chris Boucher (although he was shortly destined to become involved in the new BBC space opera series **Blake's Seven**). The other seasoned writer brought in was Terrance Dicks.

"Bob rang me up and asked if I was interested in doing another **Who**. I remember going to see him for a discussion, and that was when I began selling him on my vampire idea.

"We'd done *Frankenstein* already with **ROBOT** and **MORBIUS**, so I reckoned the other obvious one to do was *Dracula*. For me it was an ideal subject for **Doctor Who** because I loved the possibilities for juxtaposition. **Who** was science fiction — modern and technological. And you could put that against something spooky like vampires that were old-fashioned, Gothic, and based in the supernatural."

Despite the warning the series had received from its BBC superiors about gore and horror content the previous year, the temptation to do a vampire story was too great for Holmes to resist.

At that point, it is unlikely that either Williams or Holmes knew precisely how



Louis Jordan — the BBC's *Count Dracula*



they would interpret the new brief to take the horror and violence out of the series. Certainly, Holmes saw it more as a problem for the new producer — to counsel restraint in his directors, rather than inhibiting the creative writing process. So 'The Witch Lords' was given the go-ahead.

"The main theme of 'The Witch Lords' was that the Doctor should find he is ultimately fighting a race of vampires — I mean, gothic vampires. I had read *Dracula* and seen most, if not all, the Hammer and Bela Lugosi films. I'd decided in my mind this was the genre I wanted to use for the background to my *Doctor Who* story.

"The basic idea of 'The Witch Lords' was basically the same as *THE STATE OF DECAY*, which I later wrote for John Nathan-Turner. The Doctor arrives somewhere strange in the TARDIS, a backward and primitive planet. He meets some of the peasants, and decides there is something wrong that needs investigating. So off he goes, with his companion, to sort it out.

"The one image I had in my mind, and that I wanted to see done well, was to put the Doctor in the same position as the travellers in the stage coach approaching Castle Dracula. I really wanted to do the whole bit where they meet the toothless codger in the inn, who warns: 'Don't ee go

on the road tonight, master, there be evil powers in them woods'.

"Well of course, night falls and things do get very strange indeed. People are getting more and more frightened, there are zombie-like creatures prowling in the forest, bats hanging from the trees, and at the heart of it all a group of noblemen whom the Doctor discovers are vampires — deliberately pushing this planet backwards into a primitive state, where they can control it better for their own ends. The Doctor finds out that there once was a fairly advanced and technological society here, but that the vampires suppressed it and pushed the population back into being little more than superstitious peasants:

"I got as far as writing a script, featuring Tom and Leela, for the first episode, before the axe fell. The first I knew of it falling was a panic phone call from the BBC, asking to see me urgently.

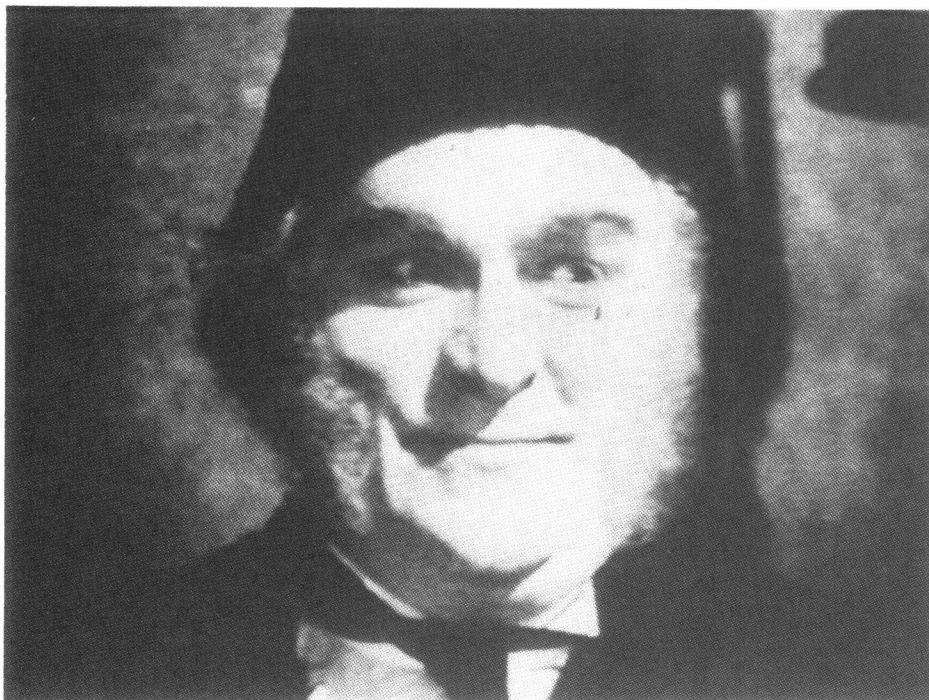
"What had happened was that, at a very high level, they had heard we were going to do a gothic *Doctor Who* story about vampires. Meanwhile, someone at Plays or Classic Serials was planning a big-budget, prestige, classic serial adaptation of Bram Stoker's *Dracula*, starring the French actor Louis Jourdan. Thus, someone on the sixth floor of the BBC said to Graham Williams: 'No, you may not have vampires in *Doctor*

