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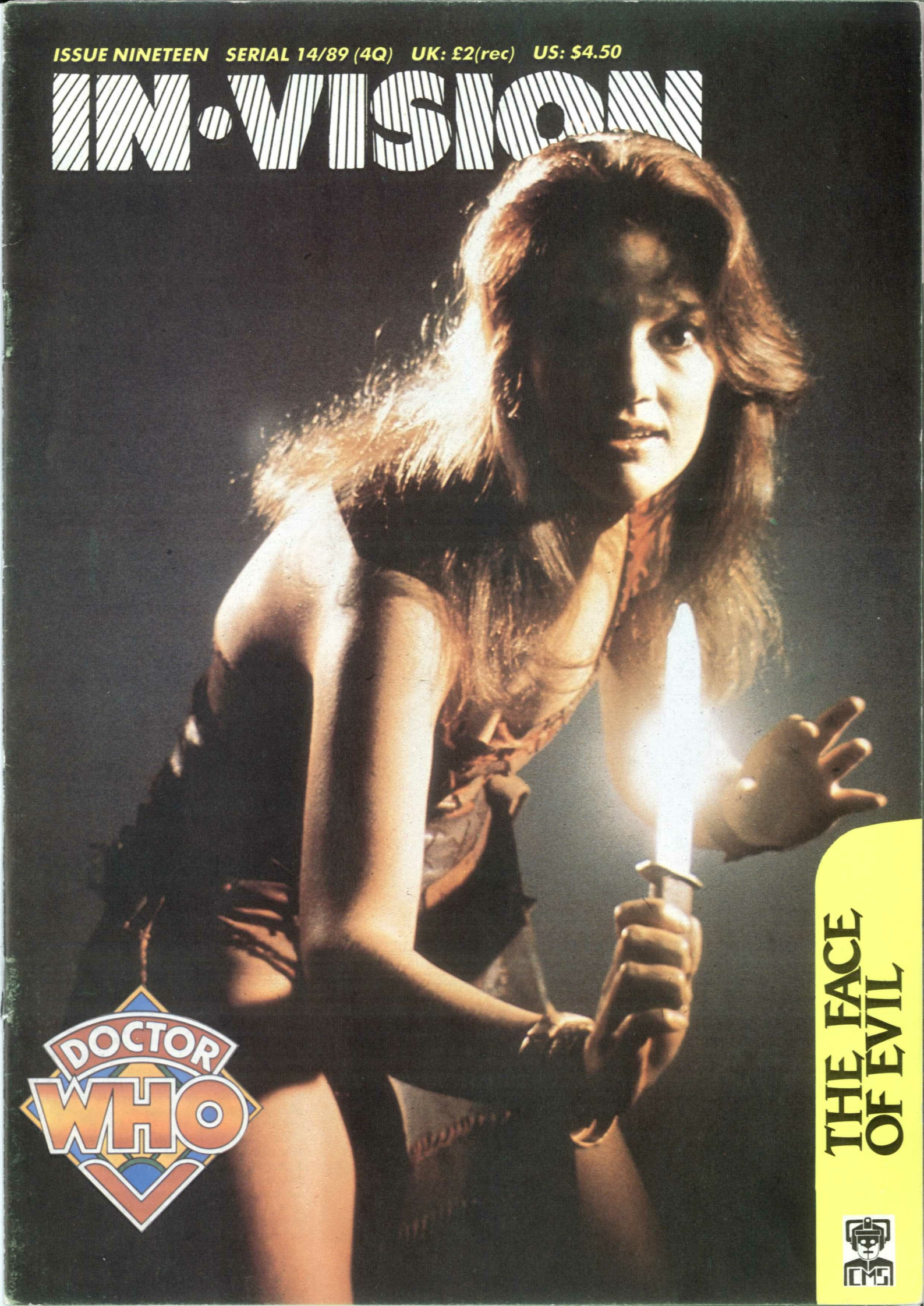
IN-VISION



