

A CHANGE OF IDENTITY
NEWSLETTER ON THE MISSING EPISODES OF DOCTOR WHO
ISSUE 1
25/8/96

WHY AM I DOING THIS?

When I started the reconstructions about four months ago, it was just me, a few dodgy audio soundtracks, and a couple of dog-eared DWB photonovels. And no-one to write E-mail messages to! But, I'm very glad to say, this is all starting to change. I now have more telesnaps, much-improved soundtracks, and a beefed-up PC. Most importantly, I have interest from other fans. And I wish to thank you all straight away for the interest – it's very heartening when fans write to you offering all sorts of assistance.

Unfortunately, the down side is that while I would love to write long messages to you all, I just don't get the time. In any event, I tend to repeat a lot of what I say in my messages. Therefore, the answer was simple – start a "mini-newsletter", which just gives a brief summary of what is currently happening in the world of Doctor Who reconstructions.

So here goes! I don't intend sticking to any rigid guidelines. I'll just issue a new update when I feel there is something to report. Like right now.

A QUICK INTRO

Some of you might not be totally familiar with what is involved in reconstructing missing Doctor Who episodes. Therefore, a quick run-down is in order. The reconstructions are basically a combination of a number of "multi-media" items. There are five major items :

(a) The Soundtrack

Many fans are unaware that high-quality recordings do exist from all of the missing Doctor Who stories. Some have been released officially by the BBC, e.g. *The Evil of the Daleks*, with Tom Baker doing the narration.

Back in the sixties, a British fan made high-quality off-air recordings of a number of Doctor Who episodes. From the *The Dalek Master Plan* onwards, high quality recordings were made of all episodes.

For some time, the stories before *The Dalek Master Plan* either did not exist at all (e.g. *Galaxy 4*), or existed only with poor quality (e.g. *Marco Polo*). But thanks to a fortuitous discovery recently, ALL the episodes pre-*Master Plan* were discovered. What's more the quality was excellent, even after twenty five plus years.

I am fortunate enough to have access to the best quality audios available. Therefore, at least one part of the reconstructions will be impressive!

(b) The Telesnaps

John Cura, a BBC employee in the sixties, made a comprehensive set of telesnaps for many of the Doctor Who stories. I'm not entirely sure WHAT stories were telesnapped, so if anyone has any further information, I will be grateful.

I always believed that the telesnaps started around *The Savages*, and continued on to the end of Season 5 (*The Wheel in Space*). However, it is possible that stories as far back to *Marco Polo* were also telesnapped. What a discovery that would be!

The telesnaps consist of around 60 to 65 images per episode. They are fairly comprehensive, meaning that most scenes do exist in one form or another. However, the major problem (from the reconstruction point-of-view) is that the pictures are quite small – about 3cm by 2cm. Although, they still scan reasonably well, this is definitely one part of the reconstructions that could be improved. However, I shouldn't complain too much – at least this is better than NO telesnaps.

(c) Other Photographic Material

Obviously, where no telesnaps have been found for an episode (e.g. *Marco Polo*), other photographic material has to be used. This can take a number of formats. There may be “official” publicity shots, or photographs taken by the cast and crew at the time of production.

Although mainly required for non-tesnapped stories, I still like to receive as much photographic material as possible for ALL stories. This can be useful for a number of reasons. They can help to clarify certain parts of the story, which cannot be resolved from the soundtrack alone. I also like to include the pics as part of the on-screen introduction to the story.

Please write to me if you think you are able to help! In particular, DWMs are an excellent source for photographic material.

(d) The Script

Although Titan Books have released a number of the sixties stories in script format (e.g. *The Tomb of the Cybermen*), these do not tend to be a completely accurate version of the finished episode. Right up to the recording stage, last-minute changes are made to the story, and these are not reflected in the published script. This particularly happens when one of your actors is William Hartnell, who was notorious for last minute script changes!

Therefore, the only way to obtain a completely accurate copy of the script, is hard work! That’s right – sit down and actually transcribe the episode. However, with a high-quality soundtrack, this is not as laborious as it sounds.

The script is needed for a number of reasons. Obviously, it is easier to arrange the timing of the slides with a copy of the script in front of you. I have also decided to integrate the script as part of the my final production. This means that all dialogue is displayed on-screen as the soundtrack is playing. I also believe this helps in explaining scenes where there is no dialogue (e.g. “The two savages kept a careful watch on the Doctor as he moved through the undergrowth.”).