Who this year, because people will think you're taking the mickey out of the *Dracula* play'."

The adaptation in question was a major co-production between the BBC and WNET in America; it was a two and a half hour play based on the Bram Stoker novel, titled *Count Dracula*. The producer was former *Doctor Who* director Morris Barry, and the starring roles of Dracula and Van Helsing were given to Louis Jourdan and Frank Finlay. The role of Lucy went to Susan Penhaligon, known from the *Bouquet of Barbed Wire* series, and who had played a minor part in the 1972 *Doctor Who* serial *THE TIME MONSTER*.

Count Dracula was being written and directed by two of the BBC's highest-paid freelancers — Gerald Savory and Philip Saville. Location filming for the play would take the production team from Highgate Cemetery, London, to night shoots at Whitby, Yorkshire, and even to Transylvania itself. It was a feat the *Doctor Who* office could not hope to emulate. The special effects budget for *Count Dracula* was almost as much as the cost of an entire *Doctor Who* season, featuring mechanical effects, optical effects, and specially-shot animation too.

Unsurprisingly, it was the BBC's most expensive single play that year, and neither



Reuben the Rutan

the BBC nor WNET wanted to see it upstaged or spoofed by **Doctor Who**. So the story breakdown and script for 'The Witch Lords' was spiked, pending a time when it could be resurrected without upsetting BBC management. That was not for another three years, by which time Christopher Bidmead was the script editor. His input to 'The Witch Lords' was very positive, as Terrance Dicks recalls.

"Originally, the vampires just lived in a castle, full stop. What Chris Bidmead did, and quite properly, was push me to get some more original thought into it. His argument was that it was too much of a cliché. Vampires always live in castles, never in semi-detached bungalows.

"Eventually, I came up with an idea which Chris liked very much because it made for

a good moment — the point where the Doctor, and the audience, realises that we are not just in a castle, but also in a space ship. It also gave us our ending, where part of the ship separates and becomes the stake that gets driven through the Great Vampire's heart."

But the problems in 1977 for Terrance Dicks and Robert Holmes was finding a replacement for 'The Witch Lords', and quickly. The vampire story was to have been the first story to go into production, as well as the first transmitted serial of the fifteenth season. So to give the writers a bit more time, Graham Williams rescheduled it to second in production order, while retaining it as the season opener.

The replacement story was **HORROR OF FANG ROCK**, which gave its



The Doctor ponders his next move

author a tight deadline and difficult research requirements.

"When Bob said, 'I've always wanted to do a show set in a lighthouse,' it was my turn to protest, 'I don't know anything about lighthouses'. To which he replied, 'Well find out, and I'll see if I can send you some pamphlets from Trinity House'.

"I did do quite a lot of research, and not just lighthouses themselves. I also had to find out what lighthouses were like at the turn of the century, since that was the period Bob wanted. Luckily, they haven't changed all that much, so it was quite easy picking up the jargon.

"The 'early Schermuly' reference was, I have to say, one of Tom's ideas. Tom Baker could be very aggravating to work with during script readings. He was always coming up with ideas for changing the script, at a rate of about ten an episode. For every seven or eight you would argue or reject, there would be a couple you could use — and that was one of them.

