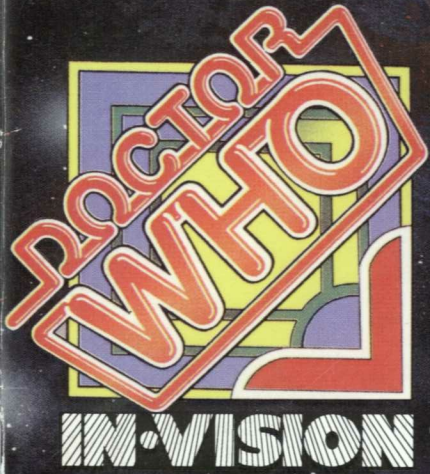


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# THE TRIAL OF A TIME LORD

PARTS ONE - FOUR

# THE MYSTERIOUS PLANET

THE MAKING OF A TELEVISION DRAMA SERIES





SNARED by the Time Lords, the Doctor watched powerless as his TARDIS was drawn out of time, through ion storms and time eddies to a gothic monstrosity of a space-station. Not Gallifrey, but its equivalent within the vortex.

A pity. He'd have liked to have seen the old place one more time. Dronid didn't have the same memories.

He stepped from his vessel's familiar blue form to meet them, wearing his usual clothes – a stylish mix of smart casuals which would have drawn admiring glances in any high street, if they'd all been drawn from the same world, or era. As it was, the effect was unsettling – stylish and good-looking, but somehow disturbing, as the familiar and the alien mixed in perfect harmony.

They were waiting for him in a ruined, abandoned chamber. "The pits", Peri would have called it once, he thought. Now why did he see it through her eyes, after so long, he wondered?

"We have a task for you."

"Another?" He tugged at his lapels – an old habit which would never leave him. "Surely my enemies are all gone now? Aside from the obvious, of course."

"Who are you, anyway?" the Doctor added, snapping at them. "Not who you pretend to be, that's for sure."

"The High Council, Doctor. Your masters."

"But which Council? There's been so many. Not mine, or you wouldn't risk our good relationship for fear of discovering who might be the master now."

"The Council is the Council. We protect Gallifrey. We protect its secrets." How little you know.

"And to protect them, we are willing to take extreme measures."

"And why would you possibly imagine that I'd assist you in that?"

"We've seen your activities in the Matrix. You're impatient. There's too much still to do, and you're running out

of time. You're cutting corners, protecting yourself and letting others take the risk, because you don't believe there's anyone ready to take on your mantle... but someone will have to, because your next regeneration will fail. You need new lives to complete your work. In return for your help, we offer a new lease of life."

"Worthless. Those techniques don't work. That's been proved over and over again. It always unravels in the end. Artron rejection sets in."

Not this time, they assured him. They explained.

They told him what he had to do.



THEY must be insane. How could they possibly imagine he'd scheme against his past self in that manner. It made no sense at all... temporally... morally... biologically.

Except...

"Do you know where you are, Doctor?"

"Out of time, obviously, to be meeting you. A space station of some sort, which could do with a little maintenance..." The realisation struck home. "We're in the Matrix. The court's interior isn't outside time - it's beyond time, in the mind."

The Time Lord nodded.

Jehosephat, it would work. You retained a link to your body while in the Matrix. If they were both there together, his predecessor would have the stronger claim, but if he were gone... he'd have claim on the body. He could pass into it, with seven regenerations still to come, and the beauty of it was that it would all have taken place out of time. It would be as if his current persona had suddenly come into existence during his youth. His previous selves would never exist, yet they'd still exist in his memories and through their actions. The change would occur outside time, and the universe would have to cope with the paradox.

He wondered which think tank had given the Council that idea... or should he say, which faction?

It was cannibalism. Murderous suicide... but he needed more time.

"And if I refuse? What happens to me then?"

"Nothing, Doctor. Nothing at all." It was a threat, he knew. He'd heard it before. "This meeting hasn't happened. Here, outside time, your nature is in flux.

The Quantum Bubbles retain all their possibilities. What we do now could determine your nature... I could show you if you wish - the Matrix could project futures where your nature is very different."

You're playing with fire, thought the Doctor. Do that, and the paradox could be multiple – a critical mass of conflicting futures, perhaps. All his different selves, as real as each other. Who might he become? He remembered how his old friends, Borusa and the Master, had become insane as their final life drew near... could that have been his fate?

Was it already?



HE decided to accept their offer. But there was something he needed to know.

"Why?"

They hesitated...

"Come on... I must know already, or you wouldn't want me dead."

"Ravalox. We were forced to take desperate measures to end an attack on the Matrix."

So... that was it. He'd never solved that mystery, yet they were willing to murder his earlier self and bend the laws of time to conceal their guilt. Ironic.

Well, he needed the reward. But he could at least deny them their victory...

"The trial will be in open court?"

"Why would we bother with a trial if we intended to keep the Doctor's end to ourselves?"

"And the Inquisitor?"

"Gamma Chi, of the class of 23. She will know nothing of our purpose. The judgement must be beyond question."

Caesar's wife. He knew of her. Another figure from their future, but one from his past. An able woman who'd take no nonsense. Exactly what he'd need...

"I want the freedom to select the evidence."

"Ravalox?" said one Councillor – the one who had a brain in his head.

"What better way to place you above suspicion than publicising the affair? Suitably doctored of course." He smiled at the pun, an acid smile long removed from the pure pleasure he'd once enjoyed, "to provide proof of the Doctor's guilt?"

They nodded, appreciatively. He could hardly believe they were this stupid. Once the evidence was in open court, placed before the masses, they couldn't hope to survive. They'd obviously never heard of Wilde, Ponting, Matrix Churchill. The guardians of history, and yet they didn't learn from it...

He shouldn't have smiled. "And Doctor..." said the dangerous one. "Remember the price of betrayal."

Damn them. He'd risk it all. Perhaps he'd still survive, in some alternate form.

"One final condition."

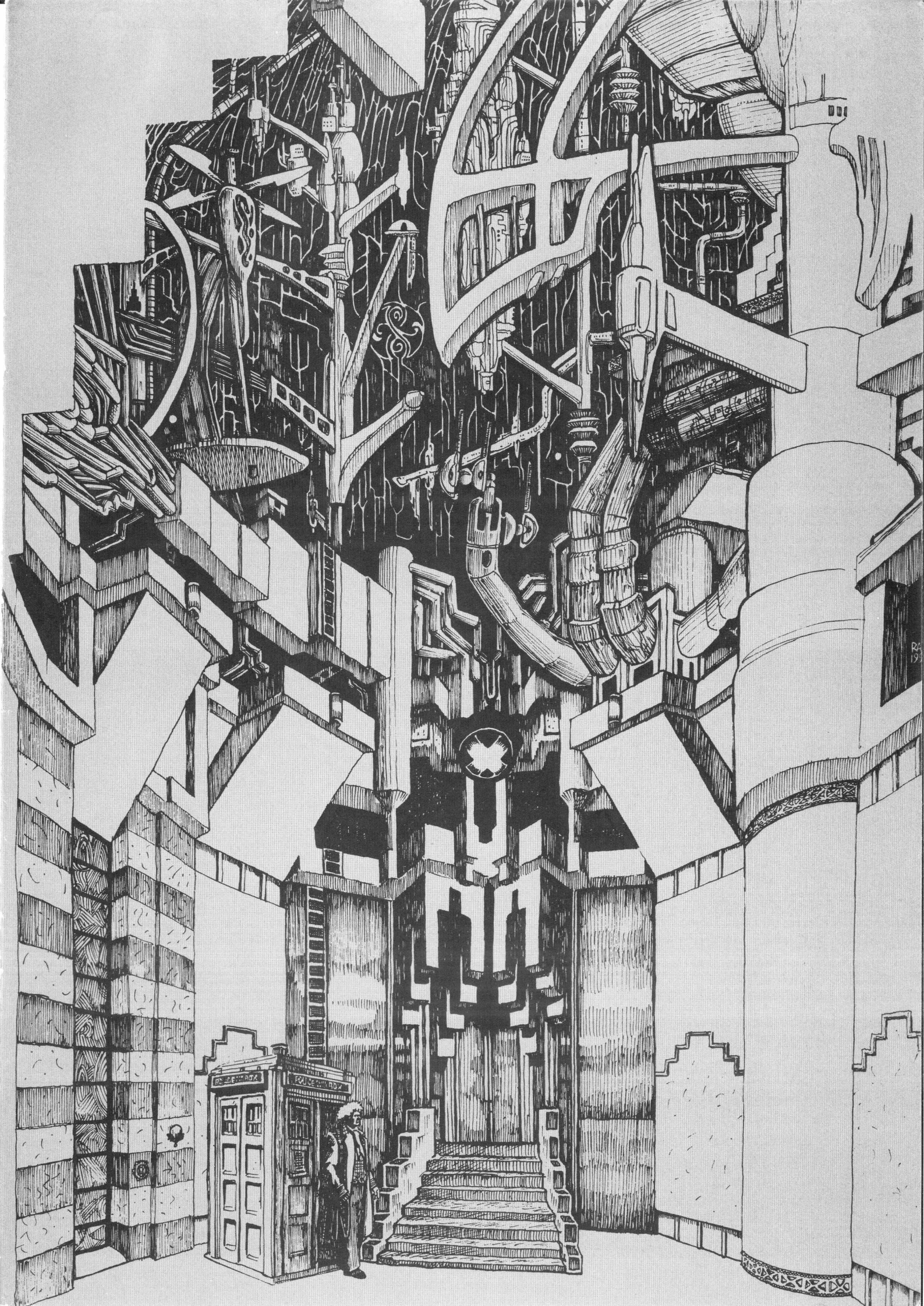
"Yes, *Valeyard?*"

"Get this place repaired."

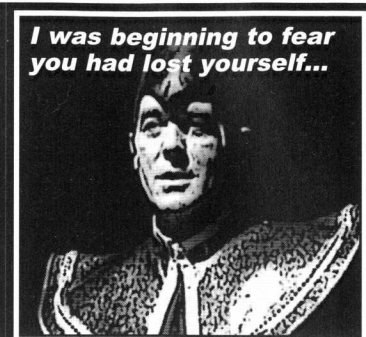
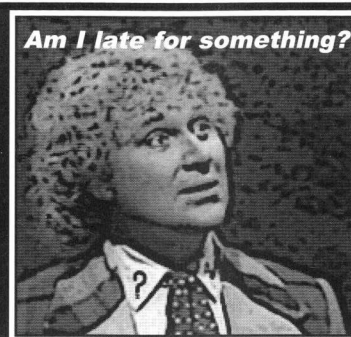
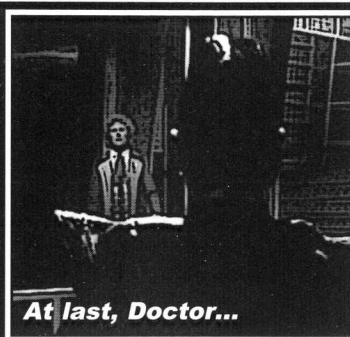
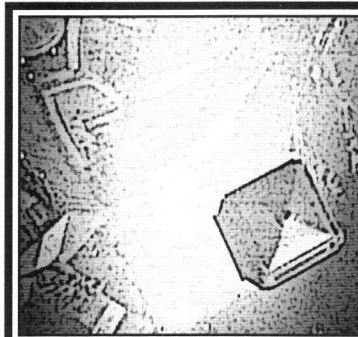
This was a drama that deserved a grand setting











## ORIGINS

1985 and 1986 were a dark time for **Doctor Who**. First, Michael Grade struck the series a serious blow by halting production on that year's crop of stories. Four months later, despite a campaign by the press, fans and general public alike, the corporation cut the new season back to fourteen 25-minute episodes.

These two events forced producer John Nathan-Turner and script-editor Eric Saward into a radical rethink of the show's future. At first the two men had accepted assurances that the hiatus was not down to any failings on their part, save perhaps for remarks about excessive violence. It was merely a pragmatic measure to save the BBC some money that year.

Relieved they were not being sacked, Eric Saward continued working on the season that had been in planning stages when the axe fell, re-jigging the stories into the old 25-minute format. Meanwhile John Nathan-Turner took off for Singapore to scout out locations and accommodation for the intended six-part Auton story. He did not learn of the fourteen-part decision until his return.

This was if anything the greater of the two blows inflicted on the show. The BBC's sixth floor executive's clearly doubted **Doctor Who's** ability to pull in viewers. Time, as well as financial resources, was being plucked away, and the implication was suddenly clear – the series was indeed on trial for its very life.

What really hurt as far as Eric Saward was concerned was that nobody had the courtesy to tell the **Doctor Who** office team why they deserved such treatment. Was it the gore and violence of Season 22? Was it desperate BBC cost cutting? Was it departmental politics with **Doctor Who** caught in the middle? No one ever said. The uncertainty was to increase the discontent Saward had felt for some time, with dramatic consequences.

**"Being cut to fourteen episodes was a major criticism. They obviously decided to claw our money away for other productions by taking away half our episodes. It was a major kick in the groin. If they'd come down and been absolutely outraged by what we'd done then I could have understood that, but no-one did..."**

**Eric Saward, DWB 58, August 1988**

For Producer and Script-Editor alike the position was clear. They had to make a powerful impact on the show's return in 1986.

As June dragged into July Nathan-Turner and Saward analysed their position. A script from Pip and Jane Baker, entitled *Gallifray* (sic) and reportedly dealing with the destruction of the Do Doctor's homeworld, had been commissioned weeks after the cancellation, but came to nothing. Despite some promising scripts on the shelf from Graham Williams, Wally K Daly and Philip Martin, they were all fundamentally disparate **Doctor Who** serials that said

simply, "business as usual". And how did you divide fourteen episodes into a balanced season? Two four-parters and a six episode serial would only give three 'opening nights', and Robert Holmes' six-part Auton saga – the only one they had – was no longer financially viable, even allowing for the cheap rates Nathan-Turner had negotiated with the Singapore authorities. Such an expensive outing could be financed by small savings on twenty other episodes, but would mean fatal cost-cutting to a mere eight. Similarly, more than four 'opening nights' was unfeasible due to the belt-tightened budgets.

It was a sorry state of affairs such that, by the end of June, the only givens were that the Doctor would still be played by Colin Baker, and his companion by Nicola Bryant. Both had had their contracts renewed before Nathan-Turner jetted off to the Far East.

There was one ray of hope. Ever since working on *THE CAVES OF ANDROZANI* Eric Saward had forged a strong friendship with writer Robert Holmes. Indeed it would be fair to say Saward idolised the veteran writer, both for the quality of his writing and script-editing talents, and for his almost instinctive understanding of what made a good **Doctor Who**. On numerous occasions during the hiatus Saward would ring up Holmes and arrange informal lunchtime meetings to kick around ideas for the show's comeback.

It was during one of these sessions that the notion of reflecting **Doctor Who's** real life trial by the BBC with a trial of the Doctor by the Time Lords was born. There were strong commercial arguments too. Ever since the days of **Perry Mason** court-room dramas had proven themselves big audience pullers, and they were still staple ingredients of successful American super-soaps.

**"We then had to decide what we were going to do with fourteen episodes, and the general conclusion was – which I came up with and which I now regret – the trial sequence. We were on trial ourselves, so why not reflect it in the programme? As I said, when you're not told what you're doing wrong it's very difficult to think where you've gone wrong. It was implied but never explained."**

**Eric Saward, DWB 58, August 1988**

But the Doctor had been tried by his peers before – at least three times since 1969 – so what angle could be used to give such a scenario a different approach? The answer, attributed to Robert Holmes, was an approach drawn from Charles Dickens' *A Christmas Carol*. An opening episode setting the scene, followed by three serials depicting incidents from the Doctor's past, present and future, and then a final episode to wrap it all up.

Holmes suggested two writers known personally to him, novelist Jack Trevor Story and playwright David Halliwell, while Eric Saward proposed Philip Martin whose work he also admired. With the backing of Nathan-Turner Saward, Holmes embarked on a treatment for the trial's framing story.



**The Trial  
of a Time Lord:  
The Mysterious  
Planet**

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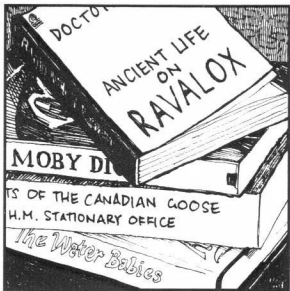
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The Time Lords want to put the Doctor on trial and curb his meddling ways. To guarantee impartiality the Keeper of the Matrix is asked to find two senior Time Lords, from Gallifrey's own future, who may never have heard of the Doctor. They will be brought back through time and briefed on their respective roles as arbitrator and prosecutor. But sinister forces in the future, knowing this trial will take place, replace the Keeper with one of their own representatives and have him reprogram the Matrix. Thus corrupted, the Matrix chooses candidates from the future, one of them a being that has a personal score to settle with the Doctor.

**SCRIPT**



Eric Seward completed character studies of the trial's central figures, the judge and prosecutor, on 5 July 1985 before he and Nathan-Turner convened a meeting with their invited writers on 9 July 1985 at Union House. At that meeting it became obvious that a whole episode introducing the trial was un-necessary. On the strength of this argument Robert Holmes was offered the task of setting up the trial and handling story one – the segment set in the Doctor's past.

The revised episode split would have Philip Martin penning a four-parter. That would be followed by a pair of two-parters by Halliwell and Story that would have to use the same group of sets, supplying two opening nights for the cost of one. Finally Robert Holmes would step back in and handle the closing two-part production. At the time of their 9 July meeting the four writers were also given an insight into the proposed fate of Peri, and some details about her replacement...

Being appointed to handle story one gave Holmes an opportunity to structure the underlying mystery as to why the Time Lords want the Doctor out of the way in the first place. Strange though it might seem, neither Seward, Nathan-Turner nor any of the writers originally assembled really knew how the trial saga was going to end. The bare bones had been agreed – that it was a plot by one or more rogue Time Lords operating from the future – but beyond that matters were vague, even in Seward's mind. By allowing the four writers a high level of artistic imagination, Seward seems to have been gambling that one or more of them would spark off an idea that would make for an epic finale.

The Doctor is not very popular on his home planet of Gallifrey. Over the years, his independence of mind has made him enemies who would like to see him dead.

So when the Doctor is summoned home to stand trial for crimes that could cost him his life, it is decided, by the High Council, that a judge and a prosecuting council must be found who are seen to be both above suspicion and free of prejudice concerning the Doctor.

After close consultation with the KEEPER OF THE MATRIX, the High Council decide to find suitable candidates from the future.

To avoid any form of prejudicial selection, the Matrix itself is ordered to draw up a list of qualified candidates. To make the selection even more random, the Matrix gives each candidate a code number, and it is from this list that the High Council chose their INQUISITOR (Judge) and VALEYARD (Prosecuting Counsel). This way only the Matrix knows the identity of the candidates concerned.

The INQUISITOR is female, middle fifties and very learned. She is also a friendly, agreeable soul with a strong sense of humour. (Although it is tempting to parody contemporary judges, I think it would be more interesting and more fun to play against the accepted stereotype.

The VALEYARD, on the other hand, is far less agreeable. He is tall and lean with strong angular features, giving him the manner and appearance of a powerful, predatory bird, whose talons are a sharpness of mind and a verbal dexterity capable of dismantling the strongest and most considered arguments.

As the trial continues, evidence comes to light suggesting that the Matrix has been tampered with and that the list of jurists it produced was far from unprejudiced.

But who has manipulated the Matrix? And who of the two jurists is involved in the deception?

The Doctor has to find out, while at the same time fighting for his own existence.

