RESURRECTION OF THE DALEKS

THE MAKING OF A TELEVISION DRAMA SERIES
Somewhere In Deep Space

Tuesday, 3rd

Dear Mum,

You know what they say about CMS. The most boring work in the universe. But there are advantages to a career in the Cryogenic Maintenance Service. I’ve travelled the galaxy, from Telos to Necessor, from Icoword to Mars. I helped to install the massive refrigeration unit at the heart of the Androger joke of the Galenaliani. Just the other day, I claim her great-great-great-great-grandfather prevented the premature outbreak of the Third World War in 1971, and who knows about it now? One rather ugly prisoner stuck in a lump of ice. Her cryogenic system’s in an awful state. Ninety years old and it looks like it was built out of plywood, polyester and empty lager cans. There’s an ancient instruction manual, apparently based on notes taken at the time of the machine’s construction by a slightly deaf man. According to the manual, the prisoner’s name is Dafrosit, which doesn’t sound appropriate. It claims he’s stored at the temperature of Juan Kevin, which is either the name of an extremely chilly Anglo-Hispanic gentleman or a mistake.

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Saward assuaged his conscience with a reassurance that, by the end of the story, Davros would be killed off... He wanted to replace him with the Dalek Emperor, the dome-headed machine seen in most of the TV21 comic strips and in the TV serial, The Evil of the Daleks.

**SCRIPT-EDITING:** Eric Saward’s storyline plus an estimate for royalties due went off to Terry Nation some time in September 1982. Nothing was heard back so, taking no news to mean good news, the writer began expanding his ideas into script form around October. In November Nation finally got around to replying. While giving a general thumbs-up to the story, he did object to the ease with which Daleks could be destroyed — by firing into the grilles above their waist bands, the apparent blandness of their arrival aboard the space station, and particularly by the notion of killing off Davros.

Another major objection was to having the Dalek Emperor in the story. The Emperor was totally the creation of David Whitaker, the show’s first Script-Editor and writer of the TV21 comic strips. Nation had never endorsed the idea of Daleks having an Emperor, particularly once he had devised the character of Davros. The nearest rank Saward would be permitted would be a Dalek Supreme.

John Nathan-Turner sent Terry Nation a set of draft scripts on November 12th which incorporated the rewrites insisted on by the Dalek creator. Primarily the fate of Davros would be left inconclusive, paving the way for yet another possible rematch.

Still bearing its working title of The Return, serial 6L should have started location filming on January 4th 1983. However, a move towards the end of 1982 of strikes halted all production at TV Centre for a number of weeks. The fallout for these disputes brought work on Transmissions to a halt, severely disrupted production of Enlightenment, and pushed schedules on The King’s Demons forward from December to the start of 1983.

The casualty was Eric Saward’s story which got shelved immediately following the decision to get The King’s Demons into the studio, no matter what. The Director booked for the story, Peter Grimwade, had already begun assembling his cast and crew, which included Michael Wisher reprising his role as Davros... when the axe fell. By way of compensation Saward offered Grimwade an opportunity to write for season 21, and so that relations between the Director and John Nathan-Turner has soured due to a perceived snub over a lunch invitation which Grimwade extended to him on the day The Return folded.

As so much work on the serial had been done, John Nathan-Turner rescheduled it for season 21, placing it dead centre of the series in the hope of generating a mid-season ratings boost he intended should last through to the end of the series. Dusting off his scripts sometime in Spring 1983 Saward discovered the only real modification he had to make was writing an exit scenario for Janet Fielding.

The objective was to avoid a mass exodus of old characters coupled with the simultaneous infusion of new faces. John Nathan-Turner was keen to have his new maestro one story before the season wrap. That meant writing out Peter Davison in the preceding serial. Mark Strickson’s one year contract was due to expire in September so he could not be written out any later than story five, which meant the earliest Janet Fielding could realistically be released was story four.

Sign-off for Saward’s revised scripts was received in June 1983 from Terry Nation, just two months before production was due to start. By this time its title had changed to The Resurrection. The suffix...of the Daleks was added to the author by one of the final minor re-writes just prior to production starting.

**DIRECTOR AND TEAM:** The animosity between Nathan-Turner and Grimwade determined the latter would not be invited back to direct the Daleks in serial 6L. Instead the Producer selected 39-year old Director Matthew Robinson, the brother of gay protest singer Tom Robinson. An energetic figure with a wide experience of programme making, Robinson graduated college in 1966 and went to work for ATV at Elstree. His first series was Bradley Beet which pioneered a successful a template for what would later become That’s Life for the BBC.

Robinson himself transferred to the BBC in the early Seventies, where he cut his directing spurs doing filmed inserts for Nationwide and The Money Programme. After five years he went freelance, picking up commissions from both ITV and the BBC. For the former he crafted material for Emmerdale Farm, Crown Court and Coronation Street. The BBC hired him to direct episodes of L.Cars. Softly Softly, Task Force, Angels, Bergerac and one Play for Today. It was his work on Angels that brought him to the attention of John Nathan-Turner. In later years, he would go on to produce the acclaimed Byker Grove for Children’s BBC.

Unusually, newcomer Robinson was ranked alongside three other newcomers as part of his design team. Neither Set Designer John Anderson, Costume Designer Janet Tharby nor Make-up artist Eileen Mair had worked on the show before. Redressing the balance a little was Visual Effects Designer

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**Resurrection of the Daleks**
MAURICE COLBOURNE

The first human to treat the Daleks as an equal and survive, Maurice Colbourne came to acting late in life. Born Roger Middleton in Sheffield on September 24th 1939, he left school at fifteen and took a first job laying paving stones. After joining a travelling fair and spending several years as a furniture remover, odd-job man and waiter he encountered actor, playwright and director Lynden Cattermole by chance and was inspired to seek a new career. After completing a course at the Central School of Speech and Drama, he took the name Maurice Colbourne in tribute to a Shakespearean actor whose obituary he’d once read.

Stage appearances followed, and a role in establishing the Half Moon Theatre in a dissused Aldgate synagogue. Television fame came his way with the role of the John Kline, the ex-SAS man and one-time murder who was the hero of Philip Martin’s 1975 Play for Today Gangsters and the surreal series which followed. Colbourne also played Coker in David Maloney’s 1981 adaptation of The Day of the Triffids. Backed on the first five series of the BBC soap Howard’s Way, Colbourne died suddenly of a heart attack on August 4th 1989, while visiting France, as work on the final series of Howard’s Way was about to begin, survived by his Malayan-born wife and one daughter.

LESLEY GRANTHAM

Another significant role went to an actor notable for having served a sentence in prison, Les Grantham. Locked up for his part in an attempted robbery which ended in the murder of a taxi driver while Grantham was a British soldier serving in Germany sometime in the Seventies, he spent his time inside learning the art of acting, receiving coaching at one point from ex-Doctor Who companion, Louise Jameson.

Born in Camberrwell, London in 1947, Grantham studied formerly at the Webber-Douglas Academy. His first TV appearance with a speaking role was a bit part, playing a soldier in the acclaimed TV drama The Jewel in the Crown. In the early Eighties he made his mark in TV and radio plays, such as Knock Back, Jake’s End and Goodnight Mr. God Bless. His career took off when he was cast as publican Ben Watts in the instant hit soap opera EastEnders. His West End roles included Rick’s Bar Cava- blanca — where he mimicked Humphrey Bogart — that on the screen he appeared briefly in Morons from Outer Space. Recently, Grantham has returned to science-fiction starring, as well as executive producing, The Uninvited.

Matthew Robinson had cast Grantham in a previous production of his and had been suitably impressed. He offered him the chance of playing Galloway or Kiston. It was an easy decision to make once Grantham realised that Galloway got killed a few minutes into the first episode.

RULA LENSKA

Two big name TV stars headed the guest cast. Born at St. Neots in Huntingdonshire, September 1947, Rula Lenska also trained at the Webber-Douglas Academy. Described by her husband Dennis Waterman as “the most glamorous actress in the business” she made her broadcasting debut in a late episode of Dixon of Dock Green. Glamorous roles came her way in the Seventies, most recognisably Peter Sellers’ comedy Soft Beds Hard Battles (1973), Affle Darlington (1975) and Royal Flash (1976). TV also took advantage of her glamorous looks, landing her parts in such series as The Doctors, The Brothers, Special Branch, The Saint and The Seven Dials Mystery. Comedy roles included Take a Letter, Miss Jones, Private Schultz. To the Manor Born as well as two episodes of Minder.

Her big break came in the early Eighties with a co-starring role in the Thames TV drama Rock Follies, where she acted, and sang, alongside Julie Covington. Shortly after completing Doctor Who Rula
RODNEY BEWES
Cast in the unlikely role of Dalek agent Sten was former Likely Lad Rodney Bewes. A native of Bingley, West Yorkshire, Bewes was born in November 1938 and won a coveted place at RADA where he studied acting and dramatic writing.

One of Bewes’ first television roles was in Nigel Kneale’s 1963 play, The Road and in the same year appeared in one of the most successful and influential British movies of the early Sixties, Keith Waterhouse and Willis Hall’s ground-breaking urban comedy Billy Liar starring Tom Courtenay. His role as Tom Courtenay’s lacerous and anxiety ridden side-kick led directly to Bewes being cast in his most remembered role: that of Bob Ferris in the hit BBC comedy, The Likely Lads. Episodes of The Likely Lads ran until the late Sixties, but so popular was its appeal that the BBC revived it in the early Seventies as Whatever Happened to the Likely Lads?