DOCTOR WHO

THE FACE OF EVIL

Front cover: Anne Dor

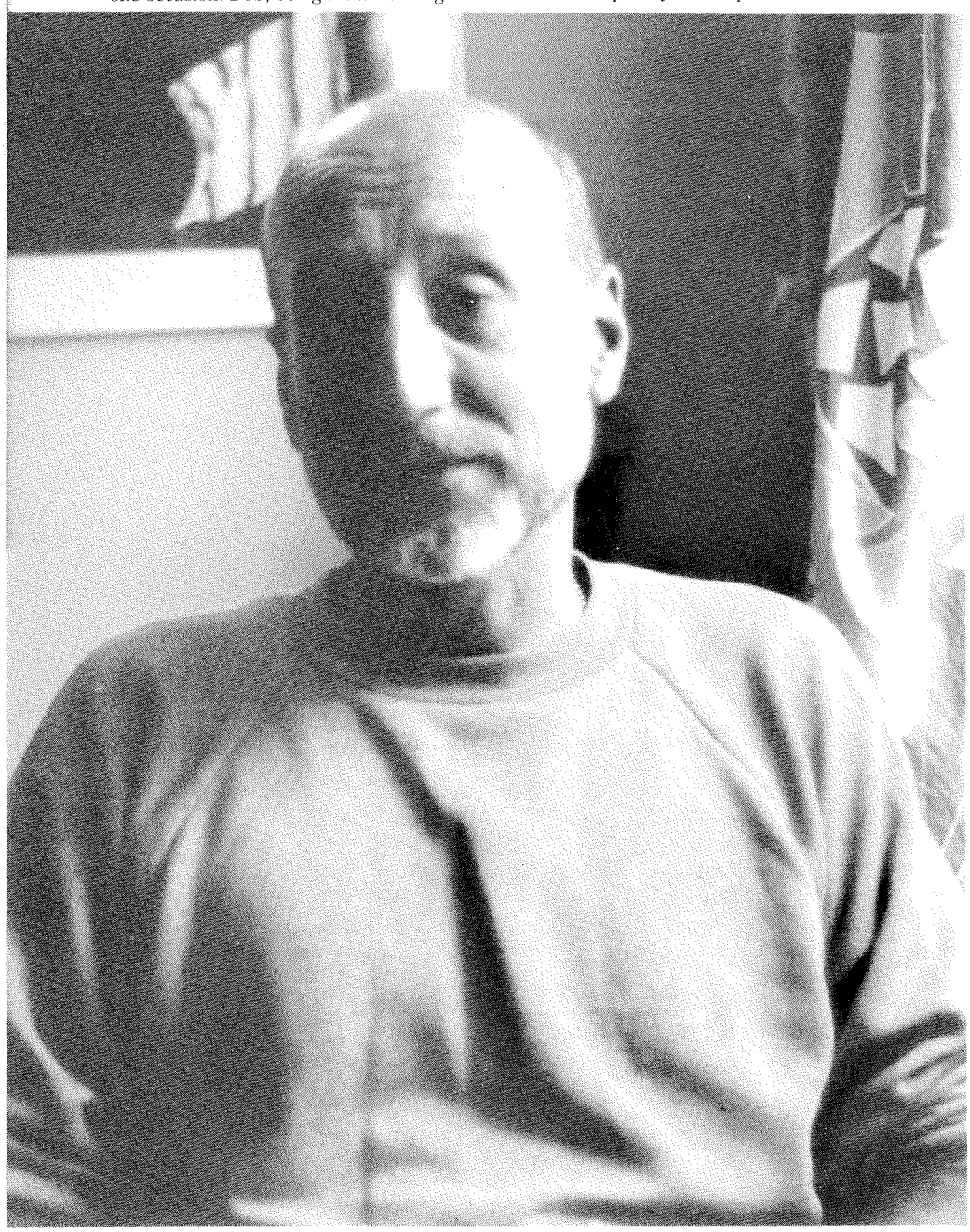
About Face

CHRIS BOUCHER remembers his dramatic debut, and talks about the writer-editor relationship

BOB HOLMES was one of those increasingly rare individuals — the very literate hack. And I mean 'hack' in its most complimentary context, of course. He was a person who collected dictionaries and was very concerned, almost pedantic, about accuracy in all things.

I remember him using a particular scientific term in a **Blake's Seven** script, which I thought he'd made up, and I joked with him about it on one occasion. Bob, being the absolute gentleman he was, didn't tell me I was joking about something that was in fact totally correct. It wasn't until a year later that I came across that term again in a *New Scientist* and felt deeply embarrassed about the whole incident.

But then Bob had, after all, done so many things in his time, long before even starting as a script writer. A long career in journalism had him writing pieces for anything from local newspapers to *John Bull Magazine* for instance. Consequently his scripts were often far cleverer and wittier than most people gave him credit for. There's a nasty tendency with producers these days to say, "The audience won't understand that", and the implication is that the piece should be taken out at that point. But I feel, even if you don't know all the references in a clever script, your enjoyment of it is enhanced by their presence.



During our time together on **Blake's Seven**, where our roles were reversed with him writing and me editing, there would inevitably be a certain amount of rewriting to do on each script. With any writing/editing relationship you are very lucky if you are working with an editor who for one thing likes what you write, and for another can write as you write. Very often rewrites are done by the editor simply because British television does not pay writers enough to follow their script all the way through production and to be on-hand when rewrites are needed.

In one particular episode of **Blake** Bob had written in a gag about frying your gonads. A character had used the teleport and landed somewhere very hot and very inhospitable. Unfortunately, the Head of Department, Ronnie Marsh, hit the roof about this and I had to remove the joke and replace it with one of mine; something like "This isn't a mistake you could learn a lot from". Bob told me later that somebody had 'phoned him up, I think it was Terry Dicks, saying he liked the episode — especially that line, a true example of Vintage Holmes, he said. I was quite proud on hearing this. But Bob, who was highly amused by the incident, said he was also a little miffed at the suggestion that I was writing better Vintage Holmes than he was.

WHEN I got to know him through **Doctor Who**, Bob used to tell me I had a tendency to write a bit too adult for the show — as though I was writing for an adult audience. But then he would immediately haul himself up and say: "But that's what I've been trying to get **Doctor Who** to do ever since I took over as Editor", which I suppose is why ultimately he, on behalf of all the writers, was attacked by the fiendish Jean Rook, among others.

It's a measure of how much attitudes have changed, and how we are much more subject to censorship on television that the video of THE ROBOTS OF DEATH (serial 4R) had trouble with certification even though it went out in a family slot in 1977. I'm not sure if I was flattered or insulted by that; I was certainly quite amused when my agent rang to tell me there was a problem.

With what I did for **Doctor Who** I never wrote with any specific target audience in mind, which is probably a good thing. It's getting harder, I think, to write nowadays with the emphasis so much on hitting target audiences. As I understand it, things like *Crocodile Dundee* are made in small chunks and tried out on sample audiences while marketing men run around doing

surveys. And in a lot of cases I think it shows.

I started, basically, with the idea of just wanting to sell a script. I wrote, and sent, Bob Holmes a one-episode script on spec. Up to that point I had been writing three-line quickies and sketches for review programmes like **Braden's Week**. I chose **Doctor Who** because it was one of those programmes that, sitting on the outside and just watching, seemed to use a lot of material. It was a 26-week season in those days — and a shame it isn't now.

I have been a fan of science fiction for years, having read it since I was a kid. I still wish I had my old *Astounding Stories* about the place now as they would be worth a few bob. So I suppose what basically I was doing was recycling a lot of that material I had read, which is, no matter what others may say to the contrary, how most writers work — retelling either direct, personal experiences, or second-hand experiences, what you've read or watched.

THE FACE OF EVIL (serial 4Q) arose out of an interest of mine. Although I am an atheist, I am fascinated by how religions and societies as a whole come about and then evolve, and subsequently how hostilities between different societies and religions develop. Bob put the FACE OF EVIL title on it. Right up until the day I handed in the finished script I had listed it under its, probably, more pretentious title 'The Day God Went Mad'.