First reproduced in *The Sixth Doctor Handbook*



**“Holmes’ first draft started with the two sparring across a darkened chamber, the Doctor being totally unaware that there were other Time Lords in the room.”**

There was one more parameter that Holmes was asked to work into his material. During the Spring Nathan-Turner had been granted a brief audience with Michael Grade to find out what the wanted of the show. By all accounts the meeting was very brief. The only pointers given were to cut out the gore and violence witnessed in Season 22, and to replace it with wit, humour and a greater sense of fun. To all intents and purposes this was the same mandate Holmes and Graham Williams had received when Philip Hinchcliffe left the series in 1976.

The formal letter commissioning Robert Holmes went out on 2 September 1985 (though some sources list a later date). Early documentation lists working titles of *Wasteland* and *The Robots of Ravalox*, but by the time early script drafts were available Holmes had changed it to THE MYSTERIOUS PLANET, which was how it would remain until John Nathan-Turner's decision to group the entire series under one banner, THE TRIAL OF A TIME LORD.

Just as he had done when asked to introduce a previous umbrella season with THE RIBOS OPERATION, Holmes devised a tale of two outworlders coming to a supposedly backward planet to pull off a scam connected to a closely guarded valuable.

Holmes' trademark double act in this serial were the two alien infiltrators, Sabalom Glitz and his burly, sidekick, Dibber. In outline the two were based solidly on the anti-heroes of ITV's hit series *Minder*, Arthur Daley and Terry McCann. Dibber was the younger, slightly simple henchman to the more urbane and verbally dextrous con-man Glitz, described as ageing and portly.

In developing the crucial courtroom scenes, Holmes' initial version of the Doctor's first meeting with the Valeyard was initially far more convivial than the version finally recorded. Indeed, throughout the first episode, the Doctor remained ignorant that he was in a court of law. Holmes first draft started with the two sparring across a darkened chamber, the Doctor being totally unaware







that there were other Time Lords present.  
 DOCTOR: Have you seen what it's like outside?  
 VALEYARD: Indeed... It is very unpleasant.  
 DOCTOR: Unpleasant? It's terrible! It's the absolute pits, as Peri would say.  
 VALEYARD: (A LITTLE SMARMY) "Pits". Such a picturesque word. And so apt.  
 The Doctor is then shown the opening sequence of the 'story.' Like him, the audience has still seen only the Valeyard and does not know there is anyone else watching:  
 VALEYARD: I wanted to show you something, Doctor. Look at the screen.  
 (A PICTURE BEGINS TO FORM ON ONE OF THE HUGE WALLS)  
 DOCTOR: Oh, no! You haven't dragged me all this way to watch a home movie!

**SCRIPT-EDITING**

Professional as ever, Robert Holmes delivered the first version of his scripts around November 1985. Saward made minor tweaks but nothing significant. With a Director joining date set for the beginning of February 1986 Eric Saward, as per standing procedures, sent copies of Holmes' material, plus the first three instalments of Philip Martin's MINDWARP, up to the Head of Series and Serials, expecting them to receive the standard seal of approval.

But instead of the usual rubber-stamped permission to go-ahead, Powell sent back several pages of intense criticism, all of it directed at THE MYSTERIOUS PLANET (he was actually pleased by what he read of MINDWARP). Ironically, considering Grade's original briefing, the main target of Powell's vitriol was the level of humour in the story, which he considered to be "very lightweight and silly".

Powell's response hurt Holmes and Saward equally. This was the first time Holmes' writing had ever been criticised by a member of senior management, while Saward felt the response was unjustified when the sixth floor had specifically demanded the substitution of humour in place of horror.

The eventual rewrites may have been less than originally demanded but the effort meant there was nothing ready by the time the Director came onto the project.

During the timing run-throughs Nick Mallett opted to remove what would have been a first for the programme: an opening TARDIS scene set inside the Doctor's own bedroom...





"When Jonathan Powell, my Head of Department, read the rehearsal script, he wasn't at all impressed, and was particularly critical of the characters Glitz and Dibber - which I thought were great, typically Holmesian characters. In fact, Powell requested that the script be re-written. Seward was extremely angry at this criticism of the script, possibly because he was so friendly with Bob Holmes, but thanks to some persuasive conversations with Nicholas [Mallett] and myself, Jonathan agreed to some very minor changes only, and everyone calmed down."

John Nathan-Turner, DWM 245, November 1996

LIKE THE REST OF THE TARDIS IT HAS THE USUAL ROUNDELS COVERING THE WALLS. UNLIKE THE REST OF THE TIME MACHINE IT IS IN TOTAL CHAOS. IN ONE CORNER THERE IS AN UNMADE, SINGLE BED. ON A MASSIVE BOOKCASE THERE IS A SELECTION OF BOOKS: WAX TABLETS, GREEK SCROLLS, ANCIENT, FINE LEATHER BOUND VOLUMES, MODERN HARD AND PAPERBACKS, ETC. LIKE THE REST OF THE ROOM THERE IS NO ORDER TO THEIR ARRANGEMENT. IN ONE CORNER THERE IS A WORKBENCH COVERED IN TOOLS AND FUTURISTIC ENGINEERING "WORK IN PROGRESS". IN ANOTHER THERE IS A FLASHING BELECHER BEACON; A SET OF BRITISH TRAFFIC LIGHTS (CIRCA 1935); A COLLECTION OF LAMPS USED TO INDICATE "ROADWORKS IN PROGRESS" (THE OLD-FASHIONED RED PARAFFIN TYPE, NOT THE MODERN YELLOW FLASHERS); AND A LONDON TRANSPORT BUS STOP.

ALSO SPREAD AROUND THE ROOM IS A COLLECTION OF "ANTIQUE OBJECTS GATHERED FROM DIFFERENT PERIODS OF EARTH'S HISTORY, WHICH REFLECTS THE DOCTOR'S INTEREST AND NUMBER OF VISITS TO THAT PARTICULAR PLANET. THIS IS MIXED IN WITH A MASS OF OBJECTS GATHERED FROM HIS OTHER VARIOUS ALIEN ADVENTURES.

RESPLENDENT AGAINST ONE WALL IS A HUGE, BEAUTIFUL ROLL-TOP DESK. SOMEWHERE ELSE IS A SELECTION OF WEIGHTS AND OTHER BODYBUILDING EQUIPMENT COVERED IN DUST (AND FOR THE FUN OF IT) COWEBES. AGAINST ANOTHER WALL IS A MASSIVE, AMERICAN REFRIDGERATOR, THE SORT YOU CAN STORE SEVERAL OXEN IN. ROUND THE FLOOR IS AN ELABORATE TRAIN SET IN PERFECT WORKING ORDER.

THE CAMERA COMES TO REST ON THE DOCTOR, WHO IS LYING ON THE FLOOR HOLDING A FEATHER DUSTER. HE IS HAVING GREAT FUN WITH THE TRAIN, BUT AS FAR AS WE CAN SEE, THE FEATHER DUSTER HAS BEEN LITTLE SERVICE. PERI WHO IS ATTEMPTING TO SORT THROUGH A LARGE BOX OF "ALIEN" OBJECTS, TURNS AND SCOWLS AT THE TIME LORD.

There followed a scene in which Peri berates the Doctor for his untidiness and there are various jokes built round the paraphernalia in the Doctor's room. For example:

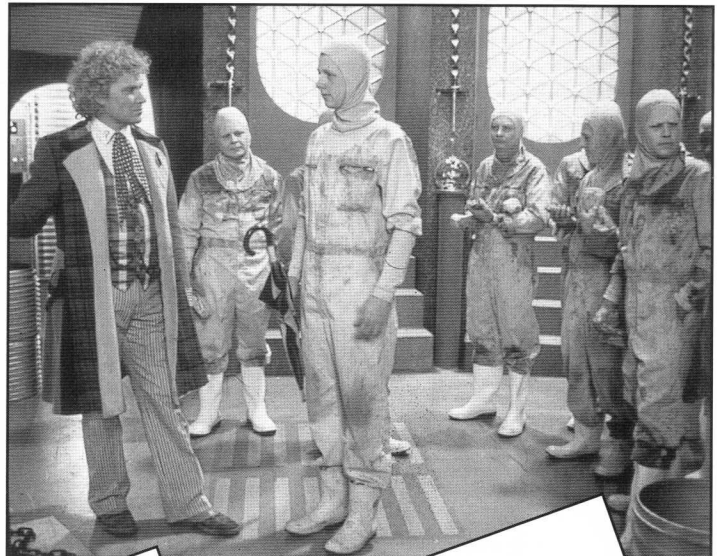
DOCTOR: (STUNNED) Junk! These objects are history! Mementoes of my existence.

PERI: Oh really. (INDICATES THE ROAD REPAIR LAMPS) And since when did you ever



work on the roads... ? (POINTS AT THE BUS STOP) Drive a bus? (CASTS A HAND IN THE DIRECTION OF THE GYM EQUIPMENT) Take exercise?

DOCTOR: (HURT) There is a cruel streak in you, Peripugilliam Brown.



From: Head of Series/Serials, Drama, Television  
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Copy to: John Nathan-Turner  
Eric Seward  
Date: 24th February 1996  
To: TC 1434  
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I've now read and considered these first two stories and my reaction is basically quite straightforward. For the first I think that the Philip Martin story has, on the evidence of characters, a sufficiently strong connection with the trial to make this device work, whereas I do feel that with the other, unless you have a substantial problem to which I suggest you address yourself as a matter of great urgency, I'll not do my best to not like it. I'll only suggest as to lines along which you might think of constructing these scripts.

Overall Problems

1. One of my main objections to the story is the 'logic'. The writer is asking the viewers to believe that the doctor is on trial for his life and existence - yet the story comes across as very light-hearted and trivial. The doctor's attitude and the extreme potential of the situation (the Ravolox) all underpin the dramatic potential of the story - yet the writer fails to take account of any sense and this of course dilutes the impact of the story. The trial is a serious occasion - yet the writer fails to take account of any sense and this of course dilutes the impact of the story. The trial is a serious occasion - yet the writer fails to take account of any sense and this of course dilutes the impact of the story.

Some Specific Notes and Suggestions

1. I suggest that you open the story with the Doctor's arrival at the court situation and reveal at the beginning that he is on trial.  
2. What the charges are.  
3. It would also be useful and interesting if we were reminded of what happens to a time lord's life if he actually are the limits beyond which the doctor is not allowed to transgress.  
4. It might be interesting to have a prosecution and defence 'council' and for the doctor to be in a position of being 'counsel' for the defence. This would be a good idea for the story and would provide a more dramatic sense of the confrontation between the Ravolox and the Doctor, when he objects to defend himself.  
5. I found the doctor's insolence towards the Ravolox particularly irritating and silly. I would recommend that you drop all this. You seem to me to need to work on the doctor's attitude and spirit, if you are to be able to be gripped by the situation. Only by beginning the sense of the dramatic will you create a believable situation and thus a dramatically strong narrative.

The story itself seems to me to have several faults:

1. The doctor is confusing and difficult to follow; also it is not clearly established what is at stake.
2. We are never properly aware of what is at stake.
3. There seems little real reason for the doctor's involvement and certainly no explicit explanation as to why he has to transgress the law's code on this particular instance.
4. The relationship of the story to the trial is unclear.
5. I would suggest the following:  
1. Clarify the reasons why the doctor goes to Ravolox in the first place.  
2. Clarify where Glitz and Dibber come from; why they are there; and what their characterisation makes them into more substantial and threatening presences.  
3. We must understand what is happening on Ravolox.  
4. Peri and the doctor should be plunged into the middle of the plot, possibly arriving in the middle of one of Ravolox's callings.  
5. Peri and the doctor should be involved in a power struggle.  
6. Through such a device you should subtly reveal the situation on Ravolox - that Ravolox and the Ravoloxes are involved in a power struggle.

turn out of years of oppression by Drastro of the natives.  
c) You must clarify the Ravoloxes' affiliation to, presumably, the Native Ravoloxes. This means using Mallett's position properly, revealing and explaining this natives early on.  
d) Mallett could also, if revealed to be a Native Ravolox, shed some light on the situation of Drastro - the Ravolox. Perhaps he could reveal in secret to Native Ravoloxes acting as an informant on Drastro.  
e) Crucially we need to know and establish early on in the story the nature of the power struggle between Drastro and the Native Ravoloxes. This should be established in the opening of the story, revealing and explaining this natives early on.  
f) The doctor's involvement needs to be strengthened. I suggest that an attempt to do this should be made by the doctor's active - after much pleading from Peri, to start an alliance with the earth natives and could possibly Peri would naturally associate with the earth natives and could possibly Peri would take Peri's side in the struggle with Drastro. If involving the doctor in such a way, it presumably would relate more easily to the course of the story - if that is a time lord's. The later revelation that the doctor is an example of the doctor taking sides and interfering with the course of history - if that is a time lord's. The later revelation that the doctor is an example of the doctor taking sides and interfering with the course of history - if that is a time lord's. The later revelation that the doctor is an example of the doctor taking sides and interfering with the course of history - if that is a time lord's.

I am of course available should you wish to discuss this more further.

(Jonathan Powell)





## Joan Sims

For a generation of filmgoers, Joan Sims' name is synonymous with the Carry On series, where she played Sid James' long-suffering girlfriend or wife in more than a dozen films. But even during the series' heyday, Sims was taking on other roles which varied from broad comedies to serious drama.

Born Irene Joan Sims on the 9th May 1930 in Laindon, Essex, Sims trained at RADA after winning a scholarship. She made her film debut the 1952 thriller *Colonel March Investigates*, going on to rack up appearances as varied as the Fairy Queen in the anti-TV satire *Meet Mr Lucifer*, Miss Dawn in *The Belles of St Trinians* and Richard Gordon's *Doctors*...

A role in a similar naval comedy, *Carry on Admiral*, in 1958 signposted the way of things to come, and Sims joined the Carry On team in their second movie, *Carry on Constable*, in 1960, remaining with the series until its last gasp, *Carry on Emmanuelle*, in 1978. Alongside this, she played comedy roles in series such as Sykes, the **Stanley Baxter Show**, and as Alf Garnett's perpetually drunken mother-in-law in **Till Death Us Do Part**, a characterisation she later revived as Del Boy's Auntie Reen in **Only Fools and Horses**. In one bravura performance she took on half the roles in **The Cobblers of Umbridge**, a parody of **The Archers**.

However, she continued to play serious roles as well, including a chilling murderess in ITV's **Ladykillers**, a role in the Victorian melodrama **East Lynne**, lighter roles in stage comedies including *Hay Fever*. Her part as the 'Futuristic Rambo' Katryca followed in this vein. Since 1986, Joan Sims has continued to specialise in comedies including **On the Up and Farrington of the FO**, while taking on serious roles in **Martin Chuzzlewitz**, and more bizarrely, the video for Morrissey's 1989 single *Ouija Board*, *Ouija Board*.

**What's a Carry On?** (Compilation) 1998  
**Spark** (Fourth Cousin Kimberley) A1 Aunt Hattie  
**Hetty Wainthropp Investigates** (Adele McCarthy) B5 Rose by Any Other Name  
**The Goodies** (Matron) C6 Way Outward Bound  
**The Goodies** BB Wicked Waltzing  
**The Carterville Ghost** (Mrs. Umney) TVM 1996  
**My Good Friend** (Miss Byron) 1995-96  
**Martin Chuzzlewitz** (Betsy Prig) 1995  
**As Time Goes By** (Madge Hardcastle) 1993-97  
**Cluedo** (Mrs White) Christmas Special 1996  
**On the Up** (Mrs. Wembley) 1990-92  
**Simon and the Witch** (Auntie) 1987  
**Farrington of the FO** (Annie Begley) 1987  
**Deceptions** (Mrs. Thirkell) TVM 1985  
**Only Fools and Horses** (Auntie Reen) THE FROG'S LEGACY  
**Victoria Wood** (Susan) Val da Ree 1989  
**Tonight at 8.30** 1989  
**Furned Oak** 1989  
**Living Life Lately** Pilot  
**As Time Goes By** 1993-98  
**Smokescreen** 1994  
**And There's More** 1983-88  
**Hay Fever**  
**Ladykillers** 1980-81  
**In Loving Memory** 1979-86  
**Virginia Fly is Drowning**  
**Crown Court** 1972-84  
**Poor Little Rich Girls**  
**Cockles** 1984  
**The Cobblers of Umbridge** (Lilian Beverly/Carol/Begorrah/Norah Pepper/Voice of Doris) 1983

**Tickle on the Tum**  
**Tender Loving Care**  
**The Boys from the Bush** (Grace) 1990-91  
 Waters of the Moon (Mrs. Ashworth) TVM 1983  
**Miss Marple** (Miss Murgatroyd) A Murderer Is Announced  
**Worzel Gummidge** (Mrs. Bloomsbury) Semi-regular  
**Dick Turpin** (Countess) The Godmother  
**Born and Bred** Two series  
**Carry on Emmanuelle** (Mrs. Dangle) 1978  
**Carry on England** (Private Floukes Sharpe) 1976  
*One of Our Dinosaurs Is Missing* (Emily) 1976  
*Love Among the Ruins* (Fanny Pratt) TV 1975  
**Carry On Laughing!** (Various) 1975  
**The Howard Confessions** 1978  
**East Lynne** 1977  
**Lord Trump** 1977  
*Carry On Behind* (Daphne Barnes) 1975  
*Carry On Dick* (Madame Desiree) 1974  
**Carry On Christmas** (Various) 1973  
*Carry On Girls* (Connie Philipotts) 1973  
**Seven of One** (Daily Woman) ONE MAN'S MEAT  
**The Dick Emery Show** Seasons One to Two  
**The Two Ronnies** 1972-88  
**Don't Just Lie There, Say Something** (Birdie) 1973  
**Not Now Darling** (Miss Tiplade) 1973  
**Sykes** (Madge from the cake shop) Semi-regular  
*The Alf Garnett Saga* (Gran) 1972  
*Carry On Abroad* (Cora Flange) 1972

**Vegetable Christmas**  
**The Stanley Baxter Show** Season one  
**Carry On Christmas: Carry On Stuffing** 1972  
*Carry On Matron* (Mrs. Tidey) 1972  
*A Christmas Carol* (Voice of Mrs. Cratchit) 1972  
**Six Dates with Barker** (Kitty Harriman) THE OOB JOB  
*Carry On at Your Convenience* (Chloe) 1971  
*Carry On Henry* (Marie of Normandy) 1971  
*The Magnificent Seven Deadly Sins* (Traffic Warden) 1971  
*Carry On Loving* (Esme Crowfoot) 1971  
*Carry On Up the Jungle* (Lady Evelyn) 1970  
**The Kenneth Williams Show** 1970  
*Doctor in Trouble* (Russian Captain) 1970  
*Carry On Again, Doctor* (Ellen Moore) 1969  
*Carry On Camping* (Joan Fussey) 1969  
*Carry on Doctor* (Chloe Gibson) 1968  
*Carry On Up the Khyber* (Lady Joan Ruff-Diamond) 1968  
**Sam and Janet** (Janet Marshall) First season  
*Don't Lose Your Head* (Desiree Dubarry) 1967  
*Follow That Camel* (Zig Zig) 1967  
**Before the Firing** 1967  
*Doctor in Clover* (Matron) 1966  
**Comedy Playhouse** (Isabel Conway) SEVEN YEAR HITCH  
*Till Death Us Do Part* (Gran) 1964-75  
*Carry On Screaming!* (Emily Bung) 1966  
*The Iron Maiden* 1962  
*No, My Darling Daughter* 1961  
*San Ferry Ann* (Mum) 1966  
*The Big Job* (Mrs Garmely) 1965  
*Carry On Cowboy* (Belle Armitage) 1965  
*Carry On Cleo* (Calpurnia) 1964  
*Nurse on Wheels* (Deborah Walcott) 1963  
**Dial RIX** (Shirley Rix) NOSE TO WHEEL  
**Dial RIX** (Rita) COME FRANKING  
*A Pair of Briefs* 1962  
*Twice Round the Daffodils* (Harriet) 1961  
*Carry On Ragsdale* (Lily Duveen) 1961  
*His and Hers* (Hortense) 1961  
*Mr. Topaze* (Colette) 1961  
*Life in Emergency Ward 10* 1959  
*No My Darling Daughter* (Second Typist) 1961  
*Doctor in Love* (Dawn) 1960  
**Our House** (Daisy Burke) 1960-61  
*Carry On Constable* (WPC Passworthy) 1960  
*Watch Your Stern* (Ann Foster) 1960  
*Please Turn Over* 1959  
*Passport to Shame* 1959  
*The Captain's Table* (Maude Pritchett) 1959  
*Carry On Teacher* (Sarah Allcock) 1959  
*Please Turn Over* (Beryl) 1959  
*Upstairs and Downstairs* (Blodwen) 1959  
*Carry On Nurse* (Nurse Stella Dawson) 1958  
*Room 43* (Marian, the dispatcher) 1958  
*Carry On Admiral* (Mary) 1957  
*No Time for Tears* 1957  
*Davy* (Tea lady) 1957  
*Just My Luck* (Phoebe) 1957  
*The Naked Truth* (Ethel Ransom) 1957  
*The Silken Affair* (Lady Barber) 1957  
*Dry Rot* (Beth) 1956  
**Here and Now** 1956  
*Keep It Clean* (Vi Tarbottom) 1956  
*Stars in Your Eyes* (Walter's Secretary) 1956  
*As Long as They're Happy* (Linda) 1955  
*Doctor at Sea* (Wendy) 1955  
*Lost* (Ice Cream Girl) 1955  
*The Belles of St. Trinian's* (Miss Dawn) 1954  
*What every Woman Wants* 1954  
*The Young Lovers*  
*Doctor in the House* (Rigor Mortis) 1954  
*The Sea Shall Not Have Them* (Hilda) 1954  
*To Dorothy a Son* (Phone Caller) 1954  
*Meet Mr. Lucifer* (Fairy Queen) 1953  
*The Square Ring* (Bunty) 1953  
*Trouble in Store* (Edna) 1953  
*Will Any Gentleman?* (Beryl) 1953  
*Colonel March Investigates* (Marjorie) 1952



After some more banter along these lines, they discuss why the Doctor wants to go to Ravalox, but a klaxon announces their arrival before he can explain. A second trial room scene then had Doctor/Valeyard bantering, again apparently alone:

DOCTOR: Do the taxpayers of Gallifrey know how you waste their money?