(e) Video Footage

This can take a number of forms. First of all, whole episodes may exist for the story, eg *The Crusade* episode 3. This will obviously be part of the final production. I will also take a number of still pictures from the existing episode for use in reconstructing the other episodes.

There may also be “official” BBC clips, such as the clips from *Galaxy 4*, *The Power of the Daleks*, and *The Dalek Master Plan*. These tend to be of excellent quality, so can easily be integrated into the final production.

The third category are the “unofficial” clips. And no, I’m not talking about *Tenth Planet* :4! These clips consist of the silent telecine footage that has recently discovered in Australia. The quality of the telecine is reasonable considering that it is simply a filmed copy of images as they appear on a TV screen. However, the clips do play at a slightly faster speed than they should.

The clips WILL appear in the reconstructions, but not in full-screen format. The clips are too short to be manually edited into the final production, but they can be captured in PC-format. Anyone who has experience in video-capturing will realise the difficult in doing full-screen video clips (the drain on resources is incredible!) Therefore, I’ve had to compromise and include small inserts. For *The Savages*, some footage does exist (mainly from episode 4), so you will get the chance to see the footage for yourself.

With the help of my PC, the five items above are all combined into one ‘production’, and copied on to standard VHS video tape. Incidentally, the name of the my production venture is “A Change of Identity”, which explains the title of this newsletter. This name is taken from episode 5 of *The Reign of Terror*, which itself is a missing episode.

If anyone has any further information on what I have said above, I would love to hear it (see below for my E-mail address). In future issues, I may concentrate on one item in particular, and provide a more in-depth discussion.

THE SAVAGES

The first story attempted, *The Savages*, has now been completed. See below on details about obtaining a copy of the video.

I hope you all take the opportunity to see the story. Overall, I’m fairly pleased with the outcome. The telesnaps certainly came up better than expected – because a TV screen is at a much lower resolution than a PC monitor, the snaps look quite good. It is certainly not that obvious that they have been scanned from tiny 3cm pics. I’m also happy with how the script came out – it is well-timed with the soundtrack, and certainly helps in understanding the story.

Thanks to those who helped with *The Savages*, in particular, Simon Hunt and Harold Achatz. I will be doing a small thank-you screen at the end of every story to acknowledge those people who have assisted in the production. If anyone has any objections to having their name appear, please write, and your name will be removed.

THE POWER OF THE DALEKS

Originally, I was going to do *Marco Polo* as my second story. However, considering that I had ample photographic material for *The Power of the Daleks*, and very little for *Marco Polo*, I thought it made more sense to do *Power* next.

Currently, I have scanned versions of all the telesnaps, a crystal clear soundtrack, and a copy of the script. However, I am still interested in obtaining a few more non-tesnap stills. Since *The Power of the Daleks* was such a milestone in the show's history, there are quite a few photos that exist, particularly of Patrick Troughton (the one of Pat holding the 500 year diary should be familiar to all).

Please contact me if you believe you can help. Do not send scanned photos before writing to me first. I may already have the photos. Could you also state whether you are able to scan photos yourself, and if so, the type of scanning (i.e. black/white or colour). If you don't have access to a scanner, we will have to arrange something else.

MARCO POLO

Being a personal favourite of mine, I was always keen to produce a reconstructed version of the story. Unfortunately, it is probably one of the most difficult stories to do, particularly due to its length (7 episodes, or almost 3 hours of television).

The good news is that I now have a high quality soundtrack, as well as a copy of the script (although it does need to be reviewed against the crystal clear soundtrack).

The bad news is, obviously, stills! This is not one of the stories where a complete set of Cura telesnaps exist. Therefore, I have had to resort to every other still picture that exists from the story. Currently, I have about one hundred scanned images. But, I am definitely aware that MORE photographs do exist. If you feel you might be able to help, PLEASE write!

One problem with my current images, is that many have been grabbed from video tape. I have received an excellent video slide show that was created by a fan in Australia (thanks Harry!) The slide show consists of about 70 still images, some colour, some black/white. Although, the quality of the video was very good, the final stills tend to vary in quality. Therefore, I am interested in obtaining better quality copies of some of the images.