Other elements in the story, for instance the giant statue of the Doctor, were put in as the meetings between Bob and I progressed. He would tell me we needed something big and dramatic to close an episode, so I then had to go away and think up something suitable. I think the hardest thing I had to learn was pacing out the four episodes. Bob used to say that doing storylines was all of the work and none of the fun, because the fun was doing the dialogue. The graft was working out the structure.

Tom Baker actually changed a dialogue reference I put into FACE OF EVIL. It was a line from one of the *Barrack Room Ballads* of Kipling: "Be thankful you're living and trust to your luck, and march to your front like a soldier". Tom is again a very well-read and literate man, and he felt vaguely insulted that the Doctor should say this line and then attribute it so obviously to Kipling. So he then deliberately mis-attached the credit to Gertrude Stein, which miffed me a little because I felt he was playing silly buggers with my text.

BEING new to drama script writing then, there was a lot of work done between Bob Holmes and myself on the story. I remember I ended up with a storyline that was about a hundred pages long and tremendously detailed before Bob would comitt himself to commissioning — which with hindsight I think now was fair. With any new, and particulary an untested writer, you need to make him work on his idea to the point where he is confident of doing it. If you simply say "this guy sounds pretty jolly, we'll give him a go", and he bombs, you could destroy that writer forever.

Something that was imposed on me was Leela. When I did FACE OF EVIL, Hinchcliffe and Holmes said to me: "We don't have a companion at the moment. However, it is extremely difficult to write a **Doctor Who** if he doesn't have someone to talk to. The alternative is he talks to himself and people think he's mad."

In my storyline I had written in a primitive cave girl, and as the job evolved she became the person to whom the Doctor would talk and explain things. In a way she was handy because, being primitive, she needed more in the way of explanations about what was going on.

After I had delivered the script, Bob rang and told me how much they liked Leela. "We think we might go on with Leela", they said. "But since she is your character, and we're a bit pressed for scripts at present, we would like you to do another one, using Leela, because you know her and can write about her." So off I jolly well went and wrote THE ROBOTS OF DEATH. □

(Next issue Chris Boucher discusses the origins and challenges of his second script for DOCTOR WHO.)

Noble Savage

JEREMY BENTHAM examines the introduction of Leela and her frictional origins

During **Nationwide** on Tuesday October 26th 1976, presenter Bob Wellings made an unusual introduction:

"As you know, only last Saturday, the Doctor is without an assistant for the first time in eleven years. His travelling companion, Sarah Jane, who had an awful lot to put up with in her time, was deposited at her home in Croydon to continue her Earthly life, while the Doctor headed to Gallifrey — which as all **Doctor Who** fans will know is the Time Lord planet, on which no mortal may tread. So the search goes on for a new galactic travelling companion for the Doctor.

[TARDIS materialisation sound begins] Good Heavens — that extraordinary sound!

[Police Box appears] Yes, it is the TARDIS.

[The Doctor and Leela emerge] And that's the Doctor — and someone's with the Doctor. Doctor, do come over, and bring your travelling companion with you.

[Doctor and Leela sit either side of Wellings] Doctor, is this your new travelling companion?"

"Yes."

"Tell me something about her."

"I really don't know anything about her at all — she just happened."

"Just like that?"

"Well, things are constantly happening to me..."

Tom Baker would probably admit that he is not always the easiest actor to work with. Having reached to point on **Doctor Who** where, as Jon Pertwee says, "You start to get some clout on the programme" he was less than happy with the decision to appoint 25-year old Royal Shakespeare Company actress Louise Jameson as his new companion.

It was not Louise Jameson herself he was so angry with, but the elevation of the Leela character from a guest role in THE FACE OF EVIL (which had completed studio work on 25th October) to a permanent position aboard the TARDIS.

Suppressing his feelings for the **Nationwide** cameras, he nevertheless could not resist a few barbed comments when prompted:

Wellings: "What qualities do you look for in a companion?"

Baker: "That's a hard question."

Wellings: "Because I gather that Leela... is a very positive person, more of a competitor — that she's not so docile."

Baker: "No, I don't think she is so docile. I think the sort of companion I want is the sort of companion I just like."

And what Tom Baker clearly did not like was Leela. Consequently, the next few months saw the frostiest atmosphere ever between a **Doctor Who** lead actor and his support actress as Baker gave vent to his feelings on the only target easily available — Louise Jameson.

Directing her second Tom Baker serial, HORROR OF FANG ROCK (serial 4V), Paddy Russell recalls: "Tom's idea was to have the show to himself. He didn't want an assistant and he made their lives hell. Louise Jameson went through hell on that show, and that lady is a very good actress." (See **IN•VISION** for HORROR OF FANG ROCK for an in-depth interview with Paddy Russell about the various problems of making that show.)

The root problem was THE DEADLY ASSASSIN (serial 4P, see last issue). It worked as far as Tom Baker was concerned, but was structurally vulnerable to the problem of needing someone to explain the complexities of the plot. Since the Doctor could not be expected to talk to himself too often there was a constant need for explanatory dialogues between other characters: Spandrell and Engin; Goth and the Master...

But the tried and tested formula of the Doctor explaining to a familiar companion worked best.

An alternative proposal was discussed by

Philip Hinchcliffe and Robert Holmes — that of having a guest companion in each story. This character would then become the Doctor's assistant for that adventure alone. But there were two drawbacks with this idea. First, there was the need for an introduction and getting-to-know-each-other scenes. Second, there was the need to provide planets and settings inhabited by leggy females, which risked limiting the imagination of the writers.

THE choice of Louise Jameson to play the new companion was not automatic. Chris Boucher had written two strong female leads in his scripts — which were to be rehearsed and shot almost side-by-side. Wanting to move away from the tradidional twentieth century English companion, Leela offered a variation on the primeval Raquel Welch character from *One Million Years BC*. Pamela Salem's Toos in THE ROBOTS OF DEATH (serial 4R, see next issue) promised some of the pulp sf qualities of the Welch character from *Fantastic Voyage*.