VALEYARD: They will rejoice when they learn you have returned safely to the fold.

DOCTOR: Oh, I see. It's another session of curing the naughty Doctor of his restless, itinerant ways. Well, you're wasting your time...

Only at the very end of the episode, as the onscreen Doctor is fending off the stoning with his umbrella, does the Valeyard reveal that he is not alone, and why the Doctor is on the station:

DOCTOR: I always do the unexpected. It takes people by surprise.

VALEYARD: Then perhaps this may take you by surprise.

(THE ROOM FLOODS WITH LIGHT. THE DOCTOR FINDS HE IS IN A VAST COURTROOM WATCHED BY SERIALIZED RANKS OF SPECTATORS. HE STARES ABOUT IN SHOCK. THE INQUISITOR, A HANDSOME WOMAN IN A BLUE ROBE, SITS ABOVE HIM ON A DAIS STARING DOWN STONILY)

DOCTOR: All right, yes. You've surprised me. Now what exactly is happening?

VALEYARD: Would it help you to know that my title is the Valeyard?

DOCTOR: (CONFUSED) You're a prosecutor? Am I - am I on trial? Is that what this is all about?

VALEYARD: Yes, Doctor. So far we have seen only the preliminary evidence. Your trial starts now - (ROARS) and the trial is for your life!

### Closing Titles

At start of part two it was clear that the Valeyard had not yet charged the Doctor with anything, and that it would be up to the Inquisitor to determine guilt and punishment. But already the Valeyard was suggesting he would ask for the death penalty: "It will be my unpleasant duty to recommend that all further existences of the accused be terminated."

## DIRECTOR & TEAM

The programme's long hiatus meant that many of the directors John Nathan-Turner had lined up for Season 23 were not available twelve months down the line - including Sarah Hellings, Graeme Harper, Matthew Robinson and Fiona Cumming. But by the time the producer was ready to pick a helmsman for THE MYSTERIOUS PLANET, a new crop of young talent was straining at the leash.

Among them was one-time dancer turned director, Nick Mallett. Fired by a burning ambition to work in the media Mallett had joined the BBC as a radio studio manager some time in the mid-Seventies. A move to television saw him promoted to Assistant Floor Manager and then to Production Manager before being assigned to the Special Features Unit.

That later prompted a secondment to the WNET arts network in New York, but almost his first job on joining the department was an attachment to a unit shooting a major BBC docu-drama, **Oppenheimer**, the story of the physicist who built the first atomic bombs. Back in England Mallett won a place on the BBC's coveted Director's course, after which he was appointed Second Unit Director on a major drama called **Late Starter**. In the early Eighties Nick Mallett went freelance, making training videos for John Cleese's company, Video Arts, and episodes of the BBC2 legal drama **Black Silk**. Perhaps because of this courtroom record, John Nathan-Turner contacted him while he was directing segments of ITV's puppet lampoon series **Spitting Image** and asked if he would consider working on **Doctor Who**.

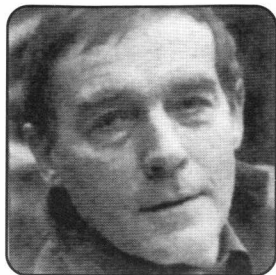
Supporting Mallett was a design team with a fair degree of experience on the show. Set Designer John Anderson was still an assistant when he undertook his first serial, **ARC OF INFINITY**, in 1982. Working under Marjorie Pratt he spent much of his time scouring prop warehouses looking for suitable dressings to realise her vision of Gallifrey, which was far more sleek and modern than conceptions by previous Designers. Assigned to THE MYSTERIOUS PLANET Anderson would refer to his own portfolio when it came to crafting the interior décor of the Time Lords' space station. His first **Doctor Who** as a Designer had been **RESURRECTION OF THE DALEKS**, a story that, ironically, also called upon him to create some grim, post-Victorian London structures in keeping with the Gallifrey of the 1970s.

Seated in the Costume Designer's chair was Ken Trew, a veteran of the series with credentials that stretched back to Jon Pertwee's second encounter with the Autons. There one of his key objectives had been to redefine the whole image of the regular cast. He changed Pertwee's image away from an Inverness-caped Victorian to a dashing figure in colourful velvet smoking jackets. For the UNIT soldiers he fashioned a variation on standard British army attire that was radically different from the streamlined, Velcro-seamed uniforms crafted originally by Bobi Bartlett. And,





## Michael Jayston



In casting the Valeyard, the need for a powerful voice was paramount if a character confined for weeks to his prosecution box was to make an impact. In Michael Jayston, the producers were able to cast one of the most powerful and resonant sets of vocal chords in the business. The so-called 'King of the voice-over', Jayston's deep tones have graced thousands of adverts, including Milk Tray and St Ivel Gold.

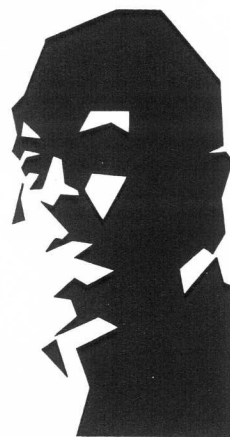
Born Michael James on the 19th October 1936, Jayston turned to acting in his late twenties. After graduating from the Guildhall School of Music and Drama, he quickly won work at the RSC and National, and a lead role in the courtroom drama **The Power Game**, which led onto to film roles in *A Midsummer Night's Dream*, and as Henry Ireton in *Cromwell* before the 'big break' of the lead in *Nicholas and Alexandra*, where he played Czar Nicholas II opposite Janet Suzman and Tom Baker's Rasputin. Thanks in part of this, he was later able to claim to have worked with all the previous Doctors when cast as the Valeyard, though he was initially unaware that he was about to join their number. The Valeyard's true identity came as a surprise in the script for episode thirteen.

Along with increasing amounts of voice-over work, Jayston was cast as **Quiller**, the spy without an official existence, in the 1975 espionage series based on Adam Hall's novels. Thanks to this and his role as Peter Guillam in John LeCarré's **Tinker Tailor Soldier Spy**, he was tipped for the role of James Bond in the late 1970s, with some newspapers reporting he'd been cast as 007 when Roger Moore looked set to reject the 'overly serious' script for *For Your Eyes Only* in 1981. Instead, Jayston eventually played Bond in a 1991 Radio 4 production of *You Only Live Twice*. Despite strong production values and a faithful adaptation of Fleming's novel, Jayston regards the production as a failure, feeling that Bond's high octane thrills and spills couldn't work on radio.

Since 1986 Jayston has combined a number of underplayed roles in comedies including **A Bit of a Do** with darker turns as an assassin in **Stay Lucky**, and as Colonel X, the hero of a cult 1970s TV show, in **Press Gang's UnXpected** - a role which has earned his character a website at <http://www.negia.net/~dgoogans/press-gang.html> (which reveals the Colonel to be the earthly form of the Doctor's alter ego Professor X!)

Married with children, Jayston is often to be found being 'professionally sincere' in the voiceover booths of London, in the company of occasional drinking partner Tom Baker.

<b>20,000 Leagues Under the Sea</b> 1997	<i>Zulu Dawn</i> (Colonel Crealock) 1979
<i>Element of Doubt</i> (Kirk) 1996	<i>Dominique</i> (Arnold Craven) 1979
<i>Highlander III: The Sorcerer</i> (Donovan) 1996	<b>She Fell Among Thieves</b> 1978
<b>Galton and Simpson's...</b> (Yachtsman) A3 THE RADIO HAM	<i>She Fell Among Thieves</i> TVM 1978
<b>Galton and Simpson's...</b> (Damon) A4 SEALED WITH A LOVING KISS	<b>Quiller</b> (Quiller) 1975
<b>Outside Edge</b> (Bob) Seasons Two-Three	<b>King Lear</b> (Edmund) 1975
<b>Cluedo</b> (Colonel Mustard) 1994	<i>The Intermecine Project</i> (Baker) 1974
<b>The Casebook of Sherlock Holmes</b> (Earl of Ruffton) 1994	<i>The Nelson Affair</i> (Captain Hardy) 1973
<b>Press Gang</b> (John England/Colonel X) D2 UNEXPECTED	<i>Craze</i> (Detective Sgt. Wall) 1973
<b>The Good Guys</b> (Supt Masters) 1991	<i>The Homecoming</i> (Teddy) 1973
<b>Haggard</b> (Sir Joshua) Season one	<b>Merchant of Venice</b> (Gratiano) 1973
<b>Casualty</b> (Ian Reynolds) G6 PROFIT AND LOSS	<b>Charles Dickens</b> 1973
<b>The Darling Buds of May</b> (Bristow) D2 UNEXPECTED	<b>Beethoven</b> 1973
<b>Stay Lucky</b> (Valentine the hitman) A6 DEVIL WEPT IN LEEDS	<b>The Homecoming</b> 1973
<b>CATS Eyes</b> (Miles Bennett) CRACK-UP	<i>Tales That Witness Madness</i> (Brian) 1973
<b>A Bit of a Do</b> (Neville Badger) 1989-90	<i>Follow Me</i> (Charles) 1972
<i>Somewhere to Run</i> (Fitzpatrick) TVM 1989	<i>Alice's Adventures in Wonderland</i> (Lewis Carroll) 1972
<i>A Guilty Thing Surprised</i> TVM 1988	<b>The Edwardians</b> (Frederick Royce) 1972
<i>Shake Hands Forever</i> TVM 1988	<b>Mad Jack</b> 1972
<i>Still Crazy Like a Fox</i> TVM 1987	<b>The Last Romantic</b> 1972
<b>Best Chess Player in the World</b> 1983	<b>Callan</b> (Mark Ledger) 1972
<i>Z dalekiego kraju</i> (Narrator) TVM 1981	<i>C7 God Help Your Friends</i> 6/3/1970
<b>Tinker, Tailor, Soldier, Spy</b> (Peter Guillam) 1979	<b>UFO</b> (Russ Stone) A24 SOUND OF SILENCE
	<i>NICHOLAS and Alexandra</i> (Tsar) 1970
	<i>Cromwell</i> (Henry Ireton) 1970
	<i>A Midsummer Night's Dream</i> (Demetrius) 1965
	<b>The Power Game</b> 1965
	<b>Gossip from the Forest</b> 1965



About Face (Michael) STAND BY YOUR MAN

## Tony Selby



Born in Lambeth, London, on 26th February 1938, Tony Selby trained as a child actor at Italia Conte. After juvenile roles, his distinctive London accent won him many supporting roles in film and TV, especially during the Sixties when a "swinging London" accent became a must-have for Directors keen to be seen as in-touch. Notable appearances during that decade were three notable **Wednesday Plays**, including the ground-breaking *Up the Junction* and its big-screen follow-up *Cathy Come Home*, which brought social deprivation into the public eye for the first time. Film roles included *The Greatest Story Ever Told*, *Alfie* and *Witchfinder General*.

A first brush with telefantasy came with the role of Sam Maxted in two seasons of Thames TV's hit children's series **Ace of Wands** during the Seventies, but he perhaps became best known to the public as hectoring Corporal Percy Marsh in the National Service comedy **Get Some In**, and as Dick Emery's partner in the comedian's final series **Jack of Diamonds**.

For Selby, Glitz was to become an on-going role for the next few years, before he joined the cast of the supernatural sitcom **Mulberry**, and drama series **Love Hurts**. Married for a second time to Gina Sellars, Selby has two children from his first marriage.

<b>My Summer with Des</b> (Barman) 1998	<b>The Gentleman Caller</b> 1998
<b>Real Women</b> (Bobby) 1998	<b>Minder</b> (Jack) 1997
<b>Loop</b> (Ted) 1997	D2 BURY MY HALF AT WALTHAM GREEN
<b>The World of Lee Evans</b> <i>Meet the Folks</i> 2/6/95	<b>Get Some In!</b> (Corporal Marsh) 1975-78
<b>Love Hurts</b> (Max Taplow) 1992-94	<i>I'm the Girl He Wants to Kill</i> 1974
<b>Mulberry</b> (Bert Finch) 1992	<b>Moody and Pegg</b> (Sid) 1974-75
<b>The Secret Garden</b> (Sgt. Barney) 1992	<b>Bless This House</b> A BEE IN HIS BONNET
<b>The Bill</b> (Vinnie Rogers) CROSS PURPOSES	<b>The Good Life</b> (Sam) 1973
<b>Hideaway</b> 1987	A3 THE WEAKER SEX
<b>Casualty</b> (Photographer) D5 ANACONDA	<b>The Sweeney</b> (Lydon) A4 QUEEN'S PAWN
<b>In the Secret State</b> 1985-94	<b>New Sing the Lady Out of Bed!</b> 12/12/74
<b>Lovejoy</b> 1985-94	<b>The Hard Word</b> 1973
<b>The Inquisitors</b> 1985-94	<b>Black and Blue: Soap Opera in Stockwell</b> (Mavis) 1973
<b>CATS Eyes</b> (Jethro Blackstock) TWELVE BAR BLUES	<b>Cilla's Comedy Six</b> (Jack) Seaview
<b>Present Laughter</b> 1984	<b>Comedy Playhouse</b> (Bill) HOME FROM HOME
<b>The Break</b> 1983-84	<b>Adolf Hitler -</b> MIND YOUR OWN BUSINESS
<b>Cockles</b> 1984	<i>My Part in His Downfall</i> (Bill) 1972
<b>The Lady is a Tramp</b> 1983-84	<i>Nobody Ordered Love</i> 1972
<b>Bergerac</b> (Paul Cooke) THE COMPANY YOU KEEP	<b>Scotland Yard</b> (PC Trent) 1972
<b>The 19th Hole</b> 1984	<b>Dick Emery: Jack of Diamonds</b> 1984
<b>Dick Emery: Jack of Diamonds</b> 1984	<b>Antigone</b> (Soldier) TVM 1984
<b>Antigone</b> (Soldier) TVM 1984	<b>Play for Today: A Touch of the Tm</b> 1982
<b>Play for Today: A Touch of the Tm</b> 1984	<b>Hackets Union</b> (Duncan) 1971
<b>Hackets Union</b> (Duncan) 1971	<b>The Changing</b> SEASONS ONE-TWO
<b>The Changing</b> SEASONS ONE-TWO	<i>Before Winter Comes</i> (Ted) 1969
<b>A Tap on the Shoulder</b> SEASONS ONE-TWO	<b>Shine a Light</b> (Les Robinson) 1970
<b>The Devil a Monk Would Be</b> SEASONS ONE-TWO	<b>Department S</b> (Mallin) THE MAN FROM 'X'
<b>The Gentle Touch</b> (Harry) PROTECTION	<i>In Search of Gregory</i> (Taxi Driver) 1969
<b>Three Clear Sundays</b> 1968-69	<b>According to Dora</b> 1968-69
<b>Silent Song</b> 1968	<i>Nobody Runs Forever</i> 1968
<b>Another Day, Another Dollar</b> 1968	<b>Witchfinder General</b> (Salter) 1968
<b>If You Go Down to the Woods Today</b> (Boozy) 29/4/81	



Poor Cow (Customer in Pub) 1967  
The Informer (Cass) 1967  
Alfie (uncredited, Lace) 1966  
The Wednesday Play: Silent Song Press for Time (Harry Marshall) 1966  
The Wednesday Play: Tomorrow Just You Wait 1965  
The Wednesday Play: Up the Junction 1965  
City Under the Sea 1965  
The Greatest Story Ever Told 1965  
Armchair Theatre: A Night Out 1960  
The Big Fisherman 1959  
The Queen's Guards (Kishu) 1961  
An Alligator Named Daisy (Boy) 1955  
The Lonely Night 1951

## Lynda Bellingham



For Lynda Bellingham, the Inquisitor was the latest in a number of attempts to overcome varied forms of typecasting. Born on 31st May 1948, in Montreal, Quebec, she emigrated to the UK as a child, and trained at the Central School of Speech and Drama.

Early stage roles included *Noises Off* and *The Norman Conquests*, before her image was defined for the first time with a long-running role as a pleasant but plump nurse in **General Hospital**. Despite a role in **Angels**, her next roles succeeded in shaking off this image, only to replace it with a sex-pot reputation thanks to parts in *Confessions of a Driving Instructor*, *Stand Up Virgin Soldiers* and a memorable nude death-by-overdose in the opening shots of the film *Sweeney!*. Emulating her *Virgin Soldiers* co-star Pamela Stephenson, Bellingham then moved into comedy, as PC Purfleet Purvis in **The Fuzz** and

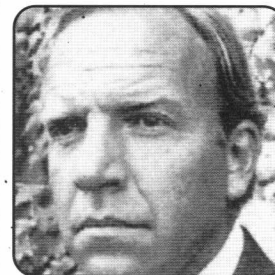
in the comedy short *Waterloo Bridge Handicap* and medical sketch series **The Pink Medicine Show**. Roles in **Blake's 7**, as the mistress of the headless android Muller in **Headhunter**, and the steamy drama **Mackenzie** (alongside many future **Who** guests, including Sheila Ruskin and Anthony Ainley) followed, before she won eternal fame as the 'Oxo Mum' in the long-running advert series, which only ended in 1999. Shortly after the Trial of a Time Lord, her latest image as the reliable wife was confirmed when she took over the role of Helen Herriott in the revival of **All Creatures Great and Small**. Alongside this, Bellingham took the lead in the radio series **Second Thoughts**, later transferring her portrayal of harassed divorcee Faith Grayshot to TV for a six series run and a spin-off, **Faith in the Future**.