Between these shows Bewes produced, co-wrote and starred in a sit-com for ITV, Dear Mother, Love Albert as well as appearing as one of Basil Brush’s many assistants. Other TV appearances include Story, Albert, Jonathan, Whale, Z Cars, and an adaptation of She Stoops to Conquer.

Film parts in the wake of Billy Liar included Decline and Fall (1968), PRIVATE GRIEVANCES (1969, opposite James Mason), Dance to Your Daddy (1972), a spin-off movie version of The Likely Lads (1975, co-starring Mary Tamm), and the Disney science-fiction comedy, The Spaceknight and King Arthur (1979). Later, Bewes toured in his one-man version of Jerome Kern’s Three Men in a Boat.

SET DESIGN:
John Anderson was called upon to design no less than three distinctive settings for this story, each one radically different from the others.

The main focus of attention was the orbiting prison hulk. Saward was looking to emulate the look and feel of Ridley Scott’s film Alien in his script — even down to the homage "boo" sequence where a suspected monster turns out to be the only cat.

Anderson rose to this challenge as best he could, creating four interiors for the space station, plus a web of connecting corridors.

To get the drob, functional architecture he wanted, Anderson decorated his sets with huge quantities of racking support panels, metal grilles and scaffolding corner posts, all painted grey or gun-metal silver. Prop stores supplied many of the control panels and computer displays, including consoles first built for UFO in 1969, which would turn up in the self-destruct chambers.

Corridor sets adjoined the prison, cryogenic laboratory and self-destruct chambers, which made easier the task of orchestrating and directing some scenes where Lyton’s. troopiers mine the bulkheads and storm their way into some of these rooms.

The prison chamber housing the frozen body of Davros deliberately emulated the portable version seen in Destiny of the Daleks. Advising on continuity Ian Levine made sure Saward saw this preceding Dalek serial. Elements of this set were built so that, when the screen was folded down, Davros’s cell would be sealed sufficiently tight to stop dry ice smoke, pumped in by Visual Effects, noticeably escaping from its circular confines.

The sliding door panels in the space station and aboard the Dalek spaceship were all hooked up to the studio lighting rigs. This gave the doors an electrically operated smoothness when opening.

Allocated studio TCR, Anderson and Robinson agreed to devote the whole of Block One to recording material aboard the space station. The only permitted exception was the stock TARDIS console room, scenes in which would be kept until the very end of the first three day shooting period.

Block Two was primarily devoted to all the scenes in the warehouse. The largest of these sets was the first floor landing which was spacious enough to accommodate the big battle scene planned for episodes two/four. Nearly everything here, including the foreground pillars, came from prop stores, although an interesting tailor-made feature was the fake first floor window at the back of the set, through which artificial sunlight streamed during recording.

Anderson enhanced the illusion of the landing being one floor up by building a small separate stairwell set. One of the oldest tricks in the cinematographer’s handbook is that if someone on a flight of stairs looks up, and the next cutaway is to a room, audiences will automatically assume the room is at least one story up.

The cordoned off area where the army has located a dump of Movellan canisters was built with a floor that sloped upwards towards the camera. This was so that a soililled tray, concealing the bombs, could be positioned underneath the tilted floorboards.

The final batch of sets needed for Block Two were interiors aboard the Dalek cruiser. Borrowing heavy fixtures and fittings from Top of the Pops, the look of this ship was intentionally very high-tech, with gleaming walls, light-emitting panels and an overall more minimalist appearance.

While set decoration was handled by the scenic crew, an important consideration was always leaving enough space so that the Dalek machines could glide through without hitting any obstacles.

Resurrection of the Daleks

COSTUMES:
That old stand-by used by countless Costume Designers when creating futuristic attire was employed to the full in this story: a zip-up jump suit. Jump suits formed that basis of all space station uniforms, the battle fatigues worn by Lyton’s troopers, even the medical staff’s tunics and Sten’s brown, Sergeant’s clothes.

In all cases the jump suits were augmented with accessories and accented features. Sten’s featured off-the-shoulder piping, while Styles’ medical whites had black hooped banding around the neck, middle, cuffs and leggins. The troopers had coloured satchels denoting their rank, as did the station personnel whose khaki suits were stylised with green stripes. Blue, Thunderbirds-style ‘hats completed the image.

Richard Gregory’s Imaginering team of prop builders were kept busy on this story. Working with fibre-glass and occasionally Perspex, they fashioned the gas masks worn by those prison ship crew lucky enough to have them, the body amour worn by the Dalek agents, plus their Dalek design inspired helmets.

The theatrical costumes for Angels, furnished most of the 20th century attire; the police uniforms and the army clothing.

The regular cast wore the same costumes they had done in Frontier, except that Peter Brostin was re-united with his red-banded Panama hat, the first time he had worn it in over a year.

Continued on page 6
ENTHRONED

When Resurrection of the Daleks was postponed, Michael Wisher lost his chance of reprising his role as Davros. Instead, TERRY MOLLOY stepped into his chair, and went on to play the role for the next five years, as JEREMY BENTHAM and ANTHONY BROWN discover in the first part of an on-going interview...

"I REMEMBER WATCHING a production of Playboy of the Western World a few years ago. They did it without Irish accents, as standard English, but everyone was still speaking Irish, because of the way the place was written for the Irish voice, and the structure of the language," says Terry Molloy, explaining some of the tricks up the voice actor's sleeve. "The sentences had an automatic cadence within them. You had to do an Irish accent — if you did a standard English accent people would still hear Irish."

It's that ability to understand voices which won Terry Molloys role as the third Davros, and he goes on to explain how it gave him the key to the character. "I went down to Matthew Robinson's place in London, and watched GENESIS OF THE DALEKS. Then, once I'd said that I'd do RESURRECTION, I took the tapes away with me so I could keep Michael Wisher's performance in my mind while I did it."

"The tone of voice was the thing I went for first of all, the way he would articulate. He was very particular about words, so I took that. Then the pitch of his voice, and key words. With dialogue you take a key word and that kicks you into going with the dialect. If you can hear the music of the voice, you can recreate the voice. It's not something conscious, it's something I can do automatically within myself."

While Michael Wisher's Davros was a definite influence on Molloy's performance, he was less impressed by the immediate Davros, David Gooderson. "I saw a bit of DESTINY OF THE DALEKS, but dismissed it immediately. I don't think he actually got to grips with the character at all. It was very much on the surface, one-dimensional. It didn't hang together at all. In that story, Davros was a cardboard cut out character."

By contrast, Molloy's interpretation of the role succeeded in challenging memories of Wisher's portrayal, and he was invited to return the following year, becoming a permanent part of the Doctor Who mythology. 'It's a position he's happy to occupy. I was very glad to be involved with it. It didn't have the cult status it did later on - when I did REVELATION you had William Gaunt, Eleanor Bron and Jenny Tomason and a whole rack of stars who ten years earlier probably wouldn't have come anywhere near Doctor Who, but were now queuing up to be on it. But I knew Doctor Who because I'd watched it as a kid. It still had that feel because it was an ongoing series, a successful series. It was a kudos job to get, and to play one of the prime villains...""

MAKE-UP: Top priority was a new mask for Davros. The old latex mask created for Michael Wisher in 1974, and later cut and stretched to fit David Gooderson's features, was beyond use in 1985. Enlisting help from the Visual Effects Department, Eileen Mair booked their resident sculptor, Stan Mitchell, to accomplish the task. Mitchell fashioned the new mask precisely to fit Terry Molloy - a head cast from whom he had previously taken. The headpiece was cast using a softer foam-based rubber which was considerably easier for the actor to wear and articulate expressions. It was a lighter colour than its predecessor with more sag to the lines around Davros's face. Mitchell wanted to emphasise that time had taken its toll on the Dalek creator during the decades he was frozen in cryogenic suspension. In short, he was not as young as he used to be.

The other big overhead for Eileen Mair and Stan Mitchell was showing the effects of the flesh-rotting gas used by the mercenaries in their assault on the space station. Phase one entailed applying a layer of latex rubber solution, mixed and coloured with additives to the face and hands of a victim. Part of a special rubber glove, coated in this dried solution, was worn on one hand, giving the fingers a lumpy, gnarled look.

Phase two was seen only briefly. It involved the victim wearing a complete prosthetic mask, deliberately sculpted to leave the features shapeless and rotten.

Wounds were the other major stock-in-trade of Eileen Mair's team. Attacks by the Dalek mutant left two of the extras playing soldiers with red welts around their necks, although in all cases shock value was kept to a minimum by the Director due to the show's time slot.

VISUAL EFFECTS: Peter Wragg's crew had a lot to do on this serial; battle scenes, explosions, model work, special props, plus Davros and the Daleks. Davros's chair was totally refurbished due to its poor state of repair following numerous years at the two Doctor Who exhibitions. Modelled on the old one, the skirt section housed a hinged inspection panel which opened to reveal a series of prop circuit panels. The control desk was larger and raised more towards the actor.Stocks of the large lever switches from Michael Wisher's day could no longer be found in hardware shops, so a completely new set replaced all that had snapped off or become rusty with age. The pop-open panel, revealing the device Davros use to bend others to his will, was a completely new fitting, and one the actor could operate using his "concealed" free hand. The trim around the sides and back of Davros's chair featured sets of flashing, coloured lights set under-neath an opaque white plastic.