Louise Jameson and Pamela Salem tested almost together. Pamela Salem even landed a small speaking role in THE FACE OF EVIL (as one of Xoanon's voices) as well as that of Toos. Before long Salem was being interviewed by papers and periodicals as *The new* **Doctor Who** *companion*

But the role of Leela went to Louise Jameson, Hinchcliffe deciding to fashion her as Eliza Doolittle to the Doctor's Henry Higgins. That in turn produced ideas which were written into THE TALONS OF GREEL (see **IN•VISION** issue 21 for THE TALONS OF WENG-CHIANG, serial 4S). This was conceived partly as a revised pilot for the Leela character, modifying her into a savage urchin in need of the Doctor's guidance and tuition in the finer aspects of civilised behaviour.

Leela's costume was a challenge to costume designer John Bloomfield as it had to be both primitive-looking as well as reminiscent of the Sevateem's origins in Earth's future. Not only that, but it had to be practical enough to withstand the possible future rigours and glamour of exterior filming in quarries.

The basis for the costume was a one-piece soft suede swimsuit inlaid with patterning and stitching to match the long suede boots. The leather loin-cloths which hung from the waist at front and rear were a late addition, after Louise Jameson had canfessed at rehearsals to being shy at wearing just a swimsuit. (This translated in the tabloid press to the notion that Louise Jameson *"isn't too keen on the shape of her bottom."*)

The bangles and necklet jewellery were custom-designed by Bloomfield, specifically with merchandising in mind. Determined to market Leela heavily, Philip Hinchcliffe asked BBC Enterprises to offer tenders for companies to produce a range of Leela jewellery in the hope of winning a greater female audience for **Doctor Who**.

But for whatever reason, the range of jewellery never appeared. Nevertheless, Leela does retain the distinction of being the first companion to be toy marketed — as an 'action' doll But as Louise Jameson is swift to admit, she did exaggerate slightly when asked by the company to provide them with her vital statistics. □

Boucher on Leela

WHEN I arrived there wasn't a companion. They hadn't made a decision about a companion and they were putting it off.

They said, "What we thought we'd do for this series is we'd let writers create their own companions for their particular stories." I came up with Leela.

Because I was new I had to keep doing very detailed storylines — far more detailed than I had ever done before. And eventually I wrote THE FACE OF EVIL with Leela as a companion.

Leela was actually named after a girl called Leila Khaled, a Palestinian who would now be regarded as a terrorist, but in those days there were only a few and she was impressive. She was actually in a British jail, she and her two companions were the first hijackers. She was something of a celebrity in those days — very glamorous and very bright. That was the inspiration for the name really.

The character came out of the whole atmosphere of that time. We'd actually moved on in two ways: the women's movement had begun to get underway and people in general, and in the media, were starting to see women in a different light.

We also had **The Avengers** and I had fallen deeply in love with Emma Peel. She was just unbelievably gorgeous and depended on absolutely no one. She was a totally independent character — she didn't scream, didn't play second banana to any man. So it seemed to me that it was time that **Doctor Who** followed that example.

So I wrote this girl who was brave, bright, primitive, proud, curious, and despite her basic naivete didn't have the habit of deference.

I wrote the script, they liked it and said: "Yes, that's a good character. And because you've managed to write it, we'll commission you to do another one to follow immediately after that, and you can use Leela again."

By the time I had finished THE ROBOTS OF DEATH they had pretty much decided that she was going to be the regular companion. □

PRODUCTION

TRYING always to be cost-effective, the BBC prefers not to engage untested writers. The catch is that if one needs to be established to write for the BBC, how does one get established with the BBC as a writer in the first place? Breaking the circle is not easy. Robert Holmes managed it in 1968 when script editor Terrance Dicks read and liked material of his which reached the **Doctor Who** office by accident. Reworked, that material was eventually produced as THE KROTONS (serial WW).

Perhaps conscious of that debt to circumstance, Holmes was interested by an unsolicited manuscript which arrived on his desk. It was an outline for a story entitled The Day God Went Mad. It was written by unknown Chris Boucher.

Scripting

The concept of a once technical civilisation falling back into savagery was not new. It was the notion of the Doctor having caused that reversion centuries before, by leaving part of his own ego inside a spaceship's main computer — driving it 'mad' by the conflict of the Doctor's personality and the machine's artificial intelligence — which intrigued Holmes.

THE FACE OF EVIL, as the story was eventually titled (so as not to rile religious fanatics) was a strong collaboration between Holmes and Boucher. By all accounts, Boucher was a quick learner, and his second serial THE ROBOTS OF DEATH (see next issue) reflected far more of his own unaided effort.

Directing

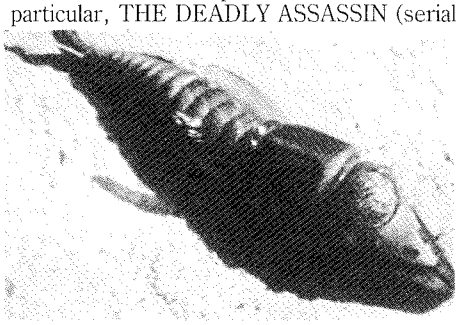
Another newcomer on this production was freelance director Pennant Roberts. Having worked his way up through the ranks, Roberts was a graduate of regional broadcasting with BBC Wales, moving to Television Centre in London in 1974.

Roberts was a drama director by training, his most notable sf ventures up to **Doctor Who** including the opening episode and several others of Terry Nation's series **Survivors**. It was largely on the strength of these that Philip Hinchcliffe approached him to work on **Who**.

Studio work

It was decided early on to set the whole of THE FACE OF EVIL within the confines of the studio. A small budget was available for film work, but this would be done at the BBC's own film studios at Ealing.

The main reason for this decision was budget. The fourteenth season of **Doctor Who** had been expensive so far — in particular, THE DEADLY ASSASSIN (serial



A Horda nips across screen

4P — see last issue) had over-run the original cost estimates.