Married for many years to restaurateur Nunzio Peluso, Bellingham has two sons.

<i>Bodyworks</i> (Poppy Fields) 1999	<b>Funny Man</b> 1981
<i>The Scarlet Tunic</i> (Emily Marlowe) 1998	<b>Harum Scaram</b> 1980
<i>Hey Mr. Producer: The Musical World of Cameron Mackintosh</i> 1998	<b>Mackenzie</b> 1980
<b>Us Begins with You</b> (Maxine) 1998	<i>Waterloo Bridge Handicap</i> 1978
<b>Faith in the Future</b> (Faith Greyshot) 1995-98	<b>Don't Forget to Write</b> 1977-79
<b>Martin Chuzzlewit</b> (Mrs. Lupin) 1995	<b>The Professionals</b> (Betty Hope) 1979
<b>Second Thoughts</b> (Faith Greyshot) 1987-94	D9 SLUSH FUND
<b>Cottage to Let</b> 1995-98	<b>The Pink Medicine Show</b> 1978
<b>All Creatures Great and Small</b> (Helen Herriott) 1987-90	<b>The Fuzz</b> (WPC Purfleet Purvis) 1977
<b>Fifthly, Rich and Catflap</b> (Ms Tomkins) 1987	<i>Stand Up, Virgin Soldiers</i> (Valerie) 1977
<b>Second Opinion</b> (Ms Tomkins) 1987	<i>Sweeney!</i> (Janice Wyatt) 1977
<b>The Gentle Touch</b> (Alice) FINDERS KEEPERS	<b>Hazell</b> (Vanessa) HAZELL GETS THE PART
<b>Blake's 7</b> (Vena) D6 HEADHUNTER	<i>Confessions of a Driving Instructor</i> (Mary Truscott) 1976
<i>Heavy Metal</i> 1982	<b>Angels</b> 1975-83
	<b>The Sweeney</b> , (Nancy King) TROJAN BUS
	<b>Yes Honestly</b> 1975-77
	<b>Tell Tarby</b> 1973
	<b>General Hospital</b> 1972-79
	<b>Z-Cars</b> 1961-78



## Tom Chadbon



To **Doctor Who** fans, Tom Chadbon will always be Duggan, the good natured but thick-headed detective with a loose punch from the classic City of Death. But his career encompasses a wide variety of notable telefantasy roles, from **Out of the Unknown** through to the forthcoming **Tenth Kingdom**.

Born on 27th February 1946 in Luton, Bedfordshire, Chadbon trained at RADA. His first television role came with the **Out of the Unknown** episode **The Man in My Head**, followed rapidly by Nigel Kneale's classic Christmas ghost story, **The Stone Tape** and the eerie children's tale **The Changes**. During the late 1970s he played Derek Paynton, the

fiance and then husband of Nerys Hughes' Sandra in the final season of **The Liver Birds**, while guesting as Del Grant, the vengeful brother of Avon's 'murdered' lover Anna, in **Blake's 7**.

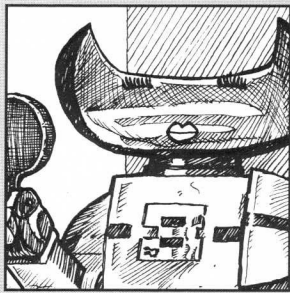
A variety of films and television series have employed his talents both before and after his **Doctor Who** roles, including a semi-regular role as Inspector Hawkins in **The Memoirs of Sherlock Holmes** and an appearance in **Space Precinct**. Married to Jane, he has four children: Dominic, Nicholas, Amelia and Felicity.

<b>The Tenth Kingdom</b> (Auctioneer) 2000	<i>The Last of Linda Cleer</i> 1980
<b>Every Woman Knows a Secret</b> (James) 1984	<b>Crossfire</b> 1988
<b>Mitch</b> 1984	<b>Hard Cases</b> 1988-89
<b>Strangers and Brothers</b> 1984	<b>Wish Me Luck</b> 1989-90
<b>The Unknown Soldier</b> (Colonel Eelham) 1998	<b>Chancer</b> 1990-91
<i>A Life for a Life</i> 1998	<b>Devices and Desires</b> 1991
<i>Shooting Fish</i> (Mr. Greenaway) 1997	<b>Thatcher, The Final Days</b> 1991
<i>Rebecca</i> (Crawley) TVM 1997	<b>The Late Nancy Irving</b> 1978
<b>Crown Prosecutor</b> (Lenny Monk) 1995	<i>The Electric Eskimo</i> TVM 1989
<i>Sherlock Holmes and the Leading Lady</i> (Zygoivich) 1990	<i>Juggernaut</i> (Juggernaut's Contact) 1974
<i>A Day in Summer</i> (Rector) 1989	<i>The Beast Must Die</i> (Paul Foote) 1974
<i>Dance with a Stranger</i> (Findlater) 1985	<b>The Stone Tape</b> (Hargrave) 1972
<i>Love Song</i> (1985) (Ben Walton) 1985	<i>The Alf Garnett Saga</i> 1972
<i>Tess</i> (Culbert Clare) 1979	<b>The Memoirs of Sherlock Holmes</b> (Insp. Hawkins) 4 THE RED CIRCLE
<b>The Liver Birds</b> (Derek Paynton) 1977-78	<b>The Memoirs of Sherlock Holmes</b> (Insp. Hawkins) 6 THE CARDBOARD BOX
<b>Shine On Harvey Moon</b> 1982-85	<b>Space Precinct</b> (Zeller) A12 THE POWER
<b>Bulman</b> 1985-87	<b>The New Statesman</b> D2 H*A*S*H
<b>Paradise Postponed</b> 1986	<b>The Bill</b> (Jeff Birch) THE LAST LAUGH
<b>The Brack Report</b> 1981	<b>Boon</b> (Lainchbury) B3 DAY OF THE YOKEL
<b>The Changes</b> (Michael) 1975	



Out of the Unknown (Brinson) THE MAN IN MY HEAD  
Blake's 7 (Del Grant) B9 COUNTDOWN





**MAKE-UP**

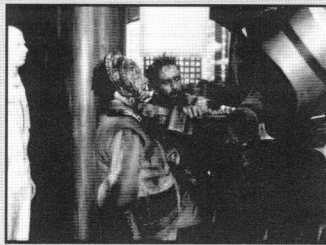
Most of Denise Baron's work revolved around hair. Wigs were the biggest single item of expenditure - lots of them, all teased and pulled into styles that looked medieval. The wigs were in all sizes, colours and lengths, the only stipulation being they had to look thick and bushy. Indeed, with so many tribe people to deal with it is probably not co-incidental that so many of the other non-speaking parts were dressed in skullcaps, balaclavas or other forms of headgear. It cut down on the amount of hair work that had to be done prior to each O.B or studio session.

Katryca's wig was a mass of curls dyed a fiery orange. In John Nathan-Turner's memoirs he recounted overhearing Joan Sims remark that she looked like Bonnie Langford's mother! Tony Selby and Glen Murphy sported their own hair. Both actors had naturally curly hair that was cut and trimmed to give them crisp and



neat profiles. Selby's beard was his own but Murphy had to be fitted with a full-set beard matched to the colour of his own hair. To emphasise their futuristic origins Denise Baron added a fashion statement in the form of shaved lines through the beard every inch or so from the jaw up to the top of the side-burns.

Make-up's one other opportunity to shine was only seen briefly in the final cut of this story. The scene where Katryca and Broken Tooth attack and are killed by Drathro was structured to end with a shot of the two characters bleeding from the massive jolts of electricity they have received from the robot. In the studio Denise Baron and her assistants duly covered Joan Sims and David Rodigan with tracers of fake blood and the sequence was recorded, but, concerned about accusations of violence in the series from the sixth floor, John Nathan-Turner insisted the shot be kept brief and recorded in long-shot.



of course, he created the black Nehru-suit image of the Master. Years later he did the same for Peter Davison's companions in *SNAKEDANCE*, creating a colourful summer outfit for Nyssa in place of her russet velvet trouser suit, and a white seersucker three-piece for Tegan that replaced her purple airline uniform.

Make-up Designer Denise Baron first cut her teeth on *Doctor Who* as an assistant working on *THE RIBOS OPERATION* back in 1978. Promoted to Designer status she styled and coloured Colin Baker's unruly locks into a blond perm for his debut performance in *THE TWIN DILEMMA*, establishing the 'look' of the sixth Doctor.

Mike Kelt was the designer allocated to handle the substantial Visual Effects. He began his *Doctor Who* work by blowing up dummy Dalek props as part of Peter Logan's team on *DESTINY OF THE DALEKS* in 1979. His first serial as Designer was *ENLIGHTENMENT*, for which many of the miniature shots were so complicated that they required storyboarding before filming commenced. Although John Brace was the Visual Effects Designer credited for *THE FIVE DOCTORS*, it was Mike Kelt who undertook the task of creating and building a whole new-look TARDIS console for its debut in that story.

The one real newcomer was composer Dominic Glynn. A freelance musician, Glynn's connection with the series began almost a year earlier when, as a keen student of electronic arrangements, he wrote to John Nathan-Turner complaining about the music in the series. Along with his letter of complaint Glynn enclosed a sample tape featuring some of his own compositions. Interviewed in later years Glynn would confess himself staggered that the Producer chose to respond not only with a commission to write incidental cues for *THE MYSTERIOUS PLANET*, but also with a commission to re-arrange the title music as well.

Overseeing special sound throughout production of *THE TRIAL OF A TIME LORD* was the ever-reliable Dick Mills, but Electronic Effects for most of this season were entrusted to another new face, Danny Popkin. With demand for video effects growing rapidly within the BBC, the corporation recognised it has to train or recruit some new people who could take the load from Dave Chapman's shoulders. Popkin was one of those judged capable enough to be let loose on programmes such as *Doctor Who*.

A notable absence from the crew of this location-heavy tale was a film crew. Faced with his restricted budget for the fourteen episode season, John Nathan-Turner had quickly decided that it was time for *Doctor Who* to abandon location filming in favour of the BBC's increasingly sophisticated OB units.

In casting guest actors for this show a lot of the groundwork was done by John Nathan-Turner. Lynda Bellingham was a close personal friend of the Producer who, for years, had been persuad-

ing him to find her a suitable role in the series, in the hopes of balancing her typecasting as 'The Oxo Mum'.

No such worries bedevilled Michael Jayston, who was initially unaware that the Valcyard was actually the Doctor himself.

Nathan-Turner's third casting choice was Tony Selby, as Sabalom Glitz. Ironically, Selby's first meeting with Nathan-Turner was at the Muswell Hill restaurant owned by Lynda Bellingham's then husband. Bellingham had invited the Producer there for an arranged birthday party, partly as a thank you for casting her as *The Inquisitor*. Present at the party was another of the Nathan-Turner's friends, actress Anita Graham, who just happened to be going out with Tony Selby at the time. It was here that the question of Selby playing Glitz was first discussed.

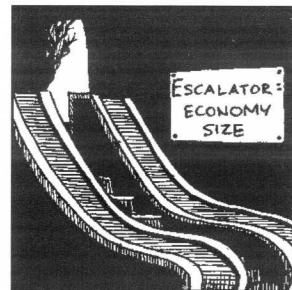
According to the Producer's memoirs, published in *Doctor Who Magazine*, Nathan-Turner's first instruction to Selby, on discussing the role, was to put on some weight. Having been on a diet for several months beforehand Selby no longer fitted Robert Holmes' image of a lazy, portly, conniving con-artist.

Nick Mallett did however get to cast Joan Sims as Queen Katryca, alongside Capital Radio's David Rodigan, resident DJ at Lavender Hill's Beaufort Arms, as her enforcer Broketooth.

**SET DESIGN**

The sets for this serial divided neatly into three categories, each with a distinct style. First there was the pseudo-Iron Age civilisation of the Tribe of the Free with its hints of medieval feudalism. Then there were all the subterranean sets; far more futuristic in look yet based on a tubular design that travellers on London's underground railway system would recognise instantly. Finally there were the interior chambers of the Time Lord space station, particularly the court which would have to carry over into later serials.

Occasionally fate deals a generous hand to a TV production. Here a bit of good luck came the way during reconnaissance for this serial for Production Assistant, Joy Sinclair, tasked with finding a suitable Iron Age-looking village for the location scenes. Fortunately, a year or more earlier, BBC Scotland had found just such a venue in the Butser Ancient Farm Project in Hampshire. Established in part as a co-operation between the National Trust and the Open University, Butser Hill Farm Project was an attempt to recreate an exact likeness of an Iron Age community, reproducing the environment in which people lived in those days. A documentary had been shot there recently so the files were all easily accessible to Joy Sinclair.



Scouting the location with representatives of the Outside Broadcast unit, Nick Mallet was persuaded that the interior of Kattrya's court could be realised on location by lighting the real interior of the main ('keep') house. This would achieve a major saving in studio space terms even though two substantially sized studios were being reserved for the story. Furthermore, as the location looked so perfect, Eric Saward was asked to re-locate several scenes that were originally set inside the keep to exteriors.

A logical split would have been to divide the recording blocks neatly into those sets based underground and those on the surface of Ravalox. But since only one village interior was required now in the studio – the prison hut – Mallet vetoed this in favour of a dividing line based on actor availability. Thus both studio recording blocks had more or less the same sets erected, the only significant differences being the Time Lord interiors, which were all left until the end of Block Two, the lock-up hut used only in block one, and the food production centre which featured only on the first day of Block Two.

In the script Holmes envisioned the Food Production chamber as a Chromakey set. "With the use of CSO, we see Peri, Merdeen, Glitz and Dibber moving cautiously along. The impression to be created is that they are inside an enormous blender/grinder. Around them are huge vats of disgusting looking fluids. The Secrets are stored in a 'metal chest'." Instead, it was realised in studio. This was one of the most complex sets in the story. Not only did the scenery sport ceiling sections to show a believable roof, but at one end a motorised turbine blade with a low gearing was set up to rotate the fan as needed. Sections of the wall had to be pre-cut and fitted back in place with tension springs so that they could be blown apart – courtesy of Visual Effects – when Dibber fires his bazooka at the wall in part four.

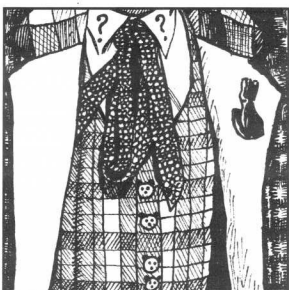
The most visually striking set was a two-storey recreation of Marb(le Arch) Station's central escalator duct. Far shorter than its real life equivalent the escalator extended up to a landing built atop a scaffolding rig. The impression left, although not specified in the script, was that the top of the underground station had been blasted away by the fireball, leaving just rubble in its place.

The subterranean sets all had to have one quality in common; they had to look as though they might have been designed originally by London Transport. That meant curved tunnels. Sheets of corrugated plastic, strung over curved support arches provided these tunnels cheaply, enabling quite a number to be erected. Some featured junction point hubs, others terminated in spiral emergency staircases with matte black walls to enhance a sense of depth. Several of the sections could also be broken apart and moved around into different configurations.

Reportedly John Alexander applied to use corruptions of the Underground's signage. But all of London Transport's signs use a font that is copyright to the organisation, and obtaining permission for its use proved to be cost unjustifiable.

Drathro's domain was very minimalist, again with shadows geared to giving the viewer a false impression of scale. Strategically hung panels of holed aluminium and yet more corrugated plastic panels sustained the 'busy look' to what was, in reality, a fairly simple set with few furnishings. Lighting for much of the background was in the form of rigs of flashing lamps positioned behind slotted panels or opaque plastic sheeting.

The courtroom set was a direct descendant of the architectural style Marjorie Pratt had established with ARC OF INFINITY. It was a split level room featuring a 'dock' on the left for the Doctor, the Prosecuting Counsel's podium on the right, and rows of tiered seats for the Time Lord jurors. Vacuum-formed cladding hid the sections of scaffolding, and right at the back was the all-important blue screen viewer on which the evidence would be presented. Beyond the courtroom was the annexe where the TARDIS first arrived; a similarly decorated chamber with a set of stairs leading up to doors into the main hearing room.



## COSTUME

In contrast to many previous seasons, Costume got little of the budget. Visual Effects would be the main beneficiaries instead. That did not leave Ken Trew a vast amount of money to create outfits for nearly forty cast and extras. One thing he did manage was to get Peri into clothes much closer to Nicola Bryant's own taste; slacks and a top surmounted by a yellow jacket with light pin-stripes running through it. A straw boater and a cane were added for the "Back in the Old Routine" Press call photographs on 10 April.

Colin Baker's outfit received a modest facelift, by virtue of a revised waistcoat and jacket more in line with the actor's variable girth since the hiatus. The jacket was exactly the same as Pat Godfrey's original but more capacious, but the waistcoat featured pockets with piped edgings and buttons in the shape of teddy bear heads.

The sixteen Time Lord and Chancellery guard costumes worn by jurors, attendants and the court clerk were all from stock held in the BBC's own wardrobe store. Where fibreglass collars and skullcaps existed they were taken out, dusted down and given a fresh coat of orange, crimson or beige paint. A mould for these distinctive hourglass collars also existed at Visual Effects, so any shortfall in numbers was easily made up.

## "Picking up a narrative thread that the Inquisitor came from the future, Ken Trew fashioned a white gown that was noticeably sleeker than her peers."

Lynda Bellingham's costume was totally new. Picking up a narrative thread that the Inquisitor came from the future Ken Trew fashioned a white gown in fake silk that was noticeably sleeker than anything worn by her peers. An orange sash of office, supporting her cloak, encircled her neck indicating, perhaps, the Time Lord chapter to which she belonged... As with other Time Lords she wore a reinforced hessian skullcap but in her case the upper wings of the familiar collar design were fashioned in wire rimmed hessian and sewn onto the back of the skullcap.

The Valeyard's robe embraced the black and white imagery of the 'old Time Lords' of THE WAR GAMES. The main robe was in black crushed velvet with black and white, fake leather trim around the three layers of flared sleeves. In keeping with the 'old Time Lords' he did not wear an hourglass collar, instead a plain black and white circle of fake leather that ran around his neck and shoulders, and like the Inquisitor this was lacking the Prydonian Seal of Rassilon present on the other collars.

The two off-worlders, Glitz and Dibber, wore a mixture of traditional and futuristic clothes, suggesting a half-hearted attempt to blend in with their surroundings. Their 'space garb' was a colourful patchwork of fabrics styled so as to be completely asymmetrical. In keeping with buccaneer tradition they both wore leather boots, studded leather biker's accessories and an assortment of pouches, pockets and holsters designed to hold weapons.

Queen Kattrya's clothes and those of other tribe members were all cut from natural fabrics and sewn with rough stitching. Kattrya's white undershirt was offset with an olive green and red wool skirt and a waistcoat that tied together with a criss-cross lacing. Cobalt blue was the predominant colour of her royal sash, gauntlets and hair band.

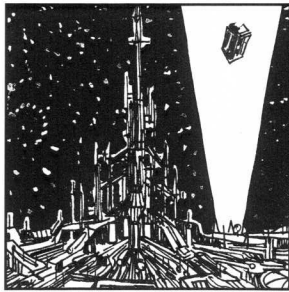
Due to their numbers all the non-speaking tribe members were issued with stock costumes. So too were the Underground workers and the red guards. The former wore long-sleeved grey shirts underneath yellow overalls with their sleeves turned back. Their grey balaclava helmets were actually theatrical versions of the fire-proof helmets worn by naval gunners. In the case of the guards their overalls were red with the addition of yellow belts and braces. The fibreglass helmets they wore were repainted headgear originally designed by the prop-maker Imagineering for Earthshock some years earlier. In the best tradition of all transport inspectors, Merdeen wore a black uniform!