"Barry Letts has a rule of thumb for research: always go to the Children's Section in a library. Almost everything you'll want is there, and usually in a simpler, more concise and more visual form than anything you'd be likely to find in the Adult Section. Everything I eventually found out about lighthouses came from children's books, one of which I think was even used by the designer when they were working out where all the rooms would be, and what shape.

"I believe, right from the start, it was envisaged as an all-studio show. Location filming for something like that would have been very expensive and very complicated. Filming always is, and if you try to do elaborate filming, involving boats and the sea, it would have been even more expensive and hard to get right. So there is a lot of relief all around when you make a decision to do everything in a studio, because there everything is so much more controllable.

"I came up with the notion of the villain being a Rutan, the people with whom the Sontarans are fighting this horrendous war, which tied everything up nicely with **THE TIME WARRIOR**. I reasoned that since the Sontarans are very solid, land-based, armoured knight characters, the Rutans would be amphibious, non-technological, giant jellyfish.

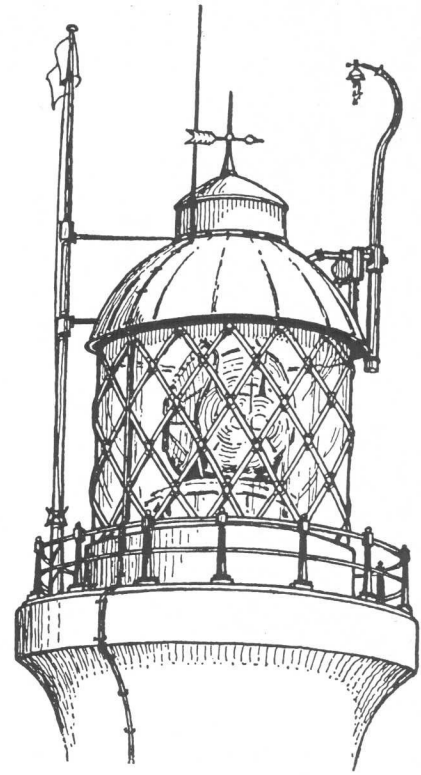
"The line-up of the human characters was straight out of Rule One for good drama writing: they all had to have problems, and all had to hate each other. Basically, if you try to write about a perfect group of well-adjusted friends, the result will be very boring. Far better to bring them in with problems, and let those problems come out as you trap them in whatever scenario you've invented. That part of **FANG ROCK** I thought worked very well, even though I tend to regard the story overall as having been a bit of a curate's egg. Good in parts." □

The lantern room contains the light. There is a passage-way outside this room, in the open, called "the gallery". It is used for keeping watch, or for signalling by lamp to the coastguard.

Right at the top is the lightning conductor. Why is it important to have one?

There is also a weather vane. What does this show? Some lighthouses have a metal arm for holding an explosive fog signal.

In the picture opposite you can see all of these things that are at the top of the tower.