The model scenes were filmed using a single 16mm camera hired for a two day shoot and brought in to the Effects Department's own

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IN-VISION Issue 74
THE DALEKS: The Dalek props had to be almost completely rebuilt after their fiery demise at the end of DESTINY OF THE DALEKS. Four operational Daleks appeared in this story. The first machine was the same prop as had been refurbished for THE FIVE DOCTORS, except with a coat of silver paint over the waist slats and oval disc between the arm and gun boxes. The dome was made to open as though on a hinge by the simple expedient of the operator inside tilting his dome swivel upwards and back.

The second prop was a composite. The skirt section hailed from DESTINY OF THE DALEKS while the upper half was an original from the mid-Sixties that had, in 1971, been sprayed gold to appear in DAY OF THE DALEKS. For the final day of Block One and all throughout the second recording block this Dalek would be sprayed jet black with its sense globes painted white. In this guise it would appear as the Dalek Supreme.

Dalek number three was another composite: a skirt built originally for PLANET OF THE DALEKS coupled with another Sixties torso. Its dome made it very distinctive, being slightly raised as though hovering above the gauze and rings section.

The final working prop looked cruder than the rest; a Sixties skirt section, a PLANET OF THE DALEKS midriff and a totally new gauze and rings unit using a thinner, taller hoop of mesh. This tended to give the whole dome section an uncanny resemblance to one of the Dennis Fisher toy Daleks of the Seventies.

All four machines had new white painted eyestalks fitted. Only four concentric rings were aligned behind the eyeball. In a departure from the past the order of rings was smallest to the front, two middle sized rings behind, and finally the largest radius ring nearest to the hub.

Their death scenes under attack by the Movellan virus required Peter Wragg to fit a hollow ring of tubing into the neck section of each machine. Pockmarked with holes, foam was pumped up into these tubes through concealed pipes so that, on cue, white froth would be seen pouring out through the gauze.

In addition to the four working props, Wragg's team was called upon to fashion several dummy Daleks for battle scenes. Two expanded polyurethane Daleks with weighted domes were built for the fall to street from warehouse loading bay shot. The heavier domes ensured the Daleks would hit the ground head first.

Six more static polyethylene Daleks, cast from moulds taken from the working props, were constructed for the two major fight scenes. Adopting a technique first developed for Tim FIVE DOCTORS, two of these Daleks were fitted with mouse trap sprung sections that would fly off as the traps were triggered and flash charges set off. The exploding panels revealed a dying Dalek creature inside. Again as with Tim FIVE DOCTORS, the octopus-shaped rubber legs were fitted with thin hoses that would cause the limbs to twitch when pumped through with air.

Source: The Frame 6 — Stephen James Walker/Tony Clark

Miniature stage. As was the norm with movie studio model work, Wragg's plan was to film against a blue screen and matte the backgrounds in later during post production.

In a first for Doctor Who Wragg gained permission to hire a motion control camera rig for the attack scenes on the space station. Very similar to the device used to film miniatures for Star Wars, the principle of motion control was a model stayed still on its pylon while a pre-programmed robot arm moved the camera around, over or under the prop. By recording and replaying the movements, the camera could repeat the exact same POV shot relative to a different model, measured to be a precise distance away.

Programming the motion control camera proved difficult for the Effects team. Unused to the technology they took far longer setting up and trying shots that Wragg had timetabled. The aim was to try and duplicate some of the swooping Death Star attack runs seen in Star Wars, but pressures of time limited these ambitions. A few solo shots of the Dalek cruiser pitching and yawing were filmed, but for its attack runs on the space station Wragg fell back on doing static, false perspective shots of the two vessels, trusting to post-production to add some life to the images.

The pyrotechnic demise of the prison hulk and the attack cruiser did go ahead as planned though. Wragg was more successful with his close-up model work. For the docking tunnel sequence his assistants built enlarged fuselage sections of the two ships, plus a moveable extending tunnel. For dramatic effect the moment where the tube is about to clamp on to the station was accompanied by a blast of dry ice down the tunnel. It was a trick he had learned from Derek Meddings.

Electrically detonated flash charges were the mainstay of the pitched battle scenes, although wire tripped mouse traps played their part; springing pre-cut sections of scenery or Dalek away on cue to increase the sense of devastation.
TALES FROM
THE RIVERBANK

In 1983 JEREMY BENTHAM watched as a BBC film unit took over a derelict area of dockside London on the banks of the River Thames. Nineteen years earlier William Hartnell’s Doctor had defied his deadliest enemies on the streets of the city, and now it was the turn of Doctor number five to fight the invaders on British soil. In an article originally printed in Fantasy Empire, he describes the latest Dalek invasion of Earth.

SEPTEMBER 11TH, 1983. Butler’s Wharf on the south bank of the River Thames. With its Victorian brick architecture, iron carwalks, dank dripping walls and maze of alleyways, the place is a film Director’s dream — an eerie, haunting place evoking ghosts of the past, and not merely the ghosts of the dock workers who had once serviced ships in this former centre of commerce.

With a resounding crash a wooden door in one of the warehouses is thrown open. A group of frightened and confused figures — some dressed raggedly in clothes that are not of this century — stumble into the half-light. Bernsed, a tramp who is huddled in another doorway watches their flight towards the beckoning, illusionary safety of the river. Even as the tramper watches, two more figures emerge from the darkness of the warehouse. The instantly recognisable silhouettes of London policemen are at odds with the stubby machine pistols both are carrying. Acting almost as one, the two bobbies raise their guns and fire. The harsh stutter of automatic gunfire silences the cries of the fleeing figures. The tramper too slumps, his body gaping with wounds from a policeman’s gun.

“Cut!”

A level of normal chatter returns to the silent scene as the corpses rise to their feet. The tramper is vocal about the discomfort of the falling rain. Beaming out from under a rain-soaked cap, Doctor Matthew Robinson, seems pleased with the less than lethal shots his cameras have taken. Since he only has two film cameras instead of the normal five available for a studio shoot, the scene must be refilmed from a different angle. The extras once more have to face up to dying and falling into puddles as Robinson and the Production Manager go on once more from the top.

We are on the set of Doctor Who. Nineteen years earlier Doctor Who Director Richard Martin used a similar setting to establish an image of emptiness and decay for the 1964 story Tin: DALEK INVASION OF EARTH. Now the Daleks are back again, this time under the hand of newcomer Matthew Robinson.

So far the Daleks have not been seen. The lethal cyborg creatures may be among the deadliest foes the Doctor has faced on the screen, but in reality they are rather too fragile to stand up to falling rain. The four machines scheduled to appear in this shooting block are sitting safe and dry in the back of a BBC van parked nearby.

The presence of the lights and film cameras has attracted a fair-sized crowd, which swells appreciably as the afternoon wears on. Words get around that Doctor Who is here, and excitement grows. Some are politely asked to move cars that are in shot, but the real problem is the traffic on the river.

The microphones are capable of picking up the sound of a coin being dropped. The Sound Engineer has to cope with boats passing by, and tourist guides yelling through tannoy systems; “You’re left, the Tower of London, on your right…”

As the day progresses more and more rain arrives, making the task of the Visual Effects team that much more difficult. They ferry their equipment, including two stent Daleks, from in a van to one of the warehouse buildings. Every so often, as filming continues, a figure can be seen dashing into the warehouse to call for a quiet when outbursts of hammering and sawing intrude upon the all-important silence needed for a shot.

One of the problems of television production that few people outside the industry are aware of is the occasional need to provide your own props. Normally you expect to be given them tailor-made. Eric Saward’s script requires one character to emerge from the warehouse and walk to a public phone box to make a call. Naturally, though the streets of London teem with red phone boxes, there is not one near Butler’s Wharf. The BBC Props Department comes to the rescue and a van back into the aprt raised Le Fevre Street to deposit a ready-to-use red functional phone box. Not unpredictably, the sight of a red phone box inspires the crowd to call out; “Oi mate! You’ve brought the wrong number!”

With their eyes on the skies and their watches Matthew Robinson and Producer John Nathan-Turner elect to call it a day and leave the phone scenes until tomorrow. One wonders how the GPO would react to a repair call for a phone that, as far as their records are concerned, does not exist.

Monday is a much brighter day. Being a normal work day the Doctor Who presence by the Thames is greater. Sporting his familiar cricket sweater and long coat, Peter Davison is clearly more suited to a chilly September day than is his companion Tegan, clad in a sleeveless top and mini-skirt. Fortunately, between takes, a heavy lined coat is provided for actress Janet Fielding.

With his talent for publicity, John Nathan-Turner has not overlooked the newspaper element and many gentlemen of the Press are present in the crowd this day. As a tea-break is announced between filming, the photographers and reporters descend on two strategically placed Daleks. London’s historic Tower Bridge provides a suitably photogenic backdrop.

These Daleks are new machines, replacing the previous models that suffered so heavily at the hands of Visual Effects during the filming of the 1979 story DISTRICT OF THE DALEKS. An over-zealous use of explosives and other wisbe-bangs had damaged even the three main Dalek props — the ones housing actor/operators, as opposed to the half dozen dummy Daleks used for crowd scenes. Instead of being built from scratch, as all earlier machines had been, mouldings were taken from the surviving casings, and new machines were cast from these. Once fitted with silent castors and painted the familiar gun-metal livery, they looked as convincing as their ancestors.
Further back from the jetty, the scenery movers are erecting Doctor Who’s most famous prop — the blue call box that is the TARDIS.