Drathro's camp assistants, Tandrell and Humker, wore off-the-peg leisure suits highlighted with yellow tabards and piping.





**VISUAL EFFECTS**



Season 23 saw **Doctor Who** making a conscious effort to upgrade the quality and quantity of its visual effects. In fact this drive for improvement in an area frequently singled out for ridicule by critics and humorists alike in the past became a hallmark of the series for the remainder of its life as a BBC show. Greater sophistication of electronic effects was becoming possible with the advent of computer based image processing systems, so John Nathan-Turner pushed a large portion of the money coming from BBC Enterprises into effects.

Mike Kelt and his team benefited first from this extra funding, as the script presented them with a challeng-

ing list of effects to achieve, starting on page one:

"OPEN ON the skeletal remains of a space freighter."

"The CAMERA CRANES UPWARD and we see, over the top of the wreck, other destroyed and ruined ships hanging or tumbling in space. There is massive electrical disturbance in the area, which dances and leaps between the wrecks. The feeling is that of a massive, grotesque graveyard, made more disturbing by dense patches of cosmic dust."

"Suddenly the CAMERA swoops down through the electrical disturbance. It then enters a thick, almost Victorian fog-like cloud of dust. As the cloud thins, we see the massive outline of a space station. It is like an enormous, baroque cathedral, with dozens of thrusting spires, porticoes and heavy, inter-twined scrollwork covering the hull. And like a church at night, it has an eerie, almost mystical quality about it."

The script then continued with a description of the camera travelling quickly over the hull and the "pencil beam of pure, white light" emanating from a large dome as shown in the final programme.

A theory is that Robert Holmes was specifically asked to start with a majestic, impressive 'signature' model shot for the new season that reeked of expense and in the hope of marking the return of the show with a memorable 'big bang'.

According to the Producer's memoirs this one model shot cost nine thousand pounds, and remains the single most expensive effect the series ever attempted.

Even with that spending it proved impossible to include the establishing images of cosmic dust clouds, lightning and a graveyard of spaceships.

The models were built in-house at Western Avenue by members of Kelt's team, among whom was a seconded college student, Mike

Tucker, who later recalled, in the book *Ace*: "My first job was to build to miniatures of the TARDIS, the existing models having vanished during the programme's eighteen month hiatus. The larger of the two was eventually used in the shot, the smaller not making its debut for several years."

"The space station itself was a monstrosity of a thing. Built in several sections, the final fibreglass miniature was about five feet across and nearly six feet high."

The model comprised six identical sections. One section was sculpted in polystyrene and a mould taken from it to produce six fibreglass casts which were glued together, decorated with additional detail from commercially available model kits and finally painted. Only one of the tractor beam ports was modified to show the cowl in the open position. All the miniatures were then shipped to an externally contracted facility, Peerless Studios, where the filming was done using a motion controlled camera.

First used 'en masse' in the original *Star Wars* in 1977, motion control allows models and their backgrounds to be filmed individually. The trick is that the computer-controlled camera rig 'remembers' the exact movements it has made and can repeat them for the next pass using the same or a different model. The models and their backgrounds, when composited together, then look as though they have been filmed in one seam-

less shot with foreground objects and their backgrounds all moving in proportion relative to one another. Reportedly this one sequence, which lasted less than a minute on air, took nearly two weeks to achieve, thanks to the complexity of the camera movement, as it moved in on the station, tracked around it circumference and tracked up the vertical beam of light to show the TARDIS, before spiralling down the beam after the TARDIS. Shooting the models would be relatively easy, but the need to show almost every angle of the starscape background to the station made it difficult to keep the motion control rig out of shot.

As Mike Kelt explained to *DWB*: "The script called for an even more complicated shot than we actually did, with wrecks of spaceships floating gratuitously around. It was all done with computers and, I think, too sophisticated and complicated. We had to cut all sorts of corners but we did it. The motion-control people said they reckoned it was the most complicated motion-controlled move that had ever been shot in Britain - if not in the world! We had horrendous problems getting it to work."

"...There is nobody in the BBC who can light a model. I haven't found one yet. I never feel happy with any of the sci-fi we do at the BBC because it is never done properly. The nearest it has come is this space station for **Doctor Who**, but even that had compromises made to it to make it work."

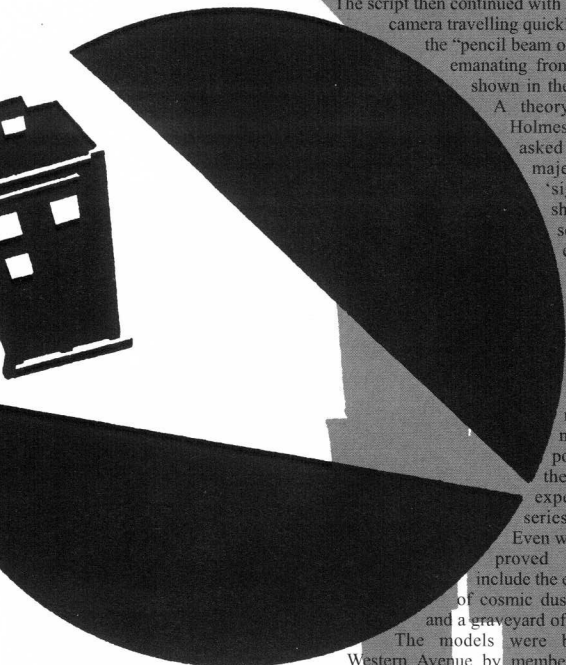
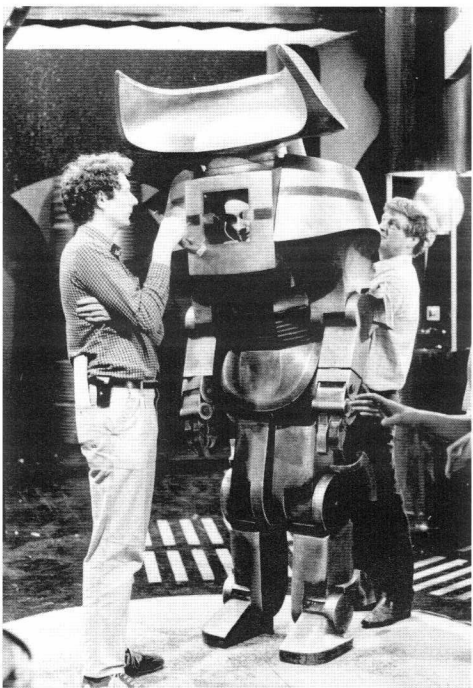
The other big challenges were the L1 and L3 robots. Ordinarily the Costume Department would have had a large input into the design of Drathro (L3), described only in the script as "imposing and frightening", but by mutual consent Ken Trew agreed Visual Effects could take charge of its entire creation. Nick Mallett had cast voice artist Roger Brierley to play the role, so one of Kelt's first tasks was to measure the actor from head to foot. A one-third scale maquette of Brierley was built, around which the shape of Drathro was crafted in clay.

To save time and money Kelt partially re-used some of the moulds Effects Designer Jim Francis had made for Marvin the Paranoid Android in the early Eighties TV adaptation of *The Hitch Hiker's Guide to the Galaxy*. These provided the basic squared-off shapes for Drathro's torso, arms and legs, but even here the design had to be changed to make the robot look smooth skinned rather than corrugated. Cast eventually from dozens of moulds, the rubber or fibreglass sections of Drathro's body were assembled and bolted together in the manner of medieval armour. The legs and waist sections were fitted to the actor first, then the arms and shoulder components, finally the swivelling head unit was slotted in place with a chin strap allowing the actor to rotate the large 'radar dish' device if he moved his head. The actor could look out through the chromed letter 'B' device on the chest-plate, which could also be opened so that cups of water could be passed to the suffering artist.

A static 'prop' version of Drathro was produced using a translucent fibreglass for the robot's demise at the end of part four. This version, sprayed black and fitted with a set of high wattage red lights internally, had none of the original's joints or metal frames.

The single L1 robot did require someone inside, but the role was a good deal less strenuous. The chassis of the robot was a very heavy traction device, powered by a car battery that fed a pair of caterpillar treads - rather like a miniature tank. Effects Assistant Mike Ellis operated and steered the device via a joystick control. The L1 body section was a framework of steel and aluminium with fibreglass body panels clad around it, which Ellis entered the unit through a small hatch at the back. Standing up inside he could swivel the body section simply by swinging his own body. He could also operate the search lamp on top of the robot and, to some degree, could work the grappling cables which 'fired' from the L1's chest unit. Although the robot could move independently under its own power it proved slow and unwieldy, particularly on location. Long before location shooting started Nick Mallett and Mike Kelt agreed it would be best if the robot travelled along a track of plywood boards when trundling through the forest.

Alongside the standard requirement for explosions, guns and communicators, Kelt also had to provide the sludge that deluges Balazar in part four. This was nothing more than a concoction of dilute mashed potato.

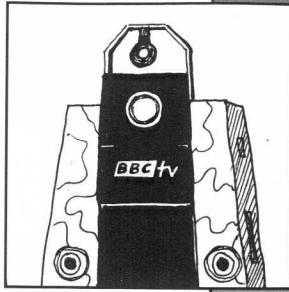


**PRODUCTION DIARY**

**Friday 4 April 1986  
Back in the Old Routine**

Now that *Doctor Who* is going to be shot on location using a multi-camera OB unit rather than a film crew, there is a greater need for rehearsals prior to recording. This particular production will use a two-camera set-up and so positioning these cameras plus their lights and sound booms are key tasks in the planning phase.

Nick Mallett calls his OB crew, some of the Designers and the seven principle cast members involved in the forthcoming shoot together at the Acton Rehearsal Rooms for a day spent reading through the script and making notes ready for dress rehearsals on Monday.



**Monday 7 April 1986  
Laying The Ground**

Travel and preparation day. The locations chosen for this story are within a couple of miles' radius of those used for the last story before the hiatus, REVELATION OF THE DALEKS, but as the area was covered in snow last time John Nathan-Turner is not worried that it might seem overused.

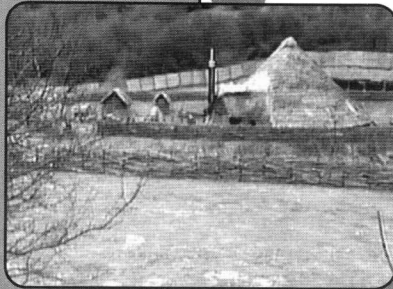
The 29-seater coach carrying the artists and Nick Mallett's production team leaves TV Centre around 12.30, destination, the Butser Ancient Farm Project just off the Queen Elizabeth Country Park near Petersfield in Hampshire. The aim is to be on location by 14.30 for an afternoon of rehearsals with some of the O.B. team. Present are Colin Baker, Nicola Bryant, Tony Selby, Joan Sims, Glen Murphy, Adam Blackwood and David Rodigan. In the OB Schedule the village has been designated Location Two.

Location One is the Holt Pond area, which is part of the Queen Elizabeth Country Park itself on the other side of the A3. Design, Visual Effects and the bulk of the OB unit have got a day's work here to do, setting up and dressing the tunnel entrance to Marb station, and preparing the ground for the L1 robot.

The tunnel entrance is basically a big tent caked over with netting which members of the scenic crew cover with leaves, wood and vegetation to make it blend in with the surroundings.

Mike Kelt's team has the task of clearing a path and laying sheets of plywood for the robot to travel over. The traction unit is theoretically powerful enough to traverse rough terrain, but as it will be quite top heavy Kelt is keen it should not topple over, especially while carrying Colin Baker.

Rehearsals finish around six o'clock, having run through eleven scenes in total. Base camp for the next few days will be three local hotels, Southdowns near the village of Trotton, and The Angel and The Spread Eagle in the nearby town of Midhurst.



**Wednesday 9 April 1986  
Cut to the Chase**

Back to the hill above the tunnel entrance for a hectic schedule aimed at getting nine scenes in the can - two of them effects-based sequences.

Peri and Glitz are the first before the cameras, recording a short insert for part two as they run through the forest, heading for the imagined safety of the tunnel entrance. For the very next scene, a similar shot featuring Dibber, a crowd of ten extras has been costumed as natives, armed with spears and knives, and assembled for a noisy pursuit of the outworlder. To give a greater sense of action to some of these scenes Mallett has a dolly-mounted OB camera pushed along a path to create an effective tracking shot.

Following on from this sequence Mallett repositions his cameras for some tracking shots of Broken Tooth leading the natives.

With Adam Blackwood and Colin Baker on location and in costume for a ten o'clock call, the next scene has them greeting Peri and Glitz at the gateway to the tunnel in more material for part two. Part three gets a look in with a shot of natives escorting the Doctor's party back to the village.

Whilst this has been going on Visual Effects has been completing preparations for the L1 robot's camera debut further down the hill. This becomes an uncomfortable experience for Colin Baker, who has to lie on a concealed support while lashed to the top of the prop for a long time. Problems develop when Nick Mallett realises he cannot get the shots he wants because of the robot's problems.

The prop moves too slowly for the tribe's pursuit to be credible. "I had wanted to do high shots, seeing everyone following it" he later tells *Doctor Who Magazine*. "But we couldn't actually achieve that". Thinking on his feet, the Director remaps the action so that Kattrya's warriors are shown fanning out around the L1 before attacking it.

Even so, the sequence doesn't go to plan. With Colin Baker's weight to support and the sun shining low in the sky, the robot's operator steers L1 off its plywood track, almost toppling it over.

With some hasty resetting the scene is eventually captured, but there is no time to rest. The attack sequence has to go next - entailing the fitting of an electronically detonated flash charge to the robot's casing. Thereafter come the follow-up scenes as Glitz sends Dibber off to get the multi-blasters, Kattrya inspires her warriors with a Boudicean speech before beginning the attack on the Immortal's 'castle', and Colin Baker tries his hand at an impromptu Jon Pertwee impression.

With light threatening to fade fast Mallett cuts short plans to shoot several panning shots of L1 trundling through the forest and instead tells Effects to set-up the last scene of the day; Glitz and Dibber's first encounter with the Tribe of the Free in episode one. The grenade Tony Selby throws at the charging extras is a dummy prop, but the large pyrotechnic which detonates in their path is real enough. This scene has to be carefully choreographed to ensure no-one runs too close to the explosive.



**Tuesday 8 April 1986  
Introductions**

An early start for everyone as Nick Mallett wants production to begin at 09.00 sharp. The Doctor and Peri are first before the cameras, recording a scene that will ultimately be dropped - the TARDIS's arrival on Ravalox. To establish the serial's gloomy opening on a 'dead' world Mallett has requested Mike Kelt provide "rain effects", sprays of water blasted into the air. In the event much of this is unnecessary as the day itself is cold, damp and with the threat of real rain is never far away. All the early scenes of the Doctor and Peri scouting out the planet, and finding a string of beads, are recorded before the action moves over to Glitz and Dibber, who are observing them from further up the hill. These sequences, leading up to the time traveller's "getting lucky" escape and their finding the tunnel entrance take up the morning. In the afternoon Mallett shoots more material at the tunnel entrance before wrapping at 18:00 - the episode two scene where Peri is reunited with the Doctor, and episode three exchanges between the two rogues.





**Thursday 10 April 1986**

**The Stone Age**



The biggest day of all in terms of numbers of artists required. In addition to the principle, the schedule calls for five native guards, twelve tribesmen, two women, four children and four elders. Although the village is perfect as an Iron Age replica, Design and Effects have a few additions of their own to make. John Anderson's crew erect the black light obelisk, a more grandiose door into the main hut/keep, plus more generalised set dressings for the camp. Effects has to worry about setting up the main camp fire and an altar fire, while positioning explosives for Glitz and Dibber's escape. Due to its authentic methods of construction the village is a fire risk, so anything involving fire comes under Kelt's jurisdiction.

Colin Baker has no scenes to today, but nevertheless he has to be on hand for a Press Call that has been arranged for mid-morning. Despite the ever-present threat of rain showers Joan Sims is in the spotlight, waving guns and spears at assembled journalists. After that Nicola Bryant, Colin Baker and John Nathan-Turner take centre stage for a hats and canes soft-shoe shuffle routine.



Today's work all takes place outdoors at the Butser Ancient Farm. In between takes blankets are issued to all costumed, speaking cast members to protect their costumes from the steady rainfall. The first scene is Glitz and Dibber's arrival at the village and their first sight of Katryca. The next scene, their audience with the tribal queen, follows straight on afterwards. Indeed, for the remainder of the day's scenes are shot in story order, including Katryca's examination of Glitz's gun, Peri being dragged before the matriarch, and some early episode two material as the outworlder's party is moved to the detention hut.

The main event of the after-lunch session is the fight as Glitz makes his break for freedom, and Dibber waits to sabotage the black light converter. It's an early finish for the central cast as the only footage left to record are shots of villagers toiling in the fields - which will become L1 POV images as it approaches the camp - and views of the obelisk, to show Peri's first sight of the structure in episode one.



An early wrap presages a party that evening at the main hotel in recognition of work done so far.

**Friday 11 April 1986**

**Bright Skies**

Dibber's destruction of the obelisk had been scheduled for the previous day, but with damp conditions prevailing Effects opted to do this shot first thing today. Ironically the weather is better now, so the OB cameramen have to ensure that these brightly lit shots won't look too out of place. The five scenes scheduled for Friday all take place - inside the main hut/keep. Due to the hut's interior dimensions only ten natives/guards are needed as extras, plus four elders. The two specially built prop fires are brought indoors as additional set decoration. For their part Set Design furnishes the altar and its dais.



Kick-off is at 09:00 with the whole speaking cast assembled for the big episode three audience with Katryca, where she sentences all but Balazar to imprisonment. Backtracking to episode two virtually the same camera set-up and cast lineup are kept for the moment when Katryca orders that Glitz be sacrificed. Joan Sims is still seated for the next three scenes that will conclude to Doctor Who's first fully OB shot production since THE STONES OF BLOOD. Katryca's announcement that they are off to attack the Immortal is followed by Peri's meeting with the Queen, and finally by the scene where Katryca issues Broken Tooth with a gun.



The production wraps around 15:00 with two coaches standing by for the journey to London.

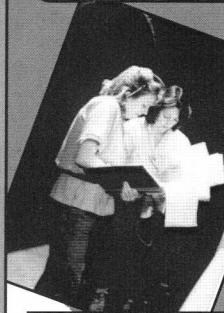
**Monday 14 - Wednesday 23 April 1986**

**Storm Clouds Gathering**



Back in the warmer and drier environment of the Acton Hilton rehearsals take place in preparation for the first studio-recording block. All the cast of the underground sets join the actors playing on OB. On 17 April Colin Baker and Nicola Bryant take time out from rehearsals to join Janet Fielding and John Nathan-Turner at a Press launch of the travelling Doctor Who Exhibition. This specially fitted out trailer, populated with props from the recently closed Blackpool Doctor Who Exhibition, will depart for the US on 18 April to spend the next nine months touring the country.

By this point a decision has already been made to drop all the TARDIS interior scenes from episode one. As rehearsals draw to a close on 23 April word reaches the group that the Producer and Script-Editor have had a blazing row over the season's conclusion, and that the latter has walked out. With production due to resume tomorrow, a question mark hangs over who will be in the Script-Editor's chair in TC6's gallery.