In fact, production of the series stopped throughout September 1976 while Hinchcliffe argued for another increase in funding. He got it, but with an expensive season finale already being planned savings had to be made somewhere. Hence the decision to produce

The face of evil

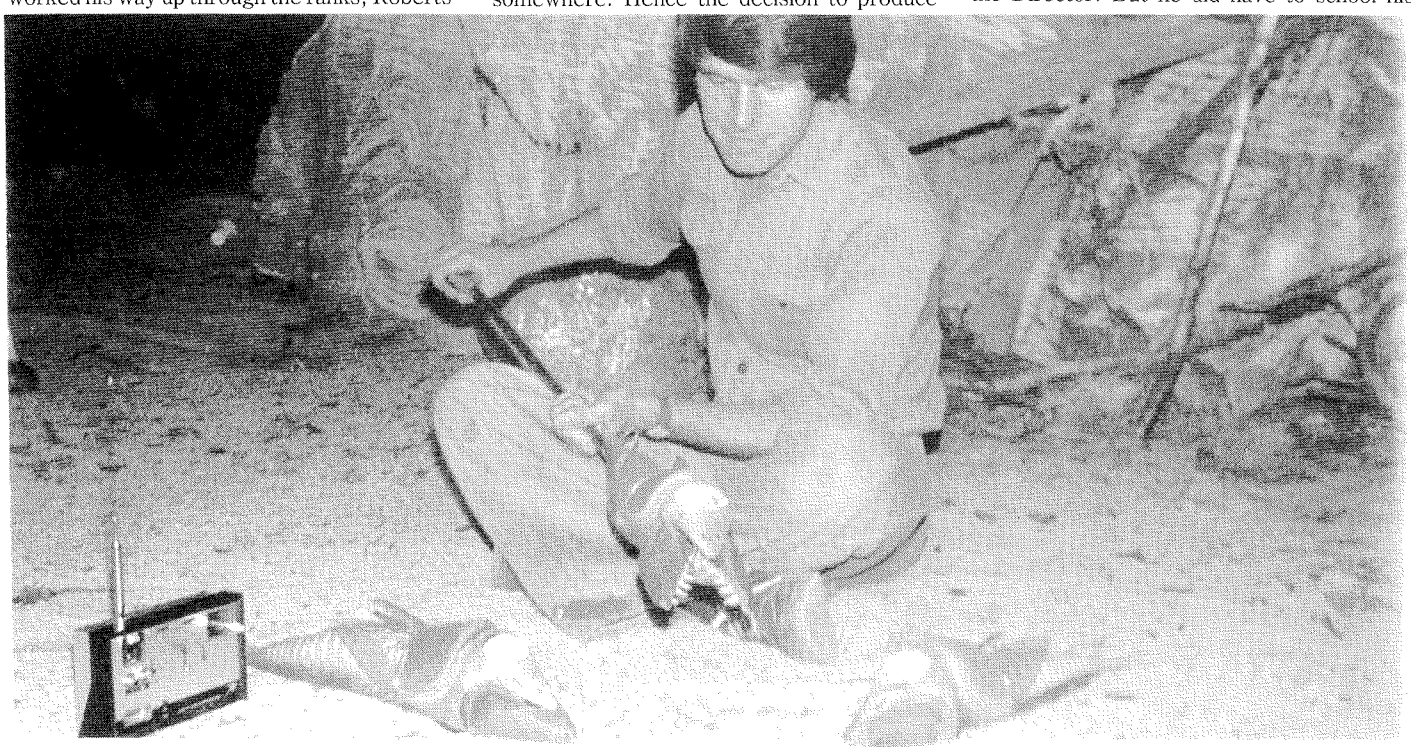
the two Chris Boucher stories entirely within the studio.

Electronic effects

Another argument for studio-only shooting was technical. The initial planning meetings revealed the need for a great number of effects. Many of these would have to be done optically rather than mechanically — including ray gun battles, semi-visible roving *Id* monsters, model inlays, and the whole visual representation of Xoanon's computer images.

Electronic effects specialist Dave Chapman recommended using video inlays on to video images to counter the gating problems of matching steady video to slightly juddering film (see **IN•VISION** issue one). Chapman knew he had a lot of work on the show. In recognition of this, and of the rapidly expanding role of the inlay desk specialist, Hinchcliffe credited Chapman for *Electronic Effects* rather than just being *Inlay Operator*.

The complexity of the optical shots meant that the story had to be recorded largely out of sequence. With video editing facilities far more sophisticated than they had been in the early Seventies, this posed little problem to the Director. But he did have to school his



Steve Drewett and his Horda

actors, most of whom were more used to the traditional scene-by-scene method of working.

Xoanon

The critical elements of the production were those that needed optical working, or which were to be ChromaKeyed into other sequences. The main element to be Keyed was the model of Tom Baker's face in the cliffside. This was a plaster model, based on a cast of Baker's features.

All the video images of the Doctor as Xoanon required Tom Baker to be shot against a black velvet backdrop while dressed in a black cape. So, with the low lighting, only his face was visible to the camera.

The interior of Xoanon's chamber comprised three large ChromaKey screens, arranged concavely. The intention was to have a slightly different perspective of the Doctor's face on each. This would enhance the impression of a large angled chamber. But simply to Key the same picture on to each screen would not do, as each picture would look flat when seen by the camera shooting the set.

The alternative was to have separate shots from three different cameras, each one Keyed to a different colour. Each screen would then show the correct perspective shot when the composite was created. But this was impractical — it tied up too many cameras, and there was a need to mix and feed other

The ChromaKeyed Xoanon images in the main chamber

ChromaKey images into the set (Leela firing her gun at the screens, for example). It would also restrict too much the colours available for the set and for the costumes of the characters who enter it.

The solution was simple, but inventive. First, Tom Baker's face was shot against black drapes using only one camera. Dave Chapman re-recorded this using a *vide-con* camera which enabled him to colour, soften and solarise the image. The processed image was then fed to three monitors on the studio floor. These were arranged in the same configuration as the screens in Xoanon's chamber — one facing directly at the camera, flanked either side by the other two angled inwards.