Last rebuilt for the 1980 story Tins Leisure Hive, the design concept then was to make the walls, base and roof of the police box a series of interlocking panels which could be easily dismantled, transported and re-assembled. Now, three years and more than twenty stories later, the concept is giving the crew quite a headache as they battle to fit the panels together using everything from struts and props to six-inch nails. Such is the illusion of television, though, that under the benevolent eye of the camera these wobbly house of cards looks every bit as solid and weighty as it did new in 1980. And it is the looks that count, a point underlined by the enthusiastic whoops and yells greeting the production team every time a boat full of people cruises by, and the passengers recognise the world-famous police call box.

At the afternoon approach, all non-essential cast and crew are moved back. The roadway immediately below a second floor loading bay door of the warehouse is cleared. The two film cameras are now set for the next scene. Once he is happy with the camera angles, Matthew Robinson goes inside the warehouse to check the final preparations.

Up on the second floor two ‘sont’ Daleks are awaiting their cue. Unlike their brethren, these Daleks are not made from wood and fibre-glass — they are elaborate constructions of expanded polyurethane foam, cast from the same moulds as the live Daleks. They are much lighter in weight and body inside. Into each of these hollows has been packed a quantity of explosive material. A tiny, thin wire emerging from the base will, on cue, detonate these charges. This is why the casings are of foam — though the charge is estimated not to be too powerful, it will explode. There must be no danger of flying material likely to cause harm, especially since Peter Davison and Janet Fielding will be involved in this scene, with literally a bird’s eye view of the event.

Carefully, the Visual Effects Designer, Peter Wragg, checks the length of wire that will detonate the explosives; it is long enough to reach almost to the ground from the loading bay door. At the end of the wire a pin connects Dalek. When the wire goes past it will pull the pin out, allowing two sprung connectors to come together. And when that happens, Bang!!

According to the blueprint there is little that can go wrong, but if the charges did fail to detonate, the damage inflicted on the Dalek by the explosion would be sufficient to make it useless for another take. Hence the fail-safe provision of a back-up Dalek. By mid-afternoon, everything is ready. The clapboard covers on the scene’s carpenters and woodwork begin to roll. All eyes are fixed on the inky blackness of the loading bay. With a yell, three figures come into sight — the Doctor, Tegan and the doomed Dalek. Pushing it with all their might, the time travellers shove the machine over the parapet. It tumbles, the wire jerks free and the second scene the confines of La Fone Street echo to the blast of a tremendous explosion. A ball of orange fire despatches the Dalek casing into the hereafter. The resounding afterlunch leaves everyone’s ears momentarily ringing.

After a moment of silence there is a spontaneous burst of applause, and up on the balcony Peter Davison appears, looking justifiably pleased with himself. The scene is a complete success, attracting even more publicity moments later when a police helicopter appears overhead to survey the scene.

With one take in the can, the second is now more of a luxury. Matthew Robinson uses the opportunity to film more angles. A while later the windows and doors of Butler’s Wharf tumble once again under the blast of an exploding Dalek.

As the shadows begin to lengthen and the few remaining scenes are played out without incident, there is a gleam of satisfaction in the eyes of John Nathan-Turner. A little more has been added to the pages of Doctor Who history. For the production crew, there is the happy knowledge of a job well done. Today the Daleks — tomorrow the world... or even the Universe.

**Resurrection of the Daleks**

**Sunday September 11th**

Beneath leaden skies constantly threatening downpours of rain, a 25-tonne coach arrived at Butler’s Wharf, Shad Thames shortly after 8:00 am. Seward’s script suggested filming at the high street and dock areas around Wapping, East London for the contemporary Earth end of the time corridor, but a reconnaissance report by the P.A. ruled this out at an early stage. East London was undergoing a rapid transformation in the Eighties. Gone were the old warehouses and warehouses, replaced by construction of glass and concrete. Wapping was now too modern.

In 1983 the area around Shad Thames was still undeveloped and thought to be an acceptable substitute. By the time the John Cleeve film, A Fish Called Wanda, was made there a few years later, most of the gloomy Victorian buildings were either gone or been gentrified.

Costumes and makeup had already been applied to the nineteen artists needed this day before their 7:30 departure from Television Centre. The post-modern attire worn by the eight escapees was all supplied from wardrobe department stock. What was left was, of course, worn today so all the action revolved around Sien, Colonel Archer, Professor Laird, Sergeant Calder, Lytton and Galloway.

The first scene scheduled was the arrival of the bomb disposal team, an activity watched by Stien from his van-point on a catwalk overlooking the street. Having two cameras simplified and sped up the process of filming. By having one at ground level and the other on another catwalk close by Matthew Robinson shot everything at least twice, a practice which upset Albert Welch, playing the tramp, as it meant having to sit for two spells in an entranceway becoming ever wetter thanks to punctuating showers of rain.

The last two scenes of the day are Colonel Archer’s at the vandalised phone box, and Lytton walking away from the warehouse battle accompanied by the policemen duplicates.

**Monday September 12th**

The only cast needed this day were the three time travellers, Stien, the policeman and a mud-bed scavenger equipped with a metal detector.

The first couple of scenes were simple ones for the first episode; Stien’s meeting with the Doctor’s party and their subsequent return to the warehouse.

While these were being filmed Peter Wragg’s team were at work in one of the dockside buildings, rigging up a ramp-way and the wiring needed to give two prop Daleks a fiery demise.

Around eleven o’clock a small ar...
Tuesday September 13th
A storm at the Action serene rooms for some of the fire, including Rudi Leucka, Terry Molloy, Len Goodwin and all the Dalek artists, this was their last day for a full week through the story of the script. Robb would continue for the next week, concluding on Sunday September 20th.

Wednesday September 21st
One of Four's Outing
Together
A daring attempt to escape from the action in 1965. The Doctor and his companions left the TARDIS to explore and the Dalek set was without power. The Doctor and the companions set off to find the TARDIS. Meanwhile, the Doctor and the companions were in the TARDIS, waiting for the power to return. The Doctor was busy trying to work out how to get the TARDIS back on track.

Thursday September 22nd
Two opened with the afternoon session covering events in the middle of the story. This was the first day of the recording session and the first time the Doctor and his companions had been on the set. The Doctor was busy trying to work out how to get the TARDIS back on track.

Friday September 23rd
The final day of recording. One of the scenes was a detailed description of the Doctor's reaction to the events of the episode. The Doctor was busy trying to work out how to get the TARDIS back on track.

Saturday September 24th
After an all day off, the main cast was brought together again to begin Block Two rehearsals. Apart from Lyra, Silurian, the Dalek, the three regulars and the Doctor, the audience was not aware of anything. The Doctor was busy trying to work out how to get the TARDIS back on track.

Monday September 27th
The TARDIS was used as a set for the Doctor's disappearance. The audience was not aware of anything. The Doctor was busy trying to work out how to get the TARDIS back on track.
“INTERVIEW SUSPENDED AT 05:35. You don’t mind, do you, ‘Commander’ Lytton?” Not caring if there was an answer, the Detective Chief Inspector deftly switched the interview cassette recorder off and left the room. As he went, he held the door open for a police constable entering. A terse exchange that Lytton couldn’t hear and the constable took position in front of the interview room door.

Outside, a sergeant was waiting. The DCI nodded at her, yawned, and tried to rub some life back into his unshaven and sleepy face. "Okay, give it to me," he said. "What have you got?"

Even at this early hour of the morning, the sergeant glanced around to check no one would overhear. Certain they were alone, she began: "No lead on PC Plool in there, but the other two are definitely uniform. They’re from Beckett Park Station, one of them was under a 163 but—and get this, guy—they’ve been missing for two years."

The DCI sighed. "That’s good. That’s good. It’s not perfect, but it’s good. Any word from Harry? Can we get him back here?"

“We’ve only just infiltrated him in to the Barnet station. We can’t whip him out already and besides, he says he’s on to something tricky.”

“Anything that could compromise his cover?”

“He says nothing that he can’t handle. But b’od he suspects is getting a bit sus; he’s reassigned Harry to roadside patrols.” The two officers smiled. "As you’d expect," continued the sergeant, "it’s driving him mad. I hung up when he started muttering something about a loon in a scarf vanishing from inside a police box."

“Police box, right. Fine. Whatever makes him happy. Look, we’re not going to get a result here if we’re not teamhanded. You work on the two uniform, I’ll lean on this one, and when we get Harry back we’ll look into this jewel business.”

The DCI went back into the interview room, dismissing the constable with a touch on the arm. A deep breath as he sat back across from Lytton, a nod to another officer required to stay in the room, and then he switched on the cassette recorder. The keys didn’t stay down and with an unreadable glance at Lytton, the DCI pressed them again, holding them down until a small red light lit and a high-pitched beep sounded. "Interview with suspect, ‘Commander’ Lytton, November 29th. Resumed 05:40. DCI Clark, Inspector Frank Symonds present. Well now, ‘Commander’. Ready to come across? Let’s start with where your commission is from. So its what, the Met, is it? Thames River Police? Docklands Costume Shop?"

Lytton stared at him impassively. DCI Clark waited for a moment. "I’m afraid that we’re going to have to go into a little more detail than that, Mr. Lytton. Let’s start again, shall we? You and your friends, Tweedleum and Tweedledee—I’m sorry, Constable Tweedleum and Inspector Tweedledee—were pulled in for conspiring with known jewel fences."