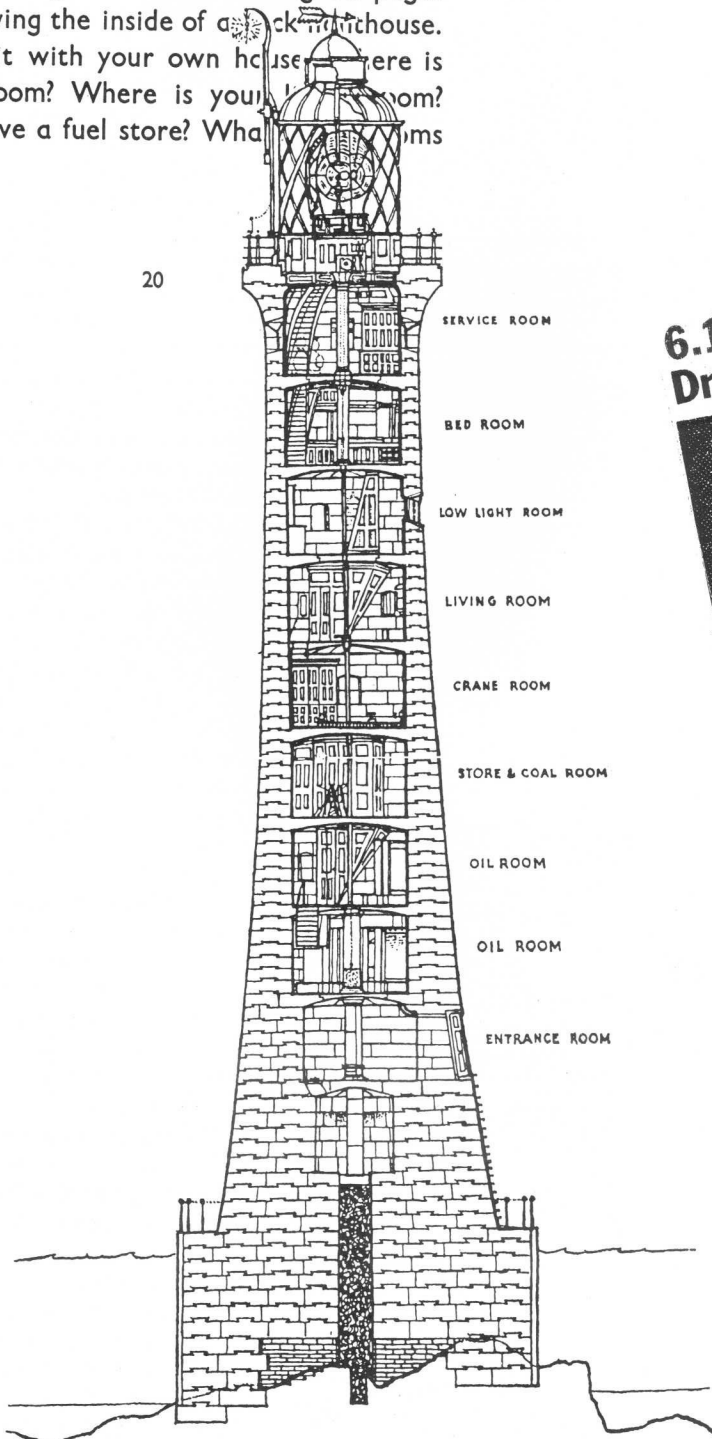


Now look again at the drawing on pages 24-25 showing the inside of a rock lighthouse. Compare it with your own house. Where is your bedroom? Where is your living room? Do you have a fuel store? What other rooms have you?

24

20

25



These are the rooms found inside a rock lighthouse

6.15 New series 21
Dr Who



starring Tom Baker

in Horror of Fang Rock

A four-part story
by TERRANCE DICKS
Part 1

A lighthouse with no light showing? The Doctor's curiosity is immediately aroused. But night is just beginning on Fang Rock...

Vince.....JOHN ABBOTT
Reuben.....COLIN DOUGLAS
Ben.....RALPH WATSON
Dr Who.....TOM BAKER
Leela.....LOUISE JAMESON

Incidental music by DUDLEY SIMPSON
Script editor ROBERT HOLMES
Designer PAUL ALLEN
Producer GRAHAM WILLIAMS
Director PADDY RUSSELL

Light fantastic



HORROR OF FANG ROCK was a turning point in
more ways than one for JOHN FREEMAN

NO TARDIS console room scenes, a four-part story in a lighthouse, humour... back in 1977, changes were afoot with **Doctor Who**. There had been a change of producer. One story, something about Space Vampires, had been dropped at the polite but firm request of BBC management, who were worried that **Doctor Who** was about to undermine the effect of their expensive production of *Dracula*. **HORROR OF FANG ROCK** was recorded in Birmingham instead of London, and Louise Jameson wore contact lenses.

When this claustrophobic story was transmitted, I was unaware of any of the above. My only contact with **Doctor Who** was the programme itself, miscellaneous articles and merchandise, plus the *Radio Times* listing. My opinions on the programme were my own — although the end of the season, I would be exposed to many more.

It was very rare to come across anyone who would admit to liking the programme. I had no reason not to enjoy every minute of it, even when the sets wobbled, the Chromakey was obvious and the monster proved a disappointment. The story, the Doctor and the companion were the thing. Secretly, I suspected the worst of them both...