Finally, in the gallery, cardboard masks were arranged round the new pictures that only the three images of Baker were visible to another *vide-con* camera. This image was then fed into the set and carefully lined up so that each perspective shot of Tom Baker appeared on the correct display screen. The result was that the camera fed three images of Xoanon, facing forward, left and right, to the ChromaKey screens on the set.

ChromaKey

Slightly easier to construct, but no less involved, were the multiple-feed ChromaKey shots. These included the sequence where the dis-enchanted Neeva blasts Xoanon's face on a doorway with a ray gun, only to be blasted in return by a blue lightning charge.

Again this used *vide-con* cameras and ChromaKey. A screen showing red only was masked off so that only a thin pencil of light was visible through the aperture. One camera took this picture and softened the red ray, superimposing it over a shot of Neeva pointing his gun at the doorway. A second camera was pointed at a monitor showing the electrical charges coming from a spark machine. This

Neeva blasts Xoanon in a complicated electronic effects sequence

time not only were the blue sparks softened, but the image was also partially broken-up by rephasing the signal to make the arc more intermittent.

This same technique of rolling and strobing a band of light, coloured using red cinemoid film glued to a card vignette mask, was used to create the strobing rays of the Tesh guns.

Also achieved electronically were the swirling *Id* monster appearances of *The Evil One* as he appears and kills those attacking the Barrier. The Barrier was itself a much simpler ChromaKey-inserted image of interference patterns.

To do the swirl-outs for *The Evil One*, a camera was aimed at a stretched sheet of Mirrorlon (as with Ice Warrior gun fire), the reflected face distorted. Solarised, filmed with a fish-eye lens, and then superimposed over the live action (again using *vide-con* equipment) the finished effect ressembled to the animated imagery of *Forbidden Planet*.

Visual effects

Mat Irvine, recently promoted to Visual Effects Designer, also had a lot of work on the **Doctor Who** debut in this position. His main briefs for THE FACE OF EVIL were miniatures and monsters.

The physical monsters in this story were the Horda, described as land-based piranha fish. Looking vaguely like de-mechanised Cybermats, the Horda were constructed by Visual Effects Assistant Steve Drewett (newly recruited from the Natural History Museum). As with the Cybermats, different versions were made for different scenes.

The simplest Horda were just hollow latex dummies. These were seen en masse in the judgement pit scenes and were made to move just by agitating the board on which they were lying. By contrast, the one fully-functioning Horda was a cable-controlled prop with working jaws. Another was not articulated, but fitted with a small motor and radio-control so that it could be made to crawl along the ground.

Other models included the Survey Team Six rocket ship which was ChromaKeyed into a view through an opening in the rock wall. Mat Irvine explains: "The 'landscape' was a single sheet of blockboard, with a few tiny details, such as rocks and bushes. The spaceship model, standing about 35 cms high, was built from construction kit parts, and supplied with a few low-voltage lights to illuminate the interior. The final setting of the scene was done with lighting, lamps on a white cyc, to produce an eerie orange glow in the sky." There was also a model section of forest used as a foreground vignette for long shots.

Also within the forest, a model set was constructed which had sections which could be lowered to simulate the footsteps of the invisible monsters. The alarm clock which they crush was a hollow plastic prop which was collapsed by having the air pumped out of it until it imploded.

The amount of effects work scheduled was daunting. There was major provision for the effects in the first studio session (11th and 12th October 1976), but the crew were still unable to finish the shots in time. As a result several scenes were rescheduled into the second block (24th and 25th October), and some sequences were just dropped.

Omissions

The only obvious effects omission is the model sequence (which was to be done on video) of the Doctor and Leela travelling from the cave mouth to the rocket in an anti-grav transporter.

Another scene that was actually recorded, but not used in the final programme, was the scene where Leela does *not* go with the Doctor. Not yet convinced when the studio recording was done that Leela would feature in the next story, Philip Hinchliffe had two endings made — to keep both options open.

Set design

Without the same amount of money for film work as PLANET OF EVIL (serial 4H, see **IN•VISION** issue eight), Designer Austin Ruddy's jungle for THE FACE OF EVIL was much less complicated. For the most part it relied on hanging, foreground props, dry ice, and a dark cyclorama to hide the walls of TC3.

A large section of jungle was also built in the BBC film studios at Ealing. Wires were strung across sections of the film set, so that bushes and trees could be made to move by the invisible monsters. Louise Jameson, when running from them, had to memorise a safe ▷

The model rock face

PRODUCTION

◁ route through the set to avoid being garotted by these wires. This journey was made even more difficult by her reduced vision because of the red contact lenses she wore up until HORROR OF FANG ROCK (serial 4V) to make her blue eyes appear brown.

The video-studio jungle section, along with all the hut interiors, was shot during the first recording block. Block two was reserved for the Tesh spaceship sets.

The largest single Tesh set was a triangular configuration of corridors. This could be shot from several angles to make it look bigger.

Xoanon's voices

The voices for Xoanon were provided and pre-recorded by Tom Baker, Pamela Salem, Rob Edwards and Roy Herrick. A late addition to the voices was seven-year old Anthony Frieze who visited the studio set with his mother on Sunday October 24th.