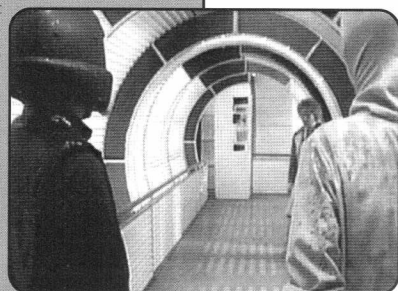
**Thursday 24 April 1986**

**In Studio**

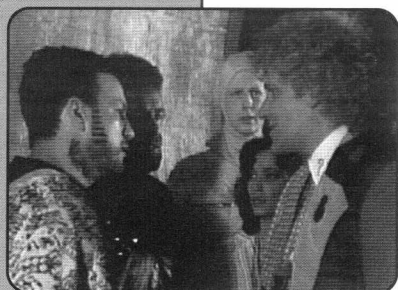
The start of a two day recording block and, as usual, a short-ish day with the first scenes not due before the cameras until 16:00. This first 90-minute session centres totally on events in the prison hut, so the characters involved are the Doctor, Peri, Glitz and Dibber. All the straightforward, dialogue based scenes are captured first. The big set piece is kept until last; the moment where the L1 robot bursts into the hut and captures the Doctor. The set has been so manufactured that sections of the wall are constructed from wood, Jabolite and plaster. These lightweight 'breeze blocks' have been pre-cut and seamed together to make a smooth stone wall. The L1 robot will crash through on cue in an explosion of plaster dust and fake rubble. Heading Kelt's advice Mallett acknowledges he will, at best, have only two goes at getting this shot right. As insurance he positions two cameras facing into the set, instructing both operators to record a wide shot. Luckily the effect looks convincing on all takes.



Inserts of L1's cables wrapping around the Doctor's legs are recorded backwards (the cable is actually being pulled away from Colin Baker's leg). The shots will be reversed in post-production. For the moment where L1 lifts the Doctor into the air and towards itself, Colin Baker stands on a crane-camera's seesaw dolly, which is then slowly elevated up and pushed forward by the crew. After dinner Nick Mallett switches into what will almost become his stock 'modus operandi' for the remainder of this serial's recording. He has all of his sets illuminated simultaneously so that he can shoot on one stage until there is a need for a recording break. While that is happening he will switch to stage 'B' and record material there until another break presents itself. In many ways, this is a return to the production techniques of the show's early days, as detailed in Terrance Dicks' definitive *The Making of Doctor Who*.



There are few of the cast and only a couple of extras rostered for today so the entire evening session is given over to shooting in the Marb station escalator (termed 'the tunnel' in Holmes' scripts), and inside the futuristic subway tubes that only require central characters like the Doctor, Peri and the two rogues. These are mostly dialogue based, though one of the shots is done high-angle as it has to appear as an insert on the screen in Drathro's castle.





Friday 25 April 1986

**No Smoking...**



A full day that continues the pattern of shooting alternating scenes. Today, however, cast numbers have been swelled by the actors and extras booked to play underground dwellers, including Merdeen and Balazar. Overnight some of the corrugated plastic subway tubes have been moved around to give the set a slightly different look.

Subway and escalator scenes are the order of the day. During recording pauses on the former, Visual Effects steps in to renew or refresh the latex cobwebs on the two-storey set.

Recording of the dozen or so dialogue-based scenes of the afternoon session goes ahead with very few hiccups, although Mallett tends to shoot most of these sequences at least twice to give himself greater options for editing.

It is intended that the evening's work will begin with an Effects shot, but due to some mild over-running there are a couple of mundane scenes to do first, which gives Mike Kelt's team time to prepare the 'dummy' Drathro.

This static version of the robot will only be used briefly in material for part four, and even then only in sequences occurring after the robot has lost its power and toppled over. Before recording commences a member of the Effects team paints a new layer of dark gloss paint over the fibreglass shell so that, when the pulsing lights inside are faded up the red glow will appear to glisten as though molten metal. Another member of Kelt's crew operates a smoke gun to aid an image of the robot burning out. This prompts a quip from Tony Selby about smoking being banned on the underground, which gets a unanimous laugh.

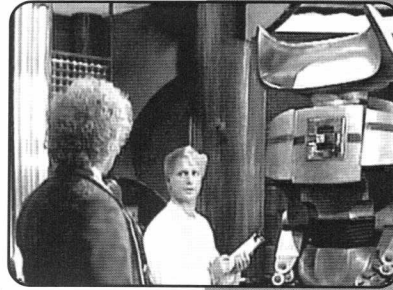
More subway and escalator scenes follow. As well as the studio's resident pedestal cameras Mallett also employs a hand-held video camera with a fish-eye lens fitted to shoot inserts that will later be replayed on the screen in Drathro's castle.

Nicola Bryant is on hand for this evening's proceedings, but in the event she has just one scene to do, and even then it is one that will be removed during editing. Asked the way to the surface by a group of fleeing underground dwellers she replies, "Keep straight on, turn right at what used to be Oxford Circus, then ask again, I think".

An escalator scene for part one goes into the can just before ten o'clock, closing off the first recording block which has all gone to plan. This state of affairs will not last.

Saturday 10 May 1986

**Take Two!**



The larger dimensions of studio TC3 are host to this second and final recording session. The subway corridors seen in block one now lead onto different set components.

Two other sets are prominent. The largest is the castle interior itself, which will see little use until tomorrow. The other is the food production centre. There are several scenes to shoot here this afternoon, all for part four, and several involving special effect sequences. The simplest is Balazar receiving a face-full of food sludge. In true Nick

Mallett tradition the scene has to be shot twice - just to be on the safe side...



Dibber blowing a hole in the duct with his multiblaster is more spectacular. As in block one this is accomplished by cutting out and then repositioning segments of the ducting. However, because of the smooth nature of the tunnel walls, this is a once-time only effect. As shown in THE INVISIBLE ENEMY, to try it again would involve impossible demands on the scenery crew as they tried to smooth over and disguise the pre-cut seams.

Unfortunately Mallett is not happy that take one is acceptable and a retake is nevertheless requested. Ultimately the second take is the one deemed more effective for the quality of the explosion, but the Director has to cut the footage very precisely to minimise the time the audience will see the 'unexploded' wall.

After dinner there are a number of sequences to do in corridors and various antechambers bordering the castle. These have been left over from block one as they involved the two technicians, Humker and Tandrell, plus members of the tribe, none of whom were booked for the first studio. In addition, a number of scenes are remounted, to give Mallett further editing options.

A lot of the material is destined for the fiery conclusion to episode four. Balazar has to remain in his 'gunged' make-up, particularly for some of the pyrotechnic scenes. Catwalks to the food processing centre, the anteroom and even the double doors to the castle; all face explosive finales.



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Monday 28 April - Friday 9 May 1986

**Acton Hilton**

Back to the rehearsal rooms and an intensive two weeks of running through material destined for recording block two, while behind the scenes events continue to shake the series.

Eric Saward and John Nathan-Turner have, for now, patched up their differences. It seems that Saward has indeed resigned, but will complete production of the scripts in the works as a freelancer, while the Producer has had to agree to let the show's Script-Editor take a leave of absence mid-season to unwind. In his place Saward has arranged that Robert Holmes will handle any routine day-to-day editing tasks, but in recent weeks Holmes has become ill and he too is now unavailable to support the show. Mid-way through rehearsals Nick Mallett telephones the Production Office to report that two episodes are under-running and therefore in need of some padding material. In his memoirs, published in *Doctor Who Magazine* 245, John Nathan-Turner states that he wrote about two and a half minutes of extra dialogue for THE MYSTERIOUS PLANET. This material expanded episode three by adding Broken Tooth and Balazar's argument over which way they should direct Queen Katryca, while additional courtroom sequences gave the Doctor and the Valeyard's dispute over the consequences of the Doctor's actions greater prominence.





Sunday 11 May 1986

Substitute Robot

Today is Drathro day. For the first time Mike Kelt's L3 robot is brought into the studio. But there's a problem. During the second week of rehearsals Roger Brierley informed Nick Mallett that he cannot appear as the robot, claiming the costume is too uncomfortable and heavy to wear without fear of it falling over during takes.

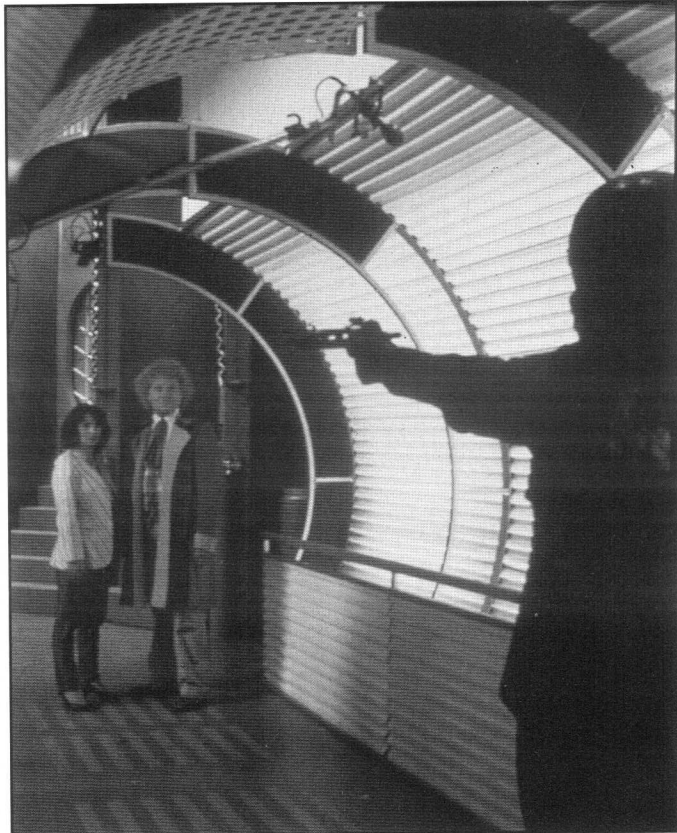
Despite frantic efforts by Mike Kelt to make the costume more comfortable, Brierley is adamant. Instead, Mallett agrees Effects Assistant Paul McGuinness, who was instrumental in its construction and understands its behaviour will operate the robot. Brierley talks McGuinness through the movements and actions that were cemented in rehearsal. McGuinness is also kitted out with a 'talk-back' so he can hear instructions from Mallett and Brierley, who is still providing L1's voice.

All of the robot's scenes in the castle are done today which means production has to run at a cracking pace to get them all in the can. Ordinarily the Gallery would be adding pre-recorded scenes from yesterday and block one over the scanner screen on the castle set. But as time is short Nathan-Turner agrees these can be done in the Gallery-only day, so everything is played today to a blank CSO screen. A major floor effect is Drathro killing Katrya and Broken Tooth. For this the artists play the confrontation scene straight through up to the moment when first the queen, then her 'champion', grasp hold of the robot's arm. Freezing the action, Joan Sims and David Rodigan are whisked off to Make-up to have all the electrocution marks added to their faces and hands. There is no need for either of them to stand still between takes as Mallett has planned a brief cutaway shot to bridge the two independently recorded scenes. Back on set Sims and Rodigan complete the action by dropping to the floor, dead. The electronic glows around their bodies while they are dying will be added in post-production.

By the end of the day every scene in the castle has been completed. Overnight this configuration of sets will disappear, to be replaced by one major new set and two smaller ones - or so everyone thinks...

"He [Brierley] told me he felt very top-heavy in the costume and he really didn't feel safe. He would have been so preoccupied with just standing upright that it would have spoilt the acting. Mike Kelt tried every way of adapting the costume to make it more comfortable, but he just didn't want to do it"

Nick Mallett, DWM 132, 1988



Monday 12 May 1986

The Wrong Studio

All of the scenes aboard the space station, destined for all four episodes, are scheduled for recording today. As this will be a big shoot no less than three recording sessions are timetabled; 11:00 to 12:15, 14:30 to 18:00, and 19:30 to 22:00.

But to everyone's horror, all the sets they left last night are still in TC3. Desperately Nick Mallett and John Nathan-Turner get on to Movement Control and find the sets have been erected, but in the wrong studio. They'll be moved as soon as possible, but it'll be hours before anything is in a fit state for recording.

There is one non-trial scene to do today, a remount from Block One involving Drathro, as the robot loses its power as it strides through Marb station. The latter components featuring the static Drathro prop have already been shot.

Again Paul McGuinness dons the costume for a very brief walk through what should have been a partial reconstruction of the station tunnel set, but is in fact a simple section of flat scenery which has been hurriedly erected. The fall forward is onto a pile of mattresses. Throughout most of the morning and afternoon cast and crew alike have little to do other than undertaking impromptu read-throughs. The race will begin once the scenery squad has finished its tasks and the studio is 'prepped'.

According to Nick Mallett's recollections, access is finally granted around 17:30, giving them just enough time to do a couple of rehearsals before the studio technicians all take their rostered breaks at six. John Nathan-Turner, meanwhile, is negotiating terms for the inevitable over-run.

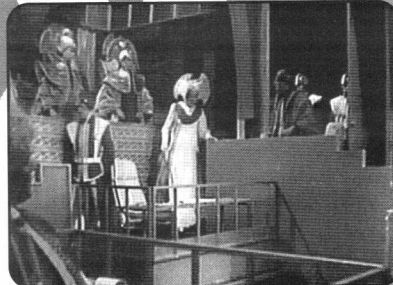
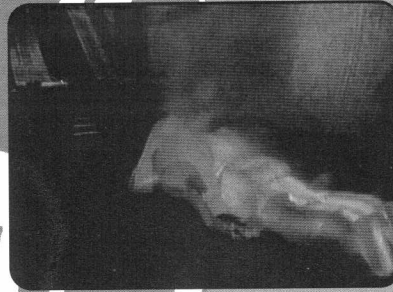
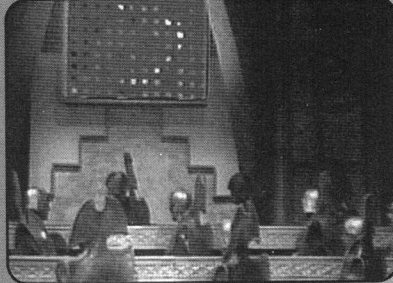
Resuming at 19:30, Mallett knows he cannot afford the luxury of retakes for art's sake. The Doctor's arrival in the TARDIS aboard the space station, for instance, should be lengthier - with subdued lighting to create a sombre mood, and more shots of the Doctor stumbling around, trying to work out where he is. In the event this scene is done last of all, with Baker whizzing straight out of the police box, up the steps and into the courtroom, and even then time runs out, and the scene has to be remounted during recordings of MINDWARP.

For these scenes, Colin Baker wears a red and white cravat in place of the green and white one seen in the Ravalox story.

The trial events begin with everyone in a rehearse/record mindset. Speaking with *Doctor Who Magazine*, Nick Mallett takes up the story: "It was very hard on the actors, because that trial stuff was the most heavy drama... They needed time to get through it. They'd been so solid at rehearsal, because we'd actually spent a lot of time on those scenes, because we knew we would be fairly pushed. So when you're doing all the scenes in one block as well, it is quite difficult for them. It's very convenient for us in production, but the actors are having to contain whole shifts in plot and emphasis between each scene."

"At 9:10 we started to go in for scenes without blocking and Him upstairs seemed to have been on our side, because we had very few problems with cameras. I ended up changing shots literally on air and we did it because the cast were absolutely solid, and the cameras were too. When you have a problem like that, everyone pulls together. If you wally around in the studio, wasting time, then the crews can turn against you. The Director has to provide adrenaline."

The over-run takes production past the standard 10.00pm cut-off time, but is in the can by 11pm.



**AFTER** its longest ever absence from the screen, the opening moments of *THE TRIAL OF A TIME LORD* promise a bold and triumphant return for Doctor Who.

Dominic Glynn's reworking of the theme music, while retaining the upbeat and modern feel of Peter Howell's version, is haunting and mysterious - harking back to the cerebral terrors offered in the programme's past, and this leads immediately into perhaps the most visually impressive special effects sequence in the series' history. The indulgent tracking shot across the enormous space ship as it reels in the helpless TARDIS just isn't what we expect from Doctor Who. This has all the power and gravitas of a big budget movie. From Mike Tucker's book *Ace!* you get the impression that this was the start of a renaissance for BBC Visual Effects. Even thirteen years later the space station looks great. As an opening gambit, it's very effective. As viewers, we're hooked ourselves, reeled into the ship as well.

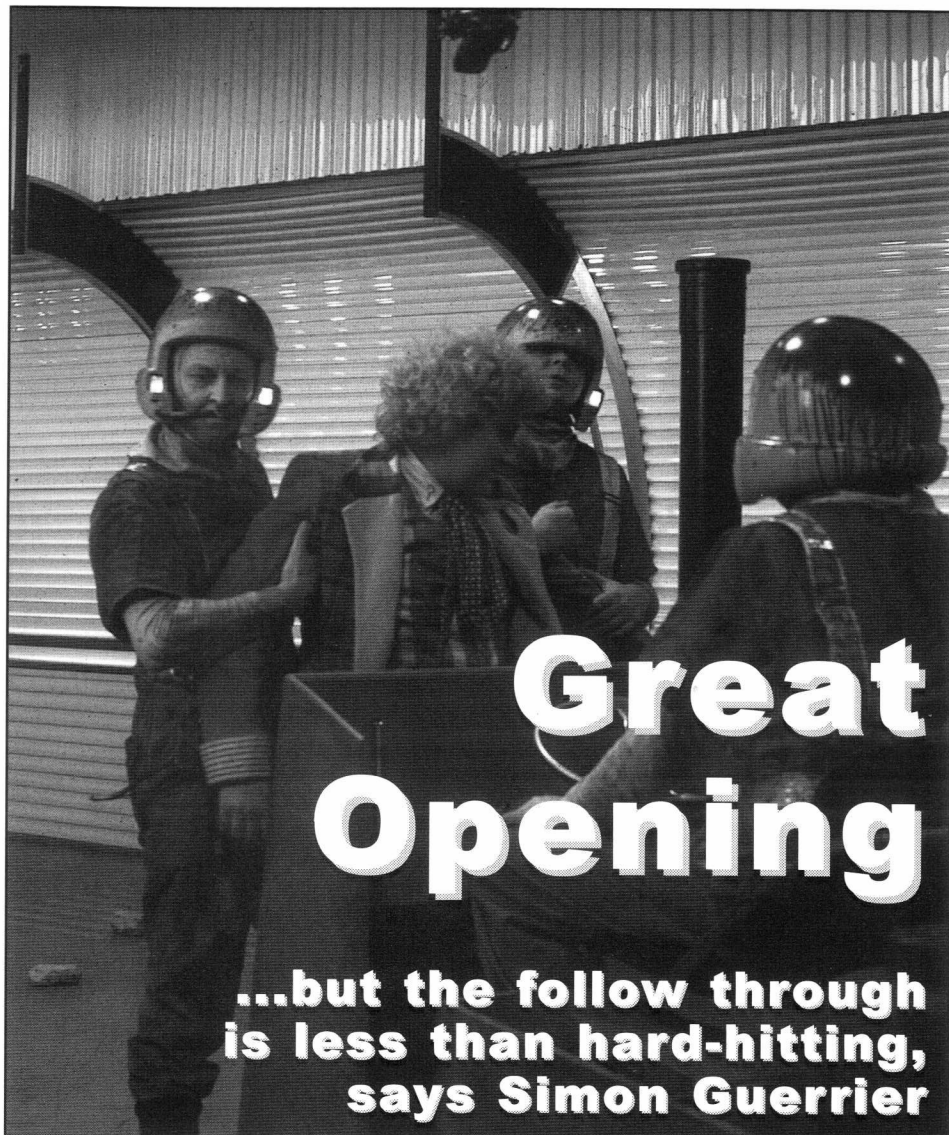
And it's nice to be thrown into things so quickly. For the first time in the Sixth Doctor's adventures, he's deposited in the midst of an adventure straight away. Eighteen months ago, he'd have taken at least 25 minutes to get anywhere near where things were actually happening. Though he may stumble dazed, from the TARDIS doors, that just reaffirms the power of that striking model shot, and in an instant the Doctor is alert and inquisitive. He walks tall into the courtroom, ready to plunge into whatever adventure awaits. He's back, and - as the caustic silhouette waiting for him in the unlit courtroom notes - it's about time, too. A bit of bluster lets Colin re-establish himself to the viewer, and the Valeyard is immediately established as a worthy opponent thanks solely to Michael Jayston's dry performance. He is merely the first of a host of familiar, able actors - further drawers of viewer's attention. Structurally, it's not just that we've been landed right in the heart of a new adventure. Usually, a story starts with the ploy of some poor extra (such as Terry Walsh or Stuart Fell) being zapped, splatted or gored by some roaring, unseen nasty. It's a narrative device to add impetus and suspense to the otherwise dreary effort of establishing the latest quarry to be met in an opening episode.