Following the sheer enjoyment of season 14 (apart from **THE FACE OF EVIL**, which I missed for some reason and have yet to see), I remember looking forward to **HORROR OF FANG ROCK**. The opening sequences — the light in the sky, the suddenly fog-bound lighthouse and crew, the historical references — all had the mark of a good story. Just when things were becoming really moody, the Doctor and Leela show up looking for Brighton, relieving some of the tension — but only so it could build up once more.

The Rutan came, killed and went, seeming always to have the upper hand — bragging about its plans for the Earth to the Doctor. The tension continued right up to the last minute. Terrance Dicks contributed a worthy and action-packed script, with a wealth of entertaining characters. It was a good start to a new season. If they'd had problems making it, they weren't obvious to me.



If **HORROR OF FANG ROCK** was pseudo-historical, it was for the pretty details, scattered with facts about lighthouses in throwaway lines ("The Malicious Damage Act covers lighthouses") and references to real people of the time (the Conservative Bonar-Law). The antics of the devious Lord Palmerdale, the frightened Adelaide and the worried Skinsale, trying to maintain his honour, struck me as the sort of behaviour you'd expect of late Victorian England.

As the Rutan scout picks off the occupants of the lighthouse one by one, the acting is of a high standard. Louise Jameson excels as Leela struggled to come to terms with the world in which she finds herself. Her implicit faith in the Doctor is reassuring, and is maintained even when the Doctor hasn't worked out what he's up against. This story reveals much about

Leela's character — her gloating as the Rutan squelches off to die, and her earlier go-it-alone exploration of foggy Fang Rock, stalked by the Rutan.

Alan Rowe is impressive as Skinsale, the man who sold his parliamentary secrets at the card table and, even in the face of death, maintains his greedy desperation throughout the story. There is no honour, no last-minute reversal of traits here, as he scrabbles for Palmerdale's diamonds, which the Doctor has thrown casually over his shoulder.

Colin Douglas plays the scaremongering old lighthouse keeper Reuben to perfection, and is even more menacing as the Rutan shape-shifter. The characters have motives for everything they do, and the subplot involving Palmerdale's desperate attempts to contact his broker in London or get off Fang Rock, is well-handled. Only



Doctor, Leela and Harker in the generator room

Adelaide is a drip, but perfectly in character.

The major letdown of the story has to be the Rutan. It seems to be the common thread through the whole season in fact — terrible monsters.

The concept was fine: a non-humanoid monster which is the bitter enemy of the Sontarans, the creations of current script editor Robert Holmes. The collective voice and its abilities were all intriguing. It just looked dismal, and you could tell it wasn't there. Despite Tom Baker's wonderful flippancy with the thing, somehow the Rutan wasn't menacing enough. Who could be frightened of a jelly? Now, if it had been in a polycarbide casing...

But *HORROR OF FANG ROCK* survives this Giant Rat Factor through the script, the continuing tension and, above all, because it's frightening, poor monster or not. Against all odds, Paddy Russell's direction maintains a tight grip on the small cast, all used very effectively. Perhaps the younger lighthouseman, Vince, was a little weak, but he proved an effective foil to Reuben, set in his ways about lighthouse-keeping and fond of his stories of the Beast of Fang Rock.

I've always been carried away by a good script — even a comic strip script — and I'm prepared to forego the pleasures of good acting occasionally, if the writer has produced something thought-provoking. The holding back of the Rutan, the fleeting glimpses of the creature in the early episodes, that was the sort of spice I was searching for. Then there's the concept of a galactic war, the final poetry quoted by the Doctor...

And what of the Doctor in this story?

Tom Baker proved as commanding as ever, harking back to his Holmesian manner in *THE TALONS OF WENG-CHIANG*. His penetrating stare, his powerful voice — by now, three seasons in, he's really into his stride with the character. The reactions of the passengers of the wrecked ship add to his presence. We know more about the Doctor by 1977 — he's a Time Lord, he's from the planet Gallifrey — but there's still so much more to learn.

Childhood memories of Patrick Troughton's terrifying stories still lingered fondly, but the combination of this wildly eccentric new Doctor, far less action-oriented than his previous incarnation, and with stronger

scripting, was an unbeatable combination. He seemed more like the hero I'd have liked to have been.