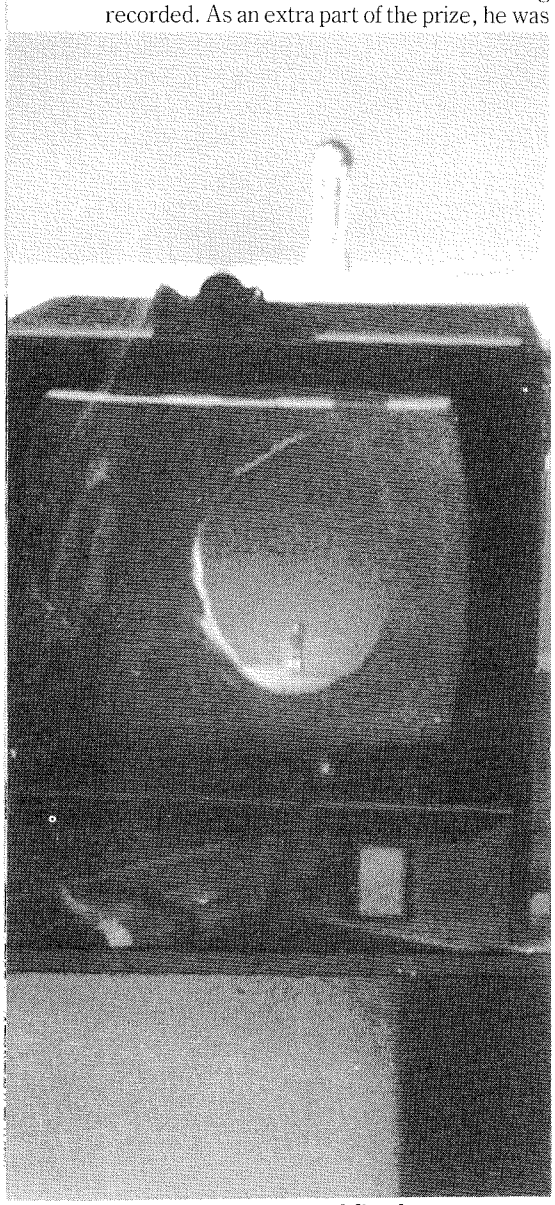
Anthony had won the young age group *Design-A-Monster* competition organised by the Blackpool and Longleat **Doctor Who** exhibitions that year. His prize was a visit to the BBC studios to watch the show being recorded. As an extra part of the prize, he was also permitted to say one line — "Who am I?" — which was treated by the Grams Department and used to great effect in the climax of part three as Xoanon questions his own existence.

Continuity

Terrance Dicks's novelisation of THE FACE OF EVIL sets the Doctor's first visit to Leela's planet during the events of ROBOT (serial 4A, see **IN•VISION** issue one): "It had been somewhere near the beginning of that business with the Giant Robot. The Doctor had just undergone his latest regeneration. The early days of a new incarnation are always a tricky period for a Time Lord, and in this case the process had been hurriedly accelerated in order to save his life. He had been in a confused, irresponsible state, his new personality still not fully established..."

In effect, Dicks gives a reason for the fourth Doctor's face being carved into the cliff (as opposed to an earlier incarnation). He also explains the Doctor's amnesia, and suggests that his actions are mitigated by diminished responsibility. □

Leela — warrior of the Sevateem



The model stage and final composite picture of the Tesh spaceship

Audience

Doctor Who returned after the Christmas break on New Year's Day 1977. The *Radio Times* announced part one of THE FACE OF EVIL as a new series. It was not, but the emphasis was heavily on promoting the new companion Leela.

The first week of a new broadcasting year is officially seen as the start of a new season of programming. This explains Louise Jameson's appearance on the *New Season* pages of the *Radio Times*, as well as with Tom Baker in Roy Ellsworth's artwork accompanying the programme information for part one. Most of the national daily newspapers had already printed large illustrated features about the new companion following the October press call. Many of these were rehashed, even in local papers, over the Christmas/New Year period.

However, despite the hype, the first part of THE FACE OF EVIL scored the lowest ratings for the story. The remaining three all made the top twenty, with viewing figures of above 11 million.

Undoubtedly this was due to New Year's Day falling on the Saturday. Many were still suffering the aftermath of New Year's Eve, others were out making the most of the festive weekend.

Certainly the ITV opposition to **Doctor Who** did not account for the low ratings. Despite the rising popularity of **Happy Days**, 5:45 saw a hiatus on both main channels for audiences to choose their early evening viewing. Neither **New Faces** nor **Celebrity Squares** matched the calibre of **The Generation Game**. Also, BBC1 was fielding a new series of **Jim'll Fix It** which consistently netted about 10 million viewers.

Later evening programming did reveal chinks in the BBC's armour. With no home-grown drama or comedy ready to replace **The Duchess of Duke Street** and **The Two Ronnies**, schedulers had to rely on movies and the weaker variety material of **Ronnie Corbett's Saturday Special**. As a result, *Patton* achieved a greater *Lust For Glory* than he might otherwise have earned facing the Beeb's late night offerings of **Starsky and Hutch** and the return of **Parkinson**.

ITV (LONDON region) SATURDAY 1st JANUARY 1977

N E W S	HAPPY DAYS (U.S)	CELEBRITY SQUARES quiz show	NEW FACES variety	FILM Patton - Lust for Glory					N E W S	NEW YR. WITH THE FO -STERS	AQUAR -IUS
5:00	5:30	6:00	6:30	7:00	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00

BBC 1

TAR-ZAN CART-OON	N E W S	JIM'LL FIX IT new season	DR. WHO Face ep/1	FILM The Naked Spur			RONNIE CORBETTs SAT.SPEC variety	STARSKY & HUTCH (U.S)	N E W S	MATCH OF THE DAY		PARK-INSON chat
5:00	5:30	6:00	6:30	7:00	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00

BBC 2

9Ct 5rn 3n.	GH oa lr dp	PLAY AWAY	HORIZON Inside the Shark	N E W S	VIENNA NEW YEAR CONCERT music		THIS YEAR, documentary	NEXT YEAR		LOVE AMONG THE RUINS TVM comedy		

Context

CAST

DR WHO ..... Tom Baker
LEELA ..... Louise Jameson
NEEVA ..... David Garfield
ANDOR ..... Victor Lucas (1-2)
TOMAS ..... Brendan Price
CALIB ..... Leslie Schofield
SOLE ..... Colin Thomas (1)
LUGO ..... Lloyd Maguire (1)
GUARDS ..... Tom Kelly (1), Brett Forest (2)
XOANON VOICES
Tom Baker (1), Rob Edwards (2-3), Pamela Salem (3), Anthony Frieze (3), Roy Herrick (4)
JABEL ..... Leon Eagles (3-4)
GENTEK ..... Mike Elles (3-4)
ACOLYTE ..... Peter Baldock (4)