“We were talking. "Not a very exciting charge, I grant you. Hard to imagine why I’m still up at this hour talking to you. Do you think it might be to do with your uniform at all? Mr Lytton, you don’t look stupid but you’re certainly trying to. Bottle Lane nick made the rest because of your togs. You three were seen in suspicious circumstances, the arresting officer checked with the Met and Branch records, and even got a PNC check on your car. He was laughed at: no one puts people in undercover in uniform. So he pulled you. Believing that you were Met, he brought Complaints Investigation in, and that’s why I’m here. We know about your mates, we know they’re bent already, and if it weren’t for you I could go home to bed."

Casually, and continuing to talk, the DCI pulled a tray of Lytton’s personal effects out of a drawer. "You see, I don’t think you’re police. If you would just now admit to that or tell me what station you come from, we could wrap this up quite nicely. You’ll still be in hot water, but I’ll be in bed. Might not sound like much to you, but I guarantee that you’ll prefer criminal prosecution to staying here with me."

“Give me my property back.”

“What, this?” The DCI feigned surprise. "Valueable, are they?" Inspector Symonds, the second officer as required by law in interrogations, leaned towards the cassette recorder. "Suspect is being shown Exhibits A to F. Exhibits are personal property taken at time of arrest and documented." The DCI picked up an L-shaped piece of plastic. "Must have eaten a lot of cereal to collect all of these. What were you planning to do with them? Trade for the jewels?" Lytton sank back into his wooden chair and looked sullen. DCI Clark sorted through the items, selecting a palm-sized yellow item to pick out next. "Walkman, is it?" Lytton leaned forward, reached out a hand and gave a curt nod back, gesturing for the DCI to give him the item. Clark waited a beat, considered, shrugged and handed it over. "Can you pick up Radio Four?" Almost as if he forgot he was holding it, Lytton turned the yellow item around in his hand until a slider control was under his fingers.

The DCI smashed a hand across the tray, sending it flying off the desk. Lytton jumped and shrank back as the DCI leaned in close. "You’re not Met, you’re not police, and you’re not moving until I’ve got you nailed for everything from impersonating a police officer up."

Lytton leaned forward to meet the DCI face to face. He sneered at the officer, and as he began to clasps the slider control, Lytton gave his only direct response in the interrogation: "Prove it."

WILLIAM GALLAGHER
If You Want to know the Time-Zone...

Ask a Policeman...

Resurrection of the Daleks is many things. To fans, it's the one where the Fifth Doctor meets the Daleks just at the point where it seemed unlikely that he would; to its production team, it's a comeback, a resurrection, as the title suggests, after the embarrassment, as it would seem then, of their previous outing; and to non-fans, the one with so many familiar faces that you have to pause the video to get past the namechecks, and to stop it altogether to ponder on one's relationship with Dennis Waterman is currently on or off.

Like cheese, the story has matured, then rather gone off. An occasional reminder of its existence is needed to reinvigorate the viewer, whilst it can never reach the creamy heights of The Daleks or Revelation, neither does it sink to the uneventfulness that is Death to the Daleks. Without wishing to overegg that well-worn piece of Jimmy Greaves wisdom, suffice to say that Resurrection succeeds as much as it fails.

As do its performers. I'd barely got comfortable before we'd been introduced to the competent (Styler, Lytton, Stien) and the incompetent... a dire trio of ethnic actors whose starchy poses sit so uncomfortably in their mouths as their heads do their Boys' Brigade hats.

Rodney Bewes' presence, though, is the most unusual, based on a strong association with TV comedy. But it doesn't take long to get past that. "You're pathetic," Galloway tells his stuttering companion in the opening minutes, and Stien's meek acceptance is affecting. Being the naffest of the Two Likely Lads, it's only when Bewes plays against type, revealing his alliance, that his performance looks in trouble.

The impact of the opening Docklands scene, fuelled by grim weather, is violently memorable, impinged on the mind like one of Deborah Watling's screams. Then we begin a setpiece, flashing to all corners of the prison ship between popping back to the Earth-based warehouse and the dirge of the London streets. But just as fandom's obsession with slating the Lighting Man is set to get under way, somebody flicks a switch and it all goes infra-red. Episode One takes a turn for the tense, a fast-paced, well-lit urgency within which the imminence of the Daleks is felt. Their subsequent entrance, ripping through the set in defiance, evokes that same mix of cheer and fear as their similar Doctor Who moment. Anticipation of the inevitable... straight from the Book of Scriptwriters' Chiclets, but the old ones are still the best.

The Daleks are as one would expect, albeit scruffing the usual selection of lines afforded them a little lower on the scale. Odd, though, how the image of two dead sentries 'standing guard' at the attack site is strangely ghoulies, emitting a more ominous presence than their recently withdrawn army. Certainly many times more effective than their accompanying mercenaries, kitted out in pointless headgear. A helmet to carry a Dalek eyestalk is as ridiculous as its unfortunate similarity to an item of merchandise loosely termed a 'baseball cap'.

Davison's performance is as competent as always, without ever threatening to live in the memory. His Doctor becomes very much involved in events, perhaps to hallmark it as his 'Dalek' story, hence he becomes the focus for Episode One's cliffhanger. Observing the Doctor's reaction somehow makes the moment more significant. Reminiscent of Troughton's realisation and haunted expression during a similar moment in Evin, it's one of those few occasions where the viewer's got there long before our hero.

There is, however, little for Tegan and Turlough to do. Notable for little more than the line "Bullets" rendered so it sounds suspiciously like "Bollocks" (perhaps the turning point in Janet's appreciation of the show?). Tegan spends much of her time confined to bed. Turlough spends his peeping around walls of the prison ship so brightly tied as to remind one of the London Underground. Crawling, not with bussers, but as the boy reminds us, Daleks. A line so hammy that its insertion must have been made to provoke a Mexican wave from the gallery.

Ironically, our first sighting of Davros is quite beautiful, framed, like an Andrew Skilleter print, within the icy blue mist of his prison. On his dramatic release to the triumphant chords of Malcolm Clarke, he is, we realise, not so much blue, as more of a smudgy red around the chops. As if someone'd left a bowl of raspberries in there with him. And then, we wonder, will Terry Molloy do a Wisher (where evil is portrayed in a whisper) or a Gooderson (where madness is portrayed in a rage)? In fact, he wisely does a Molloy, the actor's own interpretation of Wisher's creation which is mostly very good indeed — particularly the sick, gurgling, phlegmishness which he makes an artform in Revelation. Unfortunately this incarnation is prone to end-of-episode ranting, often becoming inaudible. Ultimately, lines are rendered as if through mouthfuls of crisps, such as Episode Four's threat that the Doctor "will pay tenfold for all I have suffered!"

From his inception, Davros has become a figurehead for Dalek stories, giving a certain amount of truth to the old Daleks are boring" prognosis (cue a line of old Pertwee nonsense about whiskers and forks, or something). Certainly this was the reason Saward chose to include the character believing that, once the Daleks had exterminated a few extras and glimpsed menacingly around the odd corner, their fear factor diminished. To say that Daleks are three-dimensional characters may be overemphasising them, but to continuously match-make them with the likes of the Master or the Controller and Davros is to downgrade them to one-dimensional tanks...

This Davros has several purposes: to take the Daleks in hand, to find a cure for the Movellan virus and to subject upon us the character of Kiston. Acting through-out with a pole up his back, Les' Grantham spends his first few moments of fame meshing around at the back of Davros' chair. What is he doing? Changing the barrels? Unfortunately, Davros' meddling machinations with a luminous Sinex bottle have little effect on Grantham, whose 'possessed' acting is barely detectable from his initial performance.

Back on Earth, Chloe Ashcroft — whose performance would've gone uncommented upon if it wasn't for her Play School roots bringing her unwarranted attention — achieves similar degrees of success, her voice laced with so much that reminds one of nursery days that suspension of belief is impossible.

By Episode Three, Saward's admission that the plot was overwritten has become a glaring understatement. It's all over the place like a mad woman's breakfast and clarification would require a BBC announcer to pop up every ten minutes and, with an oiled lavatory, relate "The story so far..." although he'd probably pause and add "...as far as I can understand it." We are dealt explosions, deaths, betrayal, possession and warfare. Tegan finally gets up, Stien drops his stutter and the Doctor finds himself entangled in an extraneous Dalek plan to kill the High Council. He never saw that coming but then, neither did anyone else.

Motives have become a little fuzzy, explanations a little lacking. The term 'duplication' is bandied about without the script ever fully understanding it. Schizophrenic rules apply to each replica — is Stien a 'fresh and blood' copy or merely under Dalek conditioning, which must be a wicked shampoo? The Doctor, and the viewer, is fed the latter. Saward, it seems, hadn't quite decided.
Terry Nation was, it’s said, about as enamoured with this plot as its author was with the entire Dalek catalogue (Genesis excepted). Which makes it stranger still that Seward chose to write in a style that echoed much of Nation’s own work, and that Nation chose to dislike it. The formulaic rhythm is easily detectable in Resurrection: a Dalek search party, warping races, disease (two of these — the Movellan virus and the gas virus used in the Dalek attack) and an explosion (a-plenty... and a nice big one at the end). It’s nothing that Terry couldn’t have, or indeed hadn’t already, written.

Strapped to a bed of bubble-wrap, the Doctor is subjected to a flashback sequence, a device guaranteed to send a story to the top of a DWAS season poll. Stien cries out as an Old Chip Alert reaches its climax: “Stop! I can’t stand the confusion in my mind!” and at least the audience know that someone’s on their side.