It was this Doctor and these maligned Graham Williams stories that sparked the collector in me: I was a religious clipper of *Radio Times*, *Daily Mirror*, *The Sun* — all those cuttings gleaned from workmates amazed that I could find anything to recommend the show. It was Tom Baker's Doctor and stories like *HORROR OF FANG ROCK* that led me to an address for the Doctor Who Appreciation Society in *TV Sci-Fi Monthly*. Here were comments from luminaries such as Jan Vincent-Rudzki, Jeremy Bentham, Richard Starkings, and a small adaptation of part of *HORROR* in the fan magazine *TARDIS* (Volume 3, Number 3) by Andrew Smith, who later wrote *FULL CIRCLE*.

Graham Williams' *Doctor Who* is remembered by fans for excessive humour, which has been a common complaint about the programme more recently. There is very little evidence for it in *HORROR OF FANG ROCK*. The Hinchcliffe years linger, since by the end of the story only the *TARDIS* crew are alive — the others have been killed by the Rutan and by their own folly. The fourth Doctor's character seems in keeping with that of previous stories, such as *THE MASQUE OF MANDRAGORA*. There is humour there. But it is very definitely black. □



Adelaide and Skinsale

Audience

ITV (LONDON region)

SATURDAY 10th SEPTEMBER 1977

N E W S	MR. AND MRS. quiz	THE MASTER- SPY GAME (new)	NEW FACES variety (new)	film RAID ON ROMMEL	POLICE WOMAN (U.S)	N E W S	THE MERMAID FROLICS Amnesty Int.concert
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5:00 5:30 6:00 6:30 7:00 7:30 8:00 8:30 9:00 9:30 10:00 10:30 11:00
BBC 1

THE PINK PANTHER	N E W S	STAR TURN Fun show	DR. WHO Horror ep 1	GENERAT -ION GAME compil.	THE DUCHESS OF DUKE ST. (new)	DICK EMERY SHOW (new)	STARSKY AND HUTCH (U.S)	N E W S	MATCH OF THE DAY
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5:00 5:30 6:00 6:30 7:00 7:30 8:00 8:30 9:00 9:30 10:00 10:30 11:00
BBC 2

CRICKET THE GILLETTE CUP FINAL	N E W S	NET- WORK	COUN- TRY GAME	LI YN G	UBU ROI animation	film SON OF DRACULA Lon Chaney	C RK IE CT
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DOCTOR WHO returned for the last weekend of summer in 1977. As usual now, the programme's new season was launched in the first week of the BBC autumn schedules. **Doctor Who** was seen as a major weapon in grabbing the lion's share of the Saturday audiences for BBC, just as it had been for the previous seven years.

As far as the public was concerned, **Doctor Who** was still very high profile. Awareness of the series had been heightened by two events during the summer.

The first was almost a con. For the week starting July 30th, the BBC marked forty years of television with a week-long celebration on BBC2 — **Festival 77**.

The cover of *Radio Times* that week was a montage of previous covers, including the Jon Pertwee cover for **SPEARHEAD FROM SPACE**. The cover was reprinted again on page three as a trail for the **Festival 77** special programme **Thanks for the Memory**. This was shown on the Sunday evening, and was to be a compilation of old clips and archive material. The half-page accompanying feature on the Sunday pages also included two **Doctor Who** photographs — a portrait of Tom Baker, and a still of William Hartnell from **THE DALEKS' MASTERPLAN**. Fans of the series looked forward to the show, but were disappointed. The only **Doctor Who** clip shown was the mind-bending sequence from **THE BRAIN OF MORBIUS**, featuring Tom Baker and stills of Hartnell, Troughton and Pertwee.

Towards the end of the programme there was a compilation of out-takes. Among the amusing items (including Victor Madden's classic **Dixon of Dock Green** scene) was an out-take from **THE SEEDS OF DOOM** where the Doctor, Sarah and Scorby find that Chase has locked them out of the mansion — except that the door had not actually been locked, as John Challis discovers. (This clip is now included on one

of the loops of television scenes and out-takes playing on the gallery above the Dalek exhibit at the *Museum of the Moving Image* in London.)