By the time we reach Ravolox, the proceedings have been loaded altogether further than the normal worry of meeting some terrible robot monster or post-apocalyptic tribe. The audience is already asking fundamental questions: Why is the Doctor on trial? What are we about to see go terribly wrong? Where has Peri got to? For a series desperate to re-establish itself, it's a nice way of building expectation and keeping the kids from flipping over to *The A-Team*.

Once the story-within-a-story begins, things are on more familiar and easy-going territory. There is a new and comfortable closeness between the Doctor and Peri, and while there are still moments of spiky banter between them, theirs is a likeable relationship. There is an unspoken stability between the travellers here never seen in Season 22.

Though menacing and unpleasant, with dialogue that's full of callous violence, Glitz and Dibber are instantly likeable characters, and the last of Robert Holmes' many wonderfully grotesque double-acts. Glitz's relish as he targets the Doctor's head with his gun, followed by his exposition of his own unbalanced psychology, is more than enough to make up for the more clumsy info-dumping, particularly the "I know all that" conversation he and Dibber contend with later in the first episode. This attention to character interplay is Holmes doing what he does best, and practically all of *THE MYSTERIOUS PLANET* is told through sparkling two and three-way exchanges.

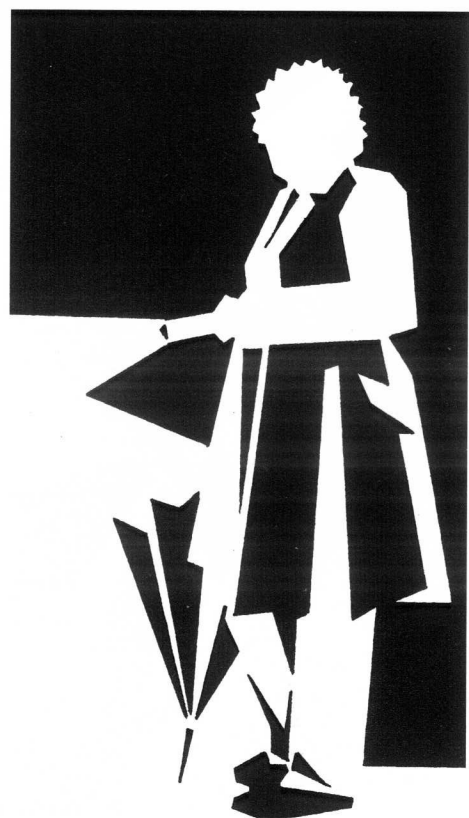
Colin Baker is great here, confident in the role of the Doctor and a delight to watch. He is still surprising, still reacts in unexpected ways (nicely signposted by Peri), but for the first time, the Sixth Doctor really seems in control of himself and can exert the heroism of his other incarnations. The tantalising climax of episode one - when the Valeyard turns the innocent enquiry into a trial for the Doctor's life - is



met with a cool, "So. You want me dead, eh?" from the Doctor, assuredly probing the motives of his accuser and alert to the game afoot. That threat is then diverted by the Inquisitor's, "What the Valeyard wants and what the court decide are two entirely different things," and for the meanwhile the Doctor contents himself by scoring points at the Valeyard's expense.

Moments like this enliven what is otherwise a very simple run-of-the-mill tale. We are quickly appraised of the key locations, as Glitz and Dibber are captured by Katryca's people. The village may be small-scale, but is actually very convincing, with labourers visible in the background. This also contrasts nicely with the bright corridors of Marb Station, so that we quickly get involved in two very contrary world-views. While both sets of spokespeople may be ignorant and thus suffer glib remarks from the more seasoned travellers, they can give as good as they get. Katryca's knowledge of spaceships and guns, and Balazar's wonder at the contents of his precious books serve to reinforce that these are intelligent people. Katryca may not know why Glitz and his predecessors are so interested in the village's Great Totem, but she is still shrewd enough not to be tricked by the visitors. It's Glitz who's misjudged her.

Between the disparate worlds is the recognisable if derelict escalator from the London Underground. The remains of a corridor recognisable as part of the 1980s is the Doctor Who equivalent of the top end of the Statue of Liberty poking out of a beach. While these first four episodes may be a simple and traditional runaround for Doctor Who, there are some good SF ideas, and some great moments - the Doctor's use of his umbrella to fend off his stoning,







or Peri shaking of her escorts at the village, insisting, 'Alright, alright! I can walk!'

Each episode builds to an exciting cliff-hanger which ups the stakes of the story. After the sparse number of cliff-hangers in Season 22 due to the double-length episodes, Season 23 seems tightly-edited, fast-paced and fresh, as episode two's paired chases collide on the escalator, and Merdeen fires the moment he identifies his target as the Doctor.

But after the bold and stunning start, episodes two to four merely offer the standard scamper between the already-established locations. There are two robots to be escaped from, lots of desperate running from one place to another, and the Doctor is there to unite the humans, free them from Drathro and save them from a terrible explosion. While there is the constant promise of brutality from Glitz and the horrific deaths of Katryca and Broken Tooth, the violence actually seen is swift and kept to an absolute minimum. In fact, Tom Chadbon's inclusion in the cast might suggest a conscious attempt to ape the comedic Season 17, and Drathro is certainly served by two blond versions of CITY OF DEATH's Kerensky.

Even as a three-parter, the Ravalox story would be insubstantial, and the problem lies in the writing. The Doctor's eager efforts to convince Drathro of the worth of human life are lame, Baker's performance curtailed by the meagre material he's been written. During Seasons 12-14, Holmes would have written the Doctor something really persuasive. But even the celebrated lines about the loss of "Peri's" London are pale compared to similar themes explored in THE ARK IN SPACE and THE SONTARAN EXPERIMENT. And there's no excuse for this weakness, because Eric Saward had already had Davison fight the "Why Humanity Is Cooler Than Robots" fight against the Cybermen. Nobody has anything intelligent to say in any of the four episodes. I can't help rereading an old Python sketch: 'Argument is an intellectual process... contradiction is just the automatic gainsaying of anything the other person says.' Bar some choice lines, some clearly excellent performers are given very little to work with. Glitz is the only one with a sensible motive in any of the story, and when the Doctor's dialogue proves hopelessly inept, it is Glitz who ultimately saves all of Ravalox.

A new and going-somewhere season of Doctor Who should have had originality as a basic component. Colin Baker's woeful impersonation of Pertwee and some variation of the 'Five rounds rapid,' line are inexcusably trite in their self-indulgence. Its bad enough that the drive of the story is based on the fact that *Because It's Time Lords It Must Be Very Important*. That's what Star Trek tries to convince us of with its endless Klingon stories. It's televisual sedative.

THE MYSTERIOUS PLANET promises considerably more than it actually delivers: it would be another year before bold ambition in the production values (i.e. John Nathan-Turner's ever-promoted "Look" to the show) was matched by bold ambition in the scripts. Rather, these opening efforts serve only to show that the series is just as bland as it always was but that the scarier bits of the previous season have been done away with. It introduces the basic elements of the overarching plot, but even the

BORDERLINE



"So, what's this deal about, then?" Sabalom Glitz asked. The man in black on the other side of the Nosferatu's cockpit was a few thrusters short of a hyperdrive, but he had arranged Glitz's release from that rehab colony, so it was only fair to let him make his offer. The gun in his hand was also an incentive.

"Scientific supremacy," the Master told him. "Power. The technology to..." He noted Glitz' dubious expression. "Loot, to use your crude patois."

"Buried treasure, you mean?" Glitz had heard that one before.

"Of a sort. Information." The Master paused for dramatic effect. "There are secrets stored on a planet to which I shall direct you, which can be fenced. Auctioned, in fact, to the highest bidder."

That caught Glitz's attention. "Why didn't you just say so? Industrial espionage is it?" Glitz had always fancied himself in that game, though he didn't have the skill or subtlety for it.

"A simple smash and grab," the Master corrected sharply. He seemed happy at having burst Glitz's bubble. "You disable the robots that guard the secrets, then snatch the container and bring it to me." The Master held up a data crystal. "All the technical details of the robots and their environment are in here."

Glitz paused in thought. "What's in it for me?" "Apart from your life?" the Master visibly caught himself, as if forcing himself to remember that sometimes there were better incentives than the mere threat of death. He didn't look as if he liked that idea very much, if Glitz was any judge. "Fifty percent of the proceeds - and your imbecilic partner's fee comes out of your half."

"You must be joking! We're the ones doing all the work! Eighty-twenty."

"Certainly," the Master agreed. He held out a hand. Glitz spat into his own palm, and shook the Master's hand. The Master then grimaced, wiping the mess off his velvet glove. He recovered with a grin. "It's a rare day that one meets a thief willing to take a mere twenty per cent."

"What?!" Glitz yelled, but the Master had already left the cockpit, and was walking back to the TARDIS which was sitting in the hold.

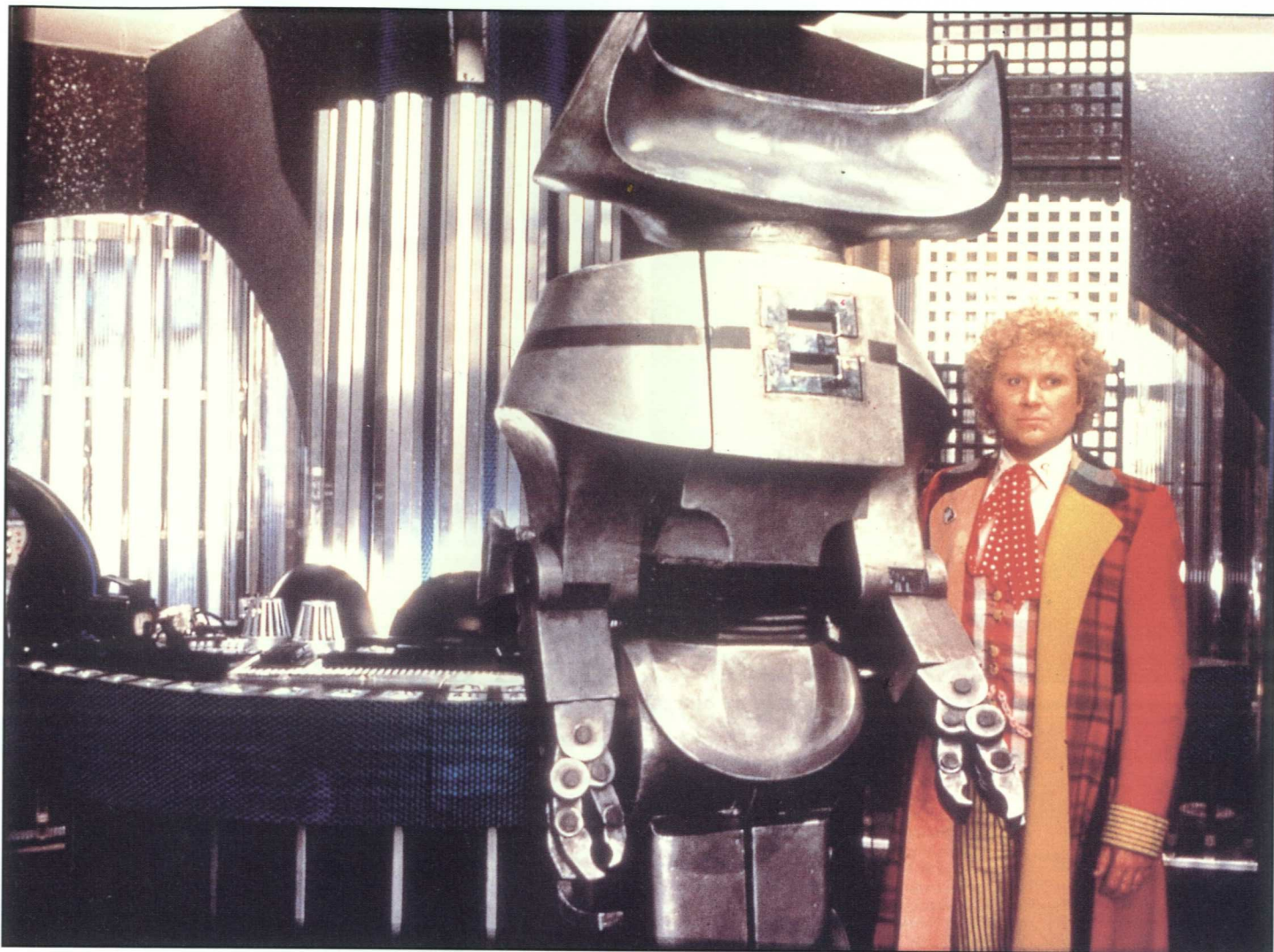
The Master paused in the doorway.

"And Glitz - be careful out there, yes?"

DAVID A McINTEE







Doctor requests that if this is the best the Valeyard can do, "Wake me when it's finished."

While likeable, *THE MYSTERIOUS PLANET* is ultimately harmless and unassuming. When it could offer something more witty and spirited, the story's lightweight plot is instead punctuated by lightweight banter. In the courtroom, both the Doctor and the Inquisitor continually question the story's relevance, and when the Doctor shows his anger at the court midway through episode four – denouncing the trial as a farce – it seems merely an effort to wake the audience in time for the finale.

Proceedings on Ravalox are closed with some comedy gunge, a flat joke or two, and the promise of further enquiries into *The Big Mystery*. It's been kind of fun, but pointless. We are much more likely to have been napping on the sofa than hiding behind it. The irrelevance of all this is again made obvious when we return to the courtroom. If anything, what we have seen has served only to make the Doctor look noble, and to hint at the murky workings of the High Council that the Valeyard is so keen to bury. We can only ask ourselves a question that is going to become increasingly pertinent as the Doctor's trial continues: Just **WHAT** is the Valeyard hoping to achieve?

Already the trial is becoming tiresome. Courtroom drama has always been a bit of a paradox, and no end of film and television has been padded out with dull scenes of people shouting at each other portentously. That the trial scenes here are really badly executed, perhaps because of the disaster inflicted on the production by the BBC's scene-shifters, doesn't help.

It just should have been a lot better. This far in, the evidence hasn't been anything like as interesting as we'd been lead to believe. We need something a bit more gripping if we're going to bother – which might justify what happens next...







the remaining effect shots which were realised in a similar manner – one being the red glow that surrounds Drathro as it explodes and burns out at the end of part four. Most complex of all were the two shots where dancing red ‘laser beams’ attempt to zap the four people in the food processing duct towards the chopping blades. Again, by keeping the camera still and by having the artists move as little as possible during production, Popkin was able to draw ‘clipping paths’ around selected areas of the picture. This time, however, the pre-designed footage of zapping beams was keyed so that it appeared anywhere in the picture except for the segments tagged with the invisible masks.

## CUTS

Both parts one and four required cuts to keep them within their twenty-five minute slot, a situation which would become increasingly common over the course of the season.

Episode one lost an entire courtroom scene where the Valeyard accuses the Doctor of revealing Time Lord secrets to his companions, until the Doctor proves that his information about Ravalox comes from Woris Bussard's book *Extinct Civilisations*. Another cut removed the Doctor's suggestion that the Matrix held only Time Lord knowledge, not all information in the universe, while Peri's meeting with Katryca was moved to part two, taking the place of a scene showing Broken Tooth playing dice with another native.

In part four, parts of a scene involving Humker and Tandrell were moved to part three, while Peri's meeting with the pair was dropped, as was the Valeyard's suggestion that the Doctor could have averted disaster by helping them repair the Black Light system. A number of scenes underwent brief trims, including Dibber's worry Drathro might have mined the approach to his domain. Edited together the four episodes came in respectively at running lengths of 24' 57", 24' 44", 24' 25 and 23' 59".



## MUSIC & SOUND

Dominic Glynn was, not surprisingly, quite astounded to find himself called up out of the blue and asked to write music for the series. His first demo tapes, submitted in 1985, had been received just prior to the announcement of Season 23's cancellation. Once the series was back into production the Producer wrote asking for a more up-to-date sample of work, and that was quickly followed by a commission to handle all the music for *THE MYSTERIOUS PLANET*, including the main theme - a theme which would have to match the existing title graphics, as there was no money to revamp them.

In fact it was the main theme that was needed ahead of any incidental cues, and the deadline Glynn had to work to was just five days. There was one other problem. Glynn was still in the process of working out how to use all of his equipment.

"I had my keyboard but I hadn't sorted out my studio equipment, so I was a bit taken aback. I didn't want to lose the opportunity to do it, but I thought, 'How am I going to do this?' I'd just bought my eight-track recorder and didn't know how to use it. I had to whiz into my studio, plug everything in and work out how to use it all, and record the theme in five days. I knew it was going to be quite a job because it is such a popular theme.

"I was pleased with the results in relation to the time I had put into it. I would have liked to have been given longer... I feel that it would have been better given more time. There's a lot of things that I don't like about it."

**Dominic Glynn, DWM 206, November 1993**

Glynn's theme was biased towards the top end of the audio spectrum compared with any previous version, a fact which undermined its quality on the small loudspeakers of older TV sets. Eschewing the booming undertones of the Derbyshire and Howell arrangements, Glynn used his keyboard synthesiser and eight-track tape recorder to assemble the first interpretation of Grainer's theme specifically designed for stereo. The original 'sheet music' written by Grainer was not available, so Glynn produced his material by listening out for, and then recomposing all the various elements of the title music; the bass beat, the principle theme, the ancillary phrases, etc. Delivered within the five day deadline, Glynn's submission was accepted even though, at this time, the BBC was not able to broadcast in stereo.

As used in the programme, Dominic Glynn's opening theme ran to 38 seconds, while standard length for the closing titles was one minute, twelve seconds.

Editing issues determined that Glynn received cuts of episode three first, followed by two, and then one and four together. In scoring the incidental tracks he received a lot of help and ideas from Nick Mallett. "He said he wanted a different thematic feel for each of the three main elements in the story" Glynn recalls. "It was very important to set up a feeling of power and threat around the Time Lord ship. We knew that the courtroom was going to run throughout the series and so we had to build in, musically, a feeling of danger and uncertainty so that it didn't become too safe.

"I ran an ominous bell throughout that story. It was actually inspired by the script, but I was aware of the TARDIS' Cloister Bell and its part in the show's history. I didn't deliberately set out



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## POST PRODUCTION

The space station footage from Peerless Studios was delivered fully completed, including the optical effect tractor beam that draws the TARDIS into its docking bay. As such it became the first scene of the serial, following straight on from the titles. The remaining footage had to go forward to the gallery-only day for the addition of electronic effects.

The opening caption slide of Ravalox was a composite image – a photograph of the planet Earth airbrushed over with additional clouds to obscure any detail underneath. Danny Popkin added a checkerboard electronic wipe to the slide as it fades up onto the screen in the Time Lords' courtroom.

The gun-sight crosshairs, as Glitz targets the Doctor in part one, was a vignette mask put over the O.B camera lens on location. Popkin, however, added the flashing red lettering displays bottom-right of the picture to make those gun-sight POV shots more futuristic looking.