In these latter stages, silly hats give way to silly deaths. Somewhere, in a dressing room, somebody was taking bets. One by one, soldiers, crewmen and mercenaries go down. Limbs wiggle, bums waggle, someone’s doing the Timewarp... In the warehouse a soldier dances long after a Dalek has concentrated his fire elsewhere. Only Rula Lenska manages to die with dignity, choosing not to expire in a manner designed for the benefit of eager relatives sibling-spotting in front of the telly. Mass slaughter is all very well, but in Who, due to its schedule restrictions, it’s inevitably sanitised and quite unafecting. In truth, it’s those lesser, inconsequential deaths — the tramp and the metal-detector man — which prove the cruellest and most poignant.

The Doctor/Davros showdown is disappointingly weak. In a laboratory lit like Tesco’s, the camera moves from one to the other, only focussing on both antagonists towards the end of the scene. Any impact is lost through Davros’ inability to get a sentence out clearly and a moment of uncharacteristically silly mundane direction from Matthew Robinson who, up until this point, had done his damndest to convince you that he was making a movie.

With the credits beckoning, Davros has taken to hurling at his creations virus capsules cruelly shaped like pepperpots. Whether down to Peter Wragg’s schoolboy humour, or merely an unfortunate choice of imagery on the part of Visual Effects, the resulting shaving foam explosion borders on the obscene.

Considering the mounting death toll, Rodney Bewes should perhaps have considered his character lucky to have made it safely into the last five minutes. By now, his Dalek conditioning comes on like the cramps, taking hold at the most inopportune of moments. His exit, though, is the most memorable of all. That self-sacrifice, that impressive dive onto the self-destruct button which seems to take minutes, not seconds, remains one of Those Moments; a clip forever destined to find itself edited into video compilations.

But surely one of the guest stars has made it through? Logically, bankably, it is Lytton, whose cold-blooded menace has been earmarked for return at a later date. And sure enough, four stories, one Doctor and two companions later...

Talking of companions, Turlough has done little more than speak in urgent tones and Gingerly raise his eyebrows a few times. Tegan, though, contributes so little to her leaving tale that she may as well have stayed on Frontios. The strength of Tegan’s character should have warranted a narrative that would have paid homage to her forthright personality. But as if to excuse the lack of story written around her, it’s instead used to affect her. Bittersweet goodbyes are made before she runs off on a menstrual whim. Moments later she’s back, mumbling to herself behind a pillar... but by then we’ve lost interest.

Ultimately more memorable as a Dalek story than a good one, Resurrection’s legacy is a handful of inspired moments. And, of course, to provide a link in the chain of Dalek continuity, freeing them from their Movellan stalemate and allowing Seward to write afar superior and more coherent sequel that contains the development and reason that was lacking in his first.

VANESSA BISHOP
"I don't think the fifty minute episodes worked. It was clear the story hadn't been planned this way. The first half of episode one built nicely, but the second half consisted of little more than Turfough twiddling with various buttons.

Nigel Morris, Zygon 1

"It was quite obvious whilst watching Resurrection that Eric Seward had gone for another Earthshock. This time he'd cob- bled together various bits of old Dalek stories and added bits of The Android Invasion for good measure.

Jackie Marshall, Cygnus Alpha 12

"Davros's return was only to be expected and it's unfortunate, in some respects, that we can't seem to have a Dalek story now without their creator appearing.

Doug Smith, Shada 18

"In my view, Resurrection was a story that proved how important good production values are to not-so-good stories. The acting, direction, sets and incidental music were all superb. But where was the plot?"

Tim Ryan, Peladon 1

"(Eric Sward's) idea of using 'your local bobby' as ruthless Dalek agents was a stroke of genius as it helped to give the story a touch more realism."

Andy Smith, APC Net 4

"The atmosphere in the last scene was suitable even for a regeneration, and I felt a genuine sense of loss as Tegan said her tearful farewell."

Delta Magna 4

"It requires a particular alchemy to produce a good Dalek story. After several failures and near misses with other stories, JNT at last found the right formula for turning base elements into gold. With Eric Sward's excellent script and Matthew Robinson's taut on-floor direction, he has resurrected the Daleks to eternal life."

Tim Westmacott, Dynatropes 6

"The story worked so well because of the direction. Matthew Robinson seemed to want 'sudden impact' and action. I especially liked the mix of ordinary everyday life with the sudden alien horrors; the Quatermass approach."

David Metcalfe, Capitol 2/3

"Davros was by far the most over-played character in the whole thing. He looked so much like Edith Evans that I half expected him to say 'a handbag' at any moment."

Destiny 3

"There honestly wasn't a lot particularly new on offer in this production; mainly a regurgitation of many elements of past Dalek stories."

Mark Benoy, Rassilon 2

"The story could easily have succeeded without the Daleks. The most impressive performances were Davros and Lytton with the Daleks relegated to the background. I wish JN-T would learn that certain things that worked in the Sixties seem hopelessly anachronistic now."

Bobby Gillespie, Who 1

"It reminded me of many of the Pertwee stories in the way that so many people get killed in it. As Tegan says 'A lot of good people have died today'. Resurrection really was a massacre."

Andrew J. Lewis, Telos 3

Friday October 7th Although the pre-release had been spinning in her departure, Janet Fielding was back in the studio this day for some brief scenes aboard the Dalek cruiser.

There were five sets in total to shoot around; the duplication chamber, the ante-chamber housing the time control unit; other end, the dubiously titled "reception area", an inevitable corridor and the bridge set for the Dalek Supreme.

The afternoon block was almost exclusively reserved for scenes in the duplication room. While not setting the stage for any spectacular action material, some of the show's longest scenes took place here, and there was the big consideration of lining up and synchronising playback of the electronically distorted flashback sequence.

Encouraged by Ian Levine, one flashback sequence per season had all but become a trade mark of John Nathan-Turner's Doctor Who. Popular with the fan audience, they had already featured in Logopolis, Earthshock and Mawlys Undead. The theme this time around was the Doctor in his past bodies plus all previous companions. This list included Katarina and Sara Kingdom, but omitted Kamelion, Leela, Captain Yates and Sergeant Benton. In later discussions Levine revealed he never intended to include Yates, Benton or Kamelion, but conceded leaving out Leela had been a mistake. Part of the pre- compiled flashback tape was keyed into a CSO console screen, while the remainder (the black and white segments) was soft-edged superimposed beside a picture of the Doctor in close-up. The implication was that these images were reflecting off some part of the Doctor's restraining couch.

The duplication room scenes were not completed until the evening session. Although the material still remaining was uncomplicated, there was quite a lot of it, and so John Nathan-Turner was forced to sanction a half-hour run-over.

The ante-chamber, reception zone and corridor scenes went ahead as planned, but several non-essential scenes with the Dalek Supreme were cut to ensure close of play by 22:30.

Resurrection of the Daleks

With one painted up now as the Dalek Supreme he was physically limited to just three, plus dummies and the two exploding props.

Secondly, recording scenes twice or more gave him additional footage to edit. A fan of movement and urgency, Robinson gave Resurrection of the Daleks a slick, galvanised pace by keeping scenes short with inter-cuts.

Visual Effects were kept busy with the battle scenes too. There were flash charges to set off on car, Daleks to explode, virus foam to be pumped out, and even scenery to be re-erected with black paint to simulate scorching from Dalek rays.

One scene which had to be reshot was the Doctor darting around with the smoking canister of Movelan virus. First time around a breeze wafted the smoke into the actor's face, making the scene look comical instead of threatening.

A very important scene was kept deliberately until the end of the day. Tegan's farewell. Various stories abound over the number of takes needed to record this occasion appropriately, and the methods various members of the production team employed to "psyche" Janet Fielding into the right mood. All, however, agree the emotion expressed between the two artists was real on the day.

Originally it was intended Tegan should round a corner, see the remains of a dying Dalek, and run off in tear-filled disgust. On the actual day of recording it was modified to emphasise instead the pure sorrow of the moment. Eric Sward intentionally " ص. " in the Tegan catchphrase, "Brave heart" as her curtain call.

Flashback sources

<table>
<thead>
<tr>
<th>BLACK AND WHITE</th>
<th>COLOUR</th>
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<tbody>
<tr>
<td>Turbough: Temnos - 1</td>
<td>Tegan: Logopolis - 1</td>
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<td>Nyssa: Black Orchid - 1</td>
<td>Adric: Warnor's Gate - 2</td>
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<td>Sarah Jane: Pyramids of Mars - 1</td>
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<td>The Brigadier: The Ambush Death - 1</td>
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<td>I'm the Mutons - 3</td>
<td>Leela: Spectrehead from Space - 1</td>
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<td>The Ambush Death - 1</td>
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<td>The Mara - 3</td>
<td>The Warriors: Waror's Gate - 5</td>
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<td>1st Doctor: The Mara - 3</td>
<td>Sara Kingdom: BBC photographs for The Daleks' Master Plan - 5</td>
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<td>The Mara - 3</td>
<td>The Time Meddler - 2</td>
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<td>Leela: Spectrehead from Space - 1</td>
<td>Barbara: The Daleks - 3</td>
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<td>I'm the Mutons - 3</td>
<td>Ian: The Daleks - 3</td>
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<td>1st Doctor: The Mara - 3</td>
<td>3rd Doctor: The Mutons - 3</td>
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<tr>
<td>The Warriors: Waror's Gate - 5</td>
<td>The Daleks' Master Plan - 10</td>
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POST PRODUCTION: The gallery only day stretched Dave Chapman's skills with Quantel and the new Paintbox system considerably. The application of Paintbox freed Directors from having to compose scenes involving CSO feeds during expensive studio days. The programmability of images using Paintbox meant that model shots, for example, could have star fields added during post production instead.