The second reminder on the programme was a repeat showing of **THE DEADLY ASSASSIN**. It was shown over four Thursday evenings from 4th to 25th August (with a shortened ending to part three, where the freeze-frame was cut). But despite the later timeslot of 6:20 and being shown immediately before the other old favourite **Top of the Pops**, the average rating for the summer rerun was only 3.5 million viewers.

In contrast with the summer publicity, the return of the series on 10th September was heralded with little advance promotion. There was no **Doctor Who Radio Times** cover (in fact, there was never a Tom Baker cover for *Radio Times* except the one he shared with the other Doctors for **THE FIVE DOCTORS** in 1983).

The inside pages of *Radio Times* were also devoid of features on the show — the first time a new season had been ignored since Tom Baker's first. Only a head and shoulders shot of the Doctor and Leela against the words "New series" gave the

THE WHO-HA'S ON AGAIN!

DR WHO fans expect, and get, a lot more special effects in the serials because of sci-fi films, says John Nathan-Turner the show's production unit manager.

"With the advent of films like *Star Wars* and *Close Encounters of the Third Kind* the shows are becoming more technically sophisticated," Nathan-Turner said.

"In fact, some of the earlier serials look pretty tame now."

Nathan-Turner has looked after the program budget for 12 Dr Who stories, covering 52 episodes.

The latest Dr Who story, *The Horror of Fang Rock*, premieres

on ABC-TV at 6.30pm on Monday, February 19.

Nathan-Turner, who holidayed in Sydney recently, looks after the Dr Who budget so that he has final say on the extravagance or otherwise of costumes and sets.

He said: "Round about the end of the year when the budget has been more or less exhausted, we intend to bring Dr Who back to Earth in the 20th Century."

"Possibly the most expensive Dr Who story we did was Gallifrey, where the doctor returned to his own planet. The costumes were very expensive, as most of the characters wore

them — not just the odd monster.

"Viewers seem to prefer the futuristic stories, and these are the ones that cause the greatest financial headaches."

Nathan-Turner said fan mail still poured in "by the bucketful" for Dr Who, and not only from younger viewers.

"The idea of a man being able to do anything and travel through time and space is the fascinating feature which draws so many millions of viewers," Nathan-Turner said.

"In 15 years of Dr Who the BBC has never received a viewer's complaint about violence or horror in the shows."

game away, although another banner did describe the programme as "Drama".

There were two reasons for this low-key introduction. First, a lot of other new drama series were also being launched that week. These included: **The Duchess of Duke Street**, **Secret Army**, **When the Boat Comes In**, and Philip Hinchcliffe's new controversial and violent cops series **Target**.

The second reason was that the **Doctor Who** Production Office felt that they could only reasonably ask for one *Radio Times* promotion slot. So they decided to reserve their efforts for the series' second story, **THE INVISIBLE ENEMY** and the introduction of **K9** (see next issue).

Correspondingly, ratings for **HORROR OF FANG ROCK** were the second poorest of all the Tom Baker season-openers. Part one rated 6.8 million, but the figures rose steadily and part four was seen by just under 10 million. **TERROR OF THE ZYGONS** and **THE MASQUE OF MANDRAGORA** had scored 8.4 million and 8.3 million respectively in their launch weeks.

As an average for the time of year, 6.8 million was still respectable — especially as BBC2 was showing the climax of the cricket season, the Gillette Cup Final, up against **Who**. The best BBC1 could offer to promote the return of the series, apart from a trailer showing an edited version of the scene where the Doctor tells Vince that he has discovered Ben's body, was an appearance by Louise Jameson on the new variety show **Star Turn**.

ITV did much better later in the evening. Against the BBC's drama/comedy/cop show sequence, LWT planned to run an action adventure format followed by its own US imported cop show **Police Woman** starring Angie Dickinson. Even programming after the watershed News slot fared well in that week of new programmes, presenting that year's Amnesty International revue (misleadingly titled **The Mermaid Frolics**) and concluding its broadcasting with the **LIVING IN HARMONY** episode from its re-run of the cult Patrick McGoohan series **The Prisoner**. □

The first WHO-related interview with John Nathan-Turner appeared in an Australian publication early in 1978