Quantel got a look-in as usual. Alongside standard effects, such as reverse shots of the L1's grappling cables, the device was used to achieve zoom shots where CSO inlay shots were in picture too. In part three, for instance, Mallett used this technique to close in on a

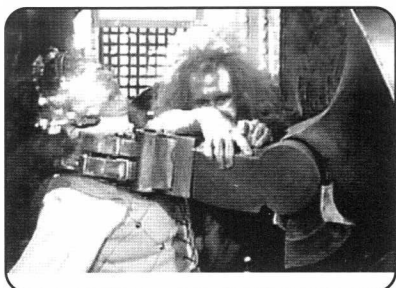
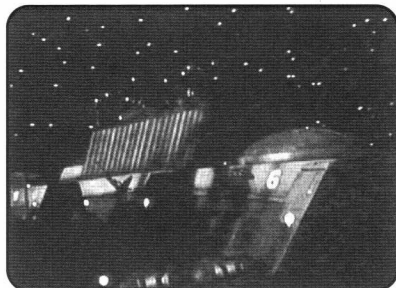
two-shot in Drathro's castle with a moving picture still visible on the scanner screen.

A spark generator received two outings on this serial; once as the Doctor zaps Humker, Tandrell and Drathro in part two, and again to show the effects in Drathro's castle after Dibber has blown up the black-light mast.

Four special optical sequences required Popkin's skills. First was the L1's POV shot as Broken Tooth fires at its camera eye. This required the timed introduction of picture break-up to the live action of Broken Tooth shooting his gun, that image simultaneously being electronically over-exposed so that it dips into negative before the whole thing fades to black.

Second was the electrocution of Broken Tooth and Katryca. Here Popkin used Paintbox to draw 'clipping path' masks onto the parts of the picture where he wanted the effect to be visible, i.e. around the faces and hands of the two victims. These masked areas were electronically tagged so that the digitally produced pulsing golden speckles faded up only within the boundaries of the 'clipping path'. To accommodate this effect Nick Mallett had had to ask his actors to keep as still as possible during the studio recording of this shot.

Similar restrictions had been imposed on



to pay homage to the Cloister Bell, but it was probably floating around in my mind when I was doing the music."

In all Glynn provided just over 51 minutes of incidental music for this serial. Sequences on the surface of Ravalox tended to be earthy and fast paced, with ideas inspired at times by medieval instrumentation. Scenes underground were often sombre and metallic sounding, while events aboard the space station were deliberately pitched to be as frightening as possible with, as the script suggested, a "cathedral-like" organ quality to them.

The voice of Drathro was recorded live in the studio. Working off camera Roger Brierley spoke his lines in synchronisation with the actor in the suit's performance. Captured by a separate microphone Brierley's voice was processed by Dick Mills, using a Vocoder to create the robot's whirring drone. In construction the effect was the same as for Marvin's voice in *The Hitch Hiker's Guide to the Galaxy*.

The L1 robot's sound was created back at the Radiophonic Workshop during post-production. Using a synthesiser and a multi-track tape recorder Mills devised two engine warbles for the L1, one at a slightly different pitch to the other. The idea was to suggest two motors powering the robot's running treads. By processing each warble sound separately through an oscillator he was able to augment shots of the machine turning left or right by suggesting engine pitches rising or falling.

One requirement Mills had to get right – and be prepared to do again in future stories – was an appropriate blanking sound to obscure those parts of the Valeyard's evidence the Time Lords want censored from the Doctor's ears. The gabble created by pulling a length of pre-recorded soundtrack tape backwards over a recorder's playback head achieved a desired result.

November 1987. Released under its original title, *The Mysterious Planet*, the cover illustration was by Tony Masero and included good likenesses of Drathro, Katryca, Ravalox and the tractor beam that captures the TARDIS. Putting the book into context with its TV counterpart, W.H.Allen added a diagonal strap-line to the cover identifying the novel as *The Trial of a Time Lord*. A paperback edition was published under the Target label in May 1988.

Colin Baker appeared in character in the episode of **Roland Rat: the Series** which immediately preceded episode two, and took an uncharacteristic, but entirely understandable, laser shot at Roland's sidekick Kevin the Gerbil.

BBC Video released the entire *Trial of a Time Lord* saga (as 'The Trial of the Time Lord') as a boxed set in October 1993 to mark **Doctor Who's** 30th anniversary, the story being one of the most demanded releases. Sporting a cover illustration by Alistair Pearson the sleeve housing the three tapes was further packaged in a TARDIS-shaped tin available in seven versions, each sporting a photo of a different Doctor on its base, to make it more attractive as a Christmas present.

As well as a vinyl single of the new theme (RESL 193) and a mini-cassette (ZRESL 193), BBC Records also cashed in on the fad for 12" singles by releasing an extended play disc that featured Delia Derbyshire's original 1963 arrangement and the hit *Mankind* disco mix from 1978 in addition to Dominic Glynn's interpretation (12 RESL 193). The cover of the 12" single incorporated a hologram depicting some of the **Doctor Who** monsters commercially available as metal miniatures from *Fine Arts Castings*.

To date *THE MYSTERIOUS PLANET* has not been repeated on terrestrial UK television, but has been screened several times by UK Gold. For overseas sale the episodes have been merged into a 90-minute TV movie and promoted as part one of *THE TRIAL OF A TIME LORD*.

Special Effects Assistant Mike Ellis, who operated the L-1, is the father of *Horns of Nimon* and *Blue Peter* lead Janet Ellis. During the run-up to transmission, the People column of the *Doctor Who Appreciation Society's Celestial Toyroom* listed Michael Jayston alongside the earlier Doctors, giving fans a subtle hint as to his true identity.

Valeyard is an archaic term meaning Doctor of Law.

## CONTINUITY

*THE MYSTERIOUS PLANET* is set two million years beyond Peri's time, during a period when intergalactic travel is routine. Earth was devastated by a fireball and renamed Ravalox five hundred years ago.

Ravalox is stated to be in the Stellion galaxy, but the planet is only two light years off Earth's original position – a negligible distance by intergalactic standards, which is less than half the distance to Earth's nearest neighbour, Alpha Centauri.

Glitz's homeworld is Salostophus in the Andromeda galaxy, confirming that the stellar pioneers who exterminated the Wirrn conquered that galaxy. Andromeda appears to be a major power, as they are able to challenge the Time Lords. Glitz suffers from a more complex psychological disorder than his colleague Dibber's simple sociopathy, and has been treated by several prison psychiatrists, many of whom he's attempted to kill. His partnership with Dibber continues in the *Missing Adventure Mission: Impractical*, as the pair encounter the sixth Doctor and his shape-changing companion Frobisher. Though Dibber is killed during the book's conclusion, Glitz still believes him to be alive in a previous (but later set) *Missing Adventure, Goth Opera*.

Broken Tooth was apparently known by that name while living in the tunnels.

The TARDIS has been fitted with a surveillance device which monitors telepathically the experiences of everyone nearby. This was fitted during the Doctor's last visit to Gallifrey – presumably *ARC OF INFINITY*, not *THE FIVE DOCTORS*, where it only landed in the Death Zone.

The Doctor appears to have a pseudonym which he uses for academic papers.

The President of the High Council has legal immunity from trial, but the Doctor has been deposed from his position due his neglect of his duties. This explanation was added at Colin Baker's request after he queried the script.



## TRANSMISSION

Known throughout production as *THE MYSTERIOUS PLANET*, the story gained a new name in May 1986 when John Nathan-Turner took a decision to label the entire season, as far as the general viewing public was concerned, as *THE TRIAL OF A TIME LORD*, a single fourteen-part story. The episodes comprising Robert Holmes' opening segment were thus labelled parts one to four once Dominic Glynn's new theme was available in July 1986 and work on the title and closing credits of the story could proceed.

Another move was confirmation by BBC Programme Planning, a month in advance of transmission, that the new season would go out on Saturdays in its traditional 25-minute teatime slot, 5:45 pm – the first time this had happened since Tom Baker's departure in 1981.

Trailed by promotions on *Wogan* and *Saturday Picture Show*, **Doctor Who** returned to the airwaves on Saturday 6 September 1986, almost but not quite eighteen months since the last episode of *REVELATION OF THE DALEKS* had been screened. Advertising this as part of the BBC's new autumn season line-up, *Radio Times* added a quarter-page panel article to the listings page for that first Saturday. Confirming the return of the show, the piece also put in plugs for the *Doctor Who Appreciation Society*, the Longleat exhibition (the one at Blackpool having closed in 1985) and the new version of the theme music, available from BBC Records.

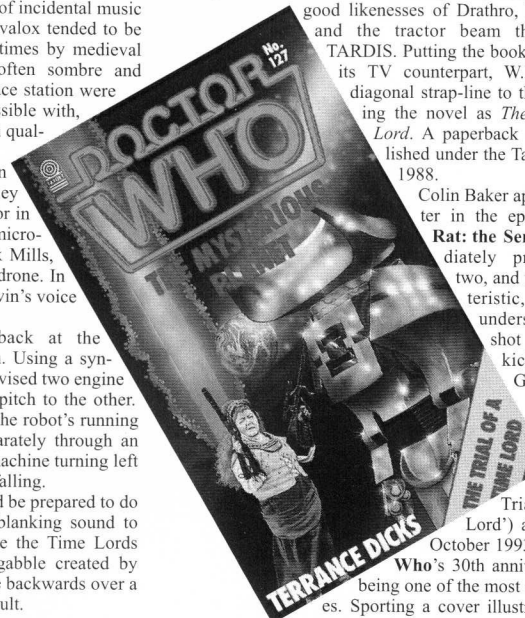
John Craven's Back Pages feature in *Radio Times* that first week devoted nearly a double-page spread to the series' return. Framed by photographs taken on location for *THE MYSTERIOUS PLANET*, Kate Griffiths' article, titled "Guess Who's Back at Last?", brought readers up to speed with the world of **Who** since the cancellation and gave some insight to events and guest stars due to appear in future weeks.

Aware that fourteen episodes is a long time to keep viewers hooked on a single drama, John Nathan-Turner began writing small reprises of the plot so far for BBC announcers to read out before the start of each episode. This should have started with episode two, but didn't, and when the announcer came to read out the synopsis prior to part three's transmission, he read out a summary of part one by mistake. In all cases the reprises were accompanied by photographs from the serial in question.

## TRIVIA

When he came to write this story, Robert Holmes owed the BBC £3,200 after having asked, and been allowed by John Nathan-Turner, to be released from his previous commission to write *Yellow Fever* and *How to Cure it* (the three-part Auton story set in Singapore that was part of the original Season 23) without completing the work he had been paid for. Consequently there is a note, dated 24 September 1985, on the production file for *THE MYSTERIOUS PLANET*, stating he was to receive no money for his script for episode one. Instead the amount was to be deducted from the amount owed.

The death of Robert Holmes in May 1986 denied readers of the W.H.Allen range of **Doctor Who** books the opportunity to read a novelisation of the story by its original author. Instead Terrance Dicks stepped into the breach, penning a 127-page adaptation first published in hardback towards the end of





**THE ATMOSPHERE** inside the great hall was electric. As the clock ticked steadily towards 5:45 p.m. on Saturday 6 September 1986, Master of Ceremonies Gordon Roxburgh began a countdown that was soon echoing to the furthest reaches Imperial College, South Kensington. The event was PanoptiCon VII, an historic occasion in that it marked ten years of the *Doctor Who* Appreciation Society.

Fittingly, and by total co-incidence, this significant milestone was occurring the same day as *Doctor Who*, the programme was ending its eighteen month exile from British TV screens. As the countdown reached zero and the familiar BBC1 globe was replaced by the unfamiliar strains of Dominic Glynn's new theme music, the hundreds strong audience erupted into thunderous applause. *Doctor Who* was back and, as far as attendees at the convention were concerned, back on the big screen.

Hype had been going on for some months beforehand. Most of Fleet Street had covered the April Press Call on location for *THE MYSTERIOUS PLANET* and the casting of Bonnie Langford helped keep the programme in the headlines as well. So too did the acrimonious resignation of Script-Editor Eric Saward, whose vitriolic comments about his former boss spilled out from the pages of *Starburst* magazine into more mainstream publications, notably the trade newspaper for the entertainment profession, *The Stage and Television Today*.

A fortnight before *THE TRIAL OF A TIME LORD* began, Lynda Bellingham and a bearded Colin Baker appeared on the popular chat show, *Wogan* to publicise the new season. Appearing alongside a Mandrel, a Sea Devil and the omni-present police box, the pair weighed in commendably against a very dismissive Terry Wogan who was clearly just going through the motions of plugging *Doctor Who*'s return.

Presenters on BBC1's *Saturday Picture Show* were more friendly to Bonnie Langford when she appeared on the 6 September edition, likewise promoting the show. More publicity came in the form of Colin Baker opening and closing *Roland Rat - the Series* on 13 September, and via letters to *Points of View* on 17 September which were universally positive with the exception of the new theme music.

The biggest promotion was reserved for *Blue Peter*, when nearly half of the 18 September programme was given over to live appearances in the studio by Colin Baker, Bonnie Langford and Nabil Shaban (made up as Sil), plus a behind-the-scenes look at the construction of Drathro and the L1 robot. Viewers were even treated to a brief excerpt, minus music and special sound, of the Doctor and Mel in the TARDIS from *TERROR OF THE VERVOIDS*.

Among those apparently pleased with part one of *TRIAL* was Michael Grade who, sent John Nathan-Turner a memo showing his satisfaction with the change on Monday.

The cloud in this otherwise euphoric atmosphere was opposition programming by ITV. Just as before the network wheeled out *The A-Team*. Faced by one of ITV's most popular imported series ever, *Doctor Who*'s audience percentage took a severe tumble. Despite all the hype, episodes one and two could only pull around 4.9 million viewers apiece, nearly three million down from the last episode of *REVELATION OF THE DALEKS*. Part three lost another million while part four, at 3.7 million, attracted the lowest audience of the entire season. The resulting overall average total of just 4.35 million marked a low point unseen since the closing months of Patrick

Troughton's tenure. Even MEGLOS, the previous nadir in the ratings war with *Buck Rogers*, had managed to claw 4.65 million.

Even members of the *Doctor Who* Appreciation Society, frequent advocates of Robert Holmes as the series' finest ever writer felt bound to vote this story into the wooden spoon position during their annual season survey. Likewise readers of *Doctor Who Magazine* who voted part three as the worst episode of the season. Somehow the bright new dawn was already beginning to look overcast



## Chuckle with Dr Who

DR WHO is preparing to return to the TV screens with an injection of humour.

Violence is out, following Mary Whitehouse's complaints about the series.

Ratings soared in the last series when Mrs Whitehouse intervened. Five million extra viewers watched the next three episodes.

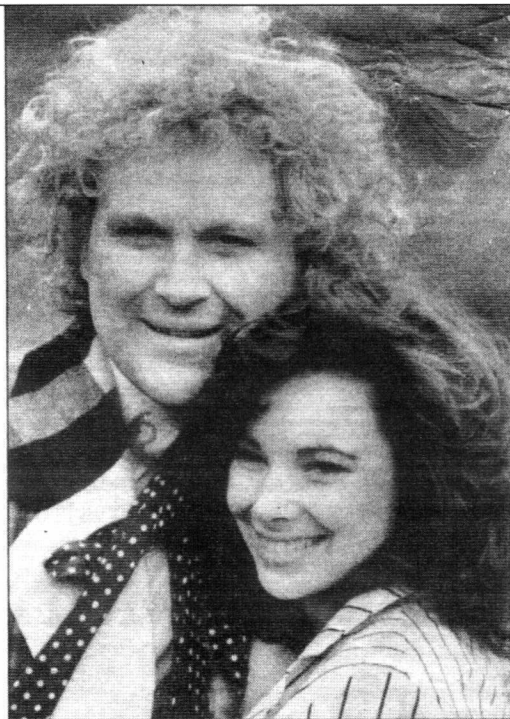
A new series is being filmed at a reconstructed Iron Age village.

It again stars Colin Baker, with Nicola Bryant as his assistant Teri, in an intergalactic courtroom drama set in Britain after the holocaust.

OXO ad woman Linda Bellingham is *The Inquisitor*.

Filming begins this week in Petersfield, Hampshire, and it will be screened in the Autumn.

Nicola Bryant will be replaced by Bonnie Langford later in the series.



LAUGHING: Colin Baker and co-star Nicola Bryant

## The good doctor returns

**T**HERE will be an important new fan when *Doctor Who* returns to the screen tonight (BBC1, 5.45 pm) after serving an 18-month suspended sentence imposed by BBC boss Michael Grade.

She is just 13 months old but has a special connection with the Doctor himself. She is Lucy Baker, the daughter of actor Colin Baker who was at the controls of the Tardis when the show was axed.

"The producer, John Nathan-Turner, phoned to tell me the news that it was being taken off before I read it in the newspapers," Baker said. "It was fairly devastating."

"Lucy hasn't seen me as Doctor Who yet, although she did see me on *Wogan* the other night talking about the new series."

Baker, who is married to actress Marion Wyatt, added: "In fact Lucy helped me put the show's suspension in perspective."

"We lost our first son and news of the suspension came as Lucy was due to be born. It made me realise that a job is just a job. I was able to spend most of the time at home with her. The BBC effectively gave me paternity leave."

According to John Nathan-Turner, the show's emphasis now is on making the audience laugh rather than exterminating nasty aliens in horrible ways. And the BBC powers-that-be are keenly interested in how the 900-year-old doctor fares.

A cast of top names has been brought in, including Carry On actress Joan Sims, Tony Selby of *Get Some* in fame, and Honor Blackman. *Doctor Who* will also get a new assistant, Bonnie Langford, who will take over from Nicola Bryant during the series.

"It's replaced Morecambe and Wise as the show actors want to do, especially if they have children," said Nathan-Turner.

The level of violence in the show which celebrates its 23rd birthday in November — was one of the



COLIN BAKER: daughter Lucy saw him through suspension

by ANNE CABORN

reasons it was taken out of production at the end of the last series in March, 1986.

Michael Grade also said the show looked tired. He has seen episode one of the new series, in which the Doctor stands trial for interfering in time, and says he is pleased with the changes.

*Doctor Who* was first transmitted at 5.25 pm on November 23, 1963, the day after President Kennedy was killed. It was the brainchild of Sydney Newman, whose TV career started in Canada.

He was Head of Drama at ABC before moving to the same job with the BBC. The series was scheduled to last for 12 weeks, but in episode five something happened which shot audience figures from three million to eight million and introduced a new word into the vocabulary — "exterminate".

The Daleks were the forerunners of a whole family of metal men and monsters who turned *Doctor Who* from another teatime offering into a television institution.

These days the programme has a world wide audience of 110 million,

is seen in 80 countries, has hundreds of fan clubs, a monthly comic & paperback novel based on the series is also released every month — and spin-off products ranging from tents to Easter Eggs.

There have been seven Doctors, all with two hearts and a body temperature of 80 degrees Fahrenheit, played by William Hartnell, Patrick Troughton, Jon Pertwee, Tom Baker, Peter Davison, Colin Baker and Peter Cushing, who played the role in the two feature films based on the series.

The two constants have been the theme music and the Tardis (short for Time And Relative Dimensions In Space) which was stuck in the shape of an old style police box after its chameleon circuit supposedly jammed on a visit to Britain in the 1960s.

The 14 episodes of the new series are taken up with the Doctor fighting for his life in the High Court of the Time Lords, which is situated in a space ship and calls for some Star Wars-culture technical wizardry.

If the Doctor is found guilty, the sentence is death. And if the show is too violent or too tired, that sentence may well be carried out by Michael Grade.