This was precisely how the space scenes were assembled for Resurrection of the Daleks. Raw footage of the Dalek cruiser or the space station had its blue CSO screen background swapped for a pre-produced background of stars. In doing so Chapman undermined a little of what Peter Wragg had hoped to achieve by use of a motion controlled camera. Once compiled the opening shot of the Dalek cruiser still had it pitching and yawing but the background remained steadfastly static instead of moving with the camera's perspective on the spaceship. Consequently viewers would be left wondering why Dalek pilots were attempting victory rolls in space.

Another problem solved by Paintbox was Dalek exterminations. In Genesis of the Daleks the whole screen had to turn negative whenever a victim of Dalek firepower was hit. By the time Destiny of the Daleks was broadcast physical masking of a screen coupled with the use of a soft-edged generator enabled negative effects to be confined to one selected area of the screen—provided that the Dalek, the victim and the camera stayed more or less motionless during the firing. Paintbox gave the electronic effects Designer the power to specify zones within a picture where an effect would be visible. Thus the effect could be "grabbed" by the Designer, who would plot an anchor point within the picture, and then no matter how much the camera moved, the "grabbed image" would be lightened or held where it was wanted. Thus the extermination effect could be kept around the character targeted, with Quantel used to add a travelling beam to as many frames of video as necessary.

Paintbox plus Quantel put together the patterned "mush" seen as Siennewslettering all the way through the series of episodes that was卖场ed after Sien. The net effect was that the Doctor eventually lost favour in favour of a travelling pattern of video interference. All through production it had been assumed Resurrection of the Daleks would be a conventional four-part serial. Part one was due to conclude with the first Dalek arriving in the warehouse—just prior to it being pushed out through a loading bay door. Part two’s cliffhanger would have been Daleks surrounding the Doctor shortly after Sien has declared himself one of their agents. Part three’s climax was to have been Davros ranting, “And I, Davros, shall be their leader. This time we shall triumph. My Daleks once more shall become the supreme being!”

On this basis were the episodes originally edited. Part one came in slightly short at 21' 22" but part two significantly over-ran at 26' 57", nearly two and half minutes too long. This rough edit was pruned to try and bring it closer to the 24' 30" ideal; the cliff-hanger was pulled back to the point that he is a Dalek agent. Some scenes of the Dalek Supreme directing operations from the bridge were chopped entirely, and an amusing scene was deleted showing Sien’s first bemused reactions to walking aboard the TARDIS.

Part three began by under-running at 23' 10" while the final episode was just over at 25' 43". The serial was far off its broadcast dates when Programme Planning informed John Nathan-Turner that, due to intended coverage of the winter Olympics in Sarajevo, the allocated Thursday and Friday evening half-hour slots in February would not be available. The choice was clear; suspend Doctor Who for a fortnight or agree alternative slots.

Reluctant to have, in real terms, a three week gap between the frontispiece cliff-hanger and the start of the Dalek serial, John Nathan-Turner negotiated two consecutive Wednesday evening allocations. For the first time in its history, Doctor Who would have first-run material transmitted in episodes more than half an hour long. The slots agreed were nominally 50 minutes, but with trailers and announcements this meant in practical terms broadcasting episodes slightly longer than 46 minutes. Further editing sessions were booked to combine all the material down to two episodes of 46' 24" and 46' 52" duration respectively.

During this second edit a novel solution was attempted to remove a boom microphone all too clearly visible in shot during Lyton’s first arrival back aboard the Dalek cruiser. Using Quantel Dave Chapman zoomed into the picture as much as possible. This eliminated part of the problem, but it could not remove the microphone from vision towards the end of the scene. To get around this Chapman used Quantel again, this time slowing down the picture towards the end of the scene so that the last few seconds could be chopped out without losing the overall running length of the scene. As luck would have it, Lyton was speaking dialogue without his mouth being visible to the camera, so the soundtrack could be dubbed on as before.

Quantel was also used to slow down Sien’s fatal sprawl onto the destruct system, but in this case it was purely to enhance the dramatic effect of the shot.

MUSIC: Unlike previous stories, Malcolm Clarke was not left entirely to his own devices when composing the music for Resurrection of the Daleks. 'I wanted it to sound like Alien,' said Eric Sawai to an audience in 1984. This is almost what he got, at least for many of the scenes on Earth. The music was accompanied the opening tracking shot of the crumbling dock buildings mirrored very closely the eerie, suspenseful two bar chords of Alien's opening. Using synthesisers and a guitar Clarke enhanced the gothic feel of the empty, shadow-filled warehouses.

In contrast, material featuring the Daleks or their mercenaries was harsh, percussive and very metallic sounding. Here the chords jarred and screamed in quick tempo, suggesting the slaughter and carnage associated with Daleks. Perhaps it was not such a surprise that the composer managed to sneak it one of his own ball-marks; the tone modulated sound of hammers hitting pipes. And yet, as with the Alien alluded theme, so the Dalek tracks owed a lot to similar chord sequences composed by Dudley Simpson for Genesis of the Daleks. Even the harmonic pitch and levels of instrumentation mirrored its illustrious predecessor.

And as if in homage to the work of past composers, the music underpinning Tegan's farewell to the Doctor borrowed the same hollow, fluted tones used by Peter Howell to give such poignancy to the fourth Doctor's bow-out at the end of Logopolis.

The incidental music dubbed over the four-part version of this story was slightly different to the two-part print. Musical stings were added to the cliffhangers of episodes one and three. A five minute distillation of what was originally nearly forty minutes of individual music cues appeared on the album Doctor Who — The Music II. First released as an LP and cassette in February 1985 by BBC Records, it was re-released in CD format during 1992 by Silva Screen, re-titled The Five Doctors.
TWENTY YEARS ago on from their birth the Daleks proved they could still draw the crowds. A small army of reporters and photographers converged on the banks of the Thames when it was announced the metal monsters were to appear in the TV series "Doctor Who." A Dodging showers and a chill breeze the show's principal cast posed for twenty minutes with two of the machines that brought the series fame and fortune. The Daleks, with their trademark cloister bell sound, were the first to be seen in the London area.

Predictably it was Janet Fielding who most attracted the gaze of the camera lenses. Attired in a short leather mini-skirt and a sleeveless black, white and red cotton top, she guaranteed a barrage of clicking shutters every time she huddled one of the Daleks or cradled herself between its gun and arm limbs. Strangely none of the national dailies printed the story next day, although the capital's own paper, the Evening Standard, ran a feature in its Tuesday lunch-time edition.

BBC photographers covered both days of filming and so took a greater number and variety of stills than the press contingent invited for the photocall. Radio Times capitalized on this wider abundance of material, selecting a portrait shot of Peter Davison hiding in a doorways from a parrot-like Dalek, for its February 4th edition.

Originally planned as a cover, the Olympics relegated the shot to a full page in John Craven's Back Pages section, where it was accompanied by a three-column article about the return of the Daleks and their creator, Davros. Pointing out that every Doctor has, in his time, battled Daleks, the feature went on to remind readers of the closing moments in DESTINY OF THE DALEKS, when Davros became trapped "in a tomb of ice!" ready for his journey to Earth to face trial.

Bolstered by the success of the feature, the commercial also advertised the move to a Wednesday evening broadcast slot, and the special length nature of the two episodes. During the height of the Second World War, the Daleks were the stars of the show.

**Wednesday 15th February 1984**

**BBC1**

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<tr>
<th>The Form</th>
<th>News &amp; regional magazines</th>
<th>What if (new season)</th>
<th>News &amp; Other</th>
<th>Spotlights</th>
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<tr>
<td>Jurassic Park</td>
<td>Old London</td>
<td>Earth's Future</td>
<td>Put Black</td>
<td>Strangers &amp; Brothers (C. P. Snow drama)</td>
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<td>New Life</td>
<td>Community</td>
<td>Open Space</td>
<td>News-night</td>
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<td>The Doctor</td>
<td>Man &amp; Country</td>
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**ITV** (1st round)

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<tr>
<th>Janice Galloway</th>
<th>Warwick Davis</th>
<th>Richard Dillane</th>
<th>Paul McGann</th>
<th>Early morning</th>
<th>Andrew Sachs</th>
<th>Doctor in the House</th>
<th>Saturday Night</th>
<th>The Doctor's Life</th>
<th>The Lady</th>
<th>Third</th>
<th>Next on Ten</th>
<th>Midlands Sports Special</th>
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**Cuts**: Very few major scene deletions were needed to prune the episodes down to their revised 46 minutes plus running length. Instead Matthew Robinson managed time savings by topping and tailing scenes, pruning opening establishing shots and any non-essential dialogue, or scene exiting tracking shots wherever he could find them.

Considerable savings were achieved by chopping out any short scenes of the Dalek Supreme issuing orders that did not significantly advance the plot. Inevitably though, there were cuts that did remove significant moments. Episode one lost this ending to the initial confrontation scene between Styles and Mercer.

MERCER: If Control were aware of the morale on this station, the Captain would be instantly relieved of his command.

STYLES: It's been tried. Usually by inexperienced new boys like you. And the way you're carrying on, you'll finish up like the others.