Small & non-speaking

SEVATEEM CROWD VOICES
Alan Charles Thomas (1) + nine others (from cast)
FIRST ASSASSIN ..... David Nichol (1)
SECOND ASSASSIN ..... Harry Fielder (2)
LUGO'S WARRIORS Andy Dempsey (1-2,4), John Sarbutt (1,3-4), Ian Munro (1-4)
COUNCIL MEMBERS
Alan Harris (1-2), Michael Reynal (1-2)
GUARDS John Bryant (1-2), Paul Barton (2), Peter Roy (2), Mike Mungarvin (2-4)
FEMALE SEVATEEM ..... Barbara Bermel (1-2)
SEVATEEM (walk-on 2) ..... Peter Dean (2)
SEVATEEM ..... Alan Troy (2), Terry Walsh (2)
TESH IN PROTECTIVE SUIT ..... Tim Craven (3)
STUNTMEN ..... Max Faulkner (2), Alan Chuntz (2)
STUNT ACOLYTE ..... Stuart Fell (3)
ACOLYTE #2 ..... Tom Knox (3)
ACOLYTE #3 ..... Ernie Goodyear (3)
ACOLYTE #4 ..... Tom McCabe (3-4)
ACOLYTE #5 ..... Robert Hastings (3-4)
ACOLYTE #6 ..... David Ludwig (3)

CREW

PRODUCTION ASSISTANT ..... Marion McDougall
ASSISTANT FLOOR MANAGER ..... Linda Graeme
DIRECTOR'S ASSISTANT ..... Sue Ward
FLOOR ASSISTANTS
Ellen Grech (first studio), James Gould (second studio)
STUDIO LIGHTING ..... Derek Slee
TECHNICAL MANAGER ..... Ron Bristow
STUDIO SOUND ..... Colin Dixon
GRAMS OPERATOR ..... Gordon Phillipson
VISION MIXERS
Nick Lake (first studio), James Gould (second studio)
ELECTRONIC EFFECTS ..... Dave Chapman
SENIOR CAMERAMEN ..... Colin Reid
CREW 18
FILM CAMERAMAN ..... John McGlashan
FILM SOUND ..... Stan Nightingale
FILM EDITORS ..... Pam Bosworth (1,3-4), Tariq Anwar (2)
FIGHT ARRANGER (2-4) ..... Terry Walsh
COSTUME DESIGNER ..... John Bloomfield
MAKE-UP ARTIST ..... Ann Ailes
MAKE-UP ASSISTANTS
Jennifer Hughes, Sue Frear, Karen Bryan, Carol Wilson
VISUAL EFFECTS DESIGNER ..... Mat Irvine
VISUAL EFFECTS ASSISTANT ..... Steve Drewett
DESIGNER ..... Austin Ruddy
INCIDENTAL MUSIC ..... Dudley Simpson
SPECIAL SOUND ..... Dick Mills
PRODUCTION UNIT MANAGER
Christopher D'Oyly-John
WRITER ..... Chris Boucher
SCRIPT EDITOR ..... Robert Holmes
PRODUCER ..... Philip Hinchcliffe
DIRECTOR ..... Pennant Roberts

TRANSMISSION

Part 1: 1st January 1977, 18.22.00 (24'58")
Part 2: 8th January 1977, 18.29.42 (24'58")
Part 3: 15th January 1977, 18.22.16 (24'40")
Part 4: 22nd January 1977, 18.26.40 (24'46")

FILMING

BBC Television Film Studios, Ealing

RECORDING

11th, 12th October 1976, TC3
25th, 26th October 1976, TC3 (postponed one day)

VOICE RECORDING

28th September 1976, Crowd voices, Xoanon voices

FILM

Part 1: 10'10" (16mm sound)
Part 2: 4'47" (16mm sound)
Part 3: None
Part 4: None

MUSIC

Part 1: 12'12" (Dudley Simpson, performed by ad hoc orchestra of 6, conducted by Dudley Simpson), 9" (Brian Hodgson - TARDIS materialisation)
Part 2: 12'51" (Dudley Simpson, performed by ad hoc orchestra of 6, conducted by Dudley Simpson)
Part 3: 15'13" (Dudley Simpson, performed by ad hoc orchestra of 6, conducted by Dudley Simpson)
Part 4: 11'14" (Dudley Simpson, performed by ad hoc orchestra of 6, conducted by Dudley Simpson)

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LITERATURE

DICKS, Terrance. *Doctor Who and the Face of Evil* (Target, 1978)
TULLOCH, John and ALVARADO, Manuel. *Doctor Who: The Unfolding Text* (Macmillan, 1983)

ARTICLES

The Companions Volume Nov 1977 (Leela)
Doctor Who Digest 5, May 1977 (Review)
Doctor Who Magazine Winter special, 1986 (Chris Boucher interview)
FanAid 1985
New Musical Express 29 Jan 1977 (Xoanon cf HAL)
Quark 2, July 1978 (Mat Irvine)
Radio Times w/e 7, 14,21,28 January 1977
Skaro vol 4 #3/4, Feb 1984 (David Richardson reviews THE FACE OF EVIL)
Tardis 2/2, Feb 1977 (Reviews)
Tardis 2/7, Oct 1977 (Comments from Rosemary Fowler)

TELEVISION

Blake's Seven (BBC, 1978-1981)
Celebrity Squares (ITV)
The Generation Game (BBC)
Happy Days
Jim'll Fix It (BBC, 1976-)
Match of the Day (BBC)
Nationwide (BBC)
New Faces (ITV)
Parkinson (BBC)
Ronnie Corbett's Saturday Special (BBC, 1977)
Starsky and Hutch

FILMS

Forbidden Planet (Fred M. Wilcox, 1956)
Patton — Lust for Glory (Franklin Schaffner, 1970)

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