MERCER: Meaning? STYLES: Dead. You're the third security officer we've had in four years.

Styles and Mercer also suffered from the editor's scissors at the end of a later confrontation over strategy. The former's suggested means of defeating the Dalek invaders should have gone:

STYLES: Have you forgotten? This station has a self-destruct system.

MERCER: Operate it? That would be suicide.

STYLES: Do you honestly think we stand any chance of getting off this station alive?

Perhaps not surprisingly **Resurrection of the Daleks** pulled the highest average rating of the whole season. 7.3 million viewers tuned in to episode one, a figure which climbed to eight million when part two went out. By itself 7.3 million was not a huge figure, and even the total notched up episode two only put it into joint first place with FRONTIONS part one as the season's highest scoring episode. Where **Resurrection of the Daleks** did benefit was not being saddled with any poorly performing Friday evening episodes to drag down its average. Consequently the show took top position with a combined rating of 7.65 million, ahead by just over 300,000 viewers from **THE CAVERNS OF ANDROGAN** in second place.

The Daily Express was in somewhat jovial mood when it reviewed the story on February 9th 1984. "Welcome back to the pesky peppers," wrote columnist Maureen Paton. "It was rather like meeting old friends again last night when the talking tins cans reappeared to have yet another go at conquering everything in sight for the latest Doctor Who adventure. Familiarity has relieved them of much of their menace, but none of their bizarre comedy value... Even Rula Lenska as a doctor trying to repel the invading hordes and give anti-war lectures at the same time, or ex-Likely Lad Rodney Bewes in a dingy spirit quest that looked as if he'd been down a few extra extraterrestrial drugs, couldn't compare with these trasiable automations."

**Resurrection of the Daleks** swept the boards in the annual Doctor Who Magazine season survey, winning in the categories of Favourite Monster, Best Episode (part two) and Best Story. Members of the Doctor Who Appreciation Society, voting in their season poll, saw a much closer run race. For a time it looked as though Eric Saward's Dalek serial would be the outright winner, but by the time the results were announced in September 1984, victory by a narrow margin had gone to Robert Holmes. Commenting on the final placings Editor Dominic Mann wrote, "I have a feeling that **Resurrection of the Daleks** appealed mostly to our younger members, while **The Caverns of Androgo** had a more adult fascination... But I could be totally wrong."
Episode two lost an apt but non-plot advancing scene that would have reinforced the sense of wonder most newcomers should experience on entering the TARDIS for the first time. The scene would have occurred a little after the telecine shot of Sien and the Doctor walking back to the Thames to find the TARDIS.

**INTERIOR: TARDIS CONTROL ROOM**

[THE DOCTOR AND STENI ENTER. A REMUS]

STENI: We’re on the Dalek ship.

[THE DOCTOR OPERATES THE DOOR OPENING MECHANISM] Where are you going?

STENI: I’m going mad. Daleks. Time corridors. (INDICATES ROOM) Now this.

DOCTOR: Don’t worry, it’ll soon be over.

STENI: But will I still be sane enough to know?

Oddly, this scene was retained in the four part edition of this serial sold abroad.

Another lost TARDIS scene happened just before Sien and the Doctor emerge from the police box into the Dalek cruiser at the end of part two.

[THE DOCTOR OPERATES THE SCANNER SCREEN, ON IT WE SEE THE RECEPTION AREA]

STENI: We’re on the Dalek ship.

[THE DOCTOR OPERATES THE DOOR OPENING MECHANISM] Where are you going?

DOCTOR: I must find Turlough. You wait here.

Episode three lost a TARDIS scene that would have re-enforced the audience’s perception of Turlough to someone prone to running whenever the going gets tough. Watching on the scanner the Doctor being escorted by Sien and Mercer to his rendezvous with Davros, Turlough would have turned away in disgust.

TURLough: That’s it. Let’s go.

The Doctor’s gone back.

TEGAN: (FIRMLY) We wait.

The two mercenary troopers who are eventually recruited to serve Davros never have the reason why they are present in his laboratory explained. This would have happened at the end of a part three scene just after the Dalek Supreme has commanded Lyton, by radio, to destroy Davros because he is unreliable. Switching off his microphone Lyton would have turned to his lieutenant and said:

“Take two men and kill Davros. I’m going to the reception area.”

A very brief edit to episode four sadly deleted a short speech by Davros which would have made clearer the megalomaniac’s opinion of the Doctor. Just after the Doctor has taken Mercer’s gun and trained it on his old adversary, Davros should have responded, calmly:

“Listen to me. In your way you are not an unambitious man. Like me, you are a renegade.”

“Save your breath.” Was the Doctor’s retort.

A snip to another part four scene across the TARDIS robbed viewers of a restatement of basic TARDIS engineering. Immediately before the ship hatches, prompting Turlough to realise they are on their way back to Earth, the scene would have opened with Tegan and Turlough watching, on the scanner, Daleks trying to blast their way into the ship. Casting her eyes towards an anxious Turlough, Tegan should have added:

“Don’t look so worried. Others have tried to break in before.”

The final cut was a whole TARDIS scene which effectively continued the storyline of Turlough and Tegan’s journey back to Earth. Bouncing back through the time corridor, the TARDIS eventually comes to rest. Tegan switches on the scanner which shows they are back in the alien artefact level of the warehouse.

TURLough: What do we do now?

TEGAN: We must think. We have to find a way to help the Doctor.

**TRANSMISSION:**

Timed at 46.24 and 46.32, the two edited episodes of *Resurrection of the Daleks* premiered on BBC1 over two Wednesday evenings in February 1984, respectively the 8th and 15th. To date they have never been shown in the UK in their original four part format on terrestrial television.

Other countries did receive the 1 hour, 31 minute telemovie, or at least half of it. Several regions of the USA, on first run, broadcast a print of the story which was incomplete as far as parts three and four were concerned. Both of these episodes were compiled using slash prints of the story — minus all music cues, dubbed on sound effects or any background ambient noise.

November 1993 saw the long awaited release of the serial on video — released alongside *Two Doctors* to commemorate the show’s thirtieth anniversary. Like many other BBC Doctor Who videos it was withdrawn from sale to give prime shelf space to the Paul McGann TV movie in 1996. It has since been re-released as a £4.99 bargain tape.

Contractual difficulties have left *Resurrection of the Daleks* one of the five Doctor Who serials (including *Shada*) never to have been broadcast under the Target banner. Eric Saward did agree to write an adaptation in the early Nineties, but eventually reneged on the deal, disputing the right of Terry Nation’s agent to claim 60 percent of the book’s advance and royalties.

Most of those who worked on *Resurrection of the Daleks* claim to have enjoyed the experience. Janet Fielding felt her departure from the series was handled sensitively, if in a somewhat hurried manner. Peter Davison was reportedly pleased to have finally faced the Daleks. Only Eric Saward was in any doubt, feeling afterwards that he had perhaps overwritten the story.

For Matthew Robinson, this first exposure to mainstream drama television making was to prove a gateway to many new and rich pastures. Shortly afterwards he joined the team fashioning the new *EastEnders*, and it was on this direct recommendation that the villainous character of shifty landlord Dennis ‘Dirt’ Watt went to Leslie Grantham.

In the weeks following its British transmission, *Resurrection of the Daleks* came in for some hefty criticism from letter writers to the *Radio Times*. Complaints about violence, bobbies carrying guns, and graphic gore were upmost, but a few also took time out to criticise the BBC for allowing characters to be shown smoking cigarettes in a children’s serial. It fell to fan David Brown to point out that Doctor Who was not a children’s programme.

**TRIVIA:**

The prison ship’s hangar doors have a ‘squealing’ sound, whereas the Dalek troopers’ guns ‘bleep’. However, these sound effects swap mid-way through episode three. Also, the guns used by the crewmen sometimes ‘yelp’, even though they’re firing stolen Dalek troop guns at the time!

As he had done in *Earthshock*, Eric Saward again breached the taboo about the Doctor using guns to solve his problems. He visibly fires at the injured Dalek mutant, and is ready to execute Davros in cold blood.

In episode two, three Daleks enter the Time Corridor aboard the Dalek ship, yet four emerge to attack Sergeant Calder in the warehouse. In episode three, Tegan’s ‘inanimate’ duplicate is seen to crossing her arms.

Interviewed for *Doctor Who Magazine*, Matthew Robinson told how he almost walked off *Resurrection of the Daleks* midway through filming the location exteriors. Speaking in issue 232 he recounted having a furious row with John Nathan-Turner when the Producer took umbrage with him for taking suggestions from Eric Saward about camera shots for one scene. Producers advise Directors, he reminded him, not Script Editors!

**CONTINUITY:**

The war between the Daleks and the Movellans, and the stalemate wrought by their joint pursuit of pure logic, was resolved. This had been a key plot element in Destiny of the Daleks. Davros has been imprisoned for 90 years. The threat at the end of part two, the Daleks preparing to exterminate the Doctor, was resolved in part three by Lyton stepping in and yelling, ”No!” Just such a resolution occurred in episode four of *Day of the Daleks*, when the Doctor is similarly saved by a last second intervention of the Controller.

For the last time, Aunt Vanessa gets an honourable mention in the programme. The Daleks and Davros seem to have been doing some research since *Destiny*, as both know the Doctor and the Daleks plan to invade Gallifrey. Until now, there had been no indication that they knew of the Doctor’s origins. The Daleks also know Tegan and Turlough, though Davros seems surprised by the Doctor’s change of appearance.