As an addendum, I have just received a copy of DWM #240, which contains an excellent feature on *Marco Polo*. Accompanying the article were a number of off-screen still images, many of which have not been previously published. So this is certainly good news! I am aware that there are a number of other issues of DWM which contain features on *Marco Polo* (eg #162, and a summer special, maybe 1990?). I would be very grateful if anyone could help!

FUTURE STORIES

While my main concern is with the three stories above, I am looking at the future. Currently, I am scanning the telesnaps for *The Highlanders*, and developing a script for *The Invasion 1 & 4*. Therefore, I will be in contact with you all for help with future productions. In particular, I am interested in obtaining the recent DWMs, which each contain the complete set of telesnaps for a sixties episodes.

If anyone has any particular favourites they would like to see reconstructed (please don't say *Dalek Master Plan!!!*), please write and they will be considered.

GETTING *THE SAVAGES* VIDEO

As stated above, *The Savages* has now been completed. Therefore, I will be able to start making copies and sending to others. Most of you I have probably made arrangements with already – usually we would have arranged some sort of swap. For these people, I will write to you all individually to finalise our arrangements.

For everyone else, I am happy to provide you with a copy of *The Savages*. There are two ways to go about this. The preferable way is for us to arrange a swap (I believe it is fairer for both sides this way). I'm not too fussy when it comes to swaps. Although I am mainly interested in obtaining material for future reconstructions, I don't mind swapping for other Doctor Who related items. For example – New/Missing Adventures, interesting video footage.

The second way is to send me a cheque to cover the costs of the video, and return postage. Because I will be using high quality tapes (i.e. BASF or TDK), the cost will be \$15. If you don't mind using lesser-quality tapes, then this cost can be reduced to \$12. Alternatively, you can just send me a blank tape through the mail, with a cheque/money order for \$7. This covers packaging, posting, plastic video cover, and a printed colour sleeve.

Regardless of what you decide, please write to me first. Those of you live overseas will definitely need to write first!

And one other thing, I encourage you to make copies of the video for other people. I certainly have no intention of restricting access to the video for a "select few". Just remember to keep the credits screen!

A QUICK DISCLAIMER

I just want to make it quite clear that this is a completely NON-PROFIT venture. This is purely being done for the love of the show, and to contribute something back to the show after years of enjoyment. Any costs asked for, are purely to cover the cost of distributing videos.

Just so anyone doesn't get the wrong idea ...

CONTACTING ME

If you have any further questions, or any comments to make (I'd love to hear your views on *The Savages*), please write to me at robinsba@ozemail.com.au. Note that due to work commitments, I generally only check my mail at weekends, which probably explains why you always receive my messages on Saturday / Sunday!

THE FINAL WORD

I hope this update has been useful in clarifying the task I have set for myself. It certainly has been a lot longer than expected! If you know other people who would be interested in receiving this update, please write to me and I will add their name to the mailing list. Note that it is not necessary for the person to have an E-mail address – I can send copies of this update via snail mail.

Also write to me if there is something you would like to see in future updates. For example, some people might like to see a complete list of all missing Doctor Who episodes. I would also like to hear any further information on what has been mentioned in this update.

For now, enjoy *The Savages*. All I ask is that you form your OWN opinion of the story, rather than just relying on what has been said previously. You may be pleasantly surprised ...

BORING STUFF

Doctor Who is copyright the BBC and worldwide affiliates. "A Change of Identity" is a completely non-profit venture. No attempt is made to supersede existing copyright. The views expressed in this publication do not necessarily represent those of the editor. Some editing of contributions has been made. Please send all comments/suggestions/questions to :
robinsba@ozemail.com.au

A CHANGE OF IDENTITY
NEWSLETTER ON THE MISSING EPISODES OF DOCTOR WHO
ISSUE 2
2/10/96

Hello all!

Although I have nothing major to report (such as the release of a new story), I was keen to prepare an issue before Whovention III in Sydney. There are a still of number of interesting things to report in the world of Doctor Who reconstructions :

I've received a significant amount of feedback for *The Savages* reconstruction. A brief overview of the comments will be provided. In particular, the idea of integrating the script as part of the reconstruction, has opened up the proverbial can of worms. * I have made some changes regarding distribution of videos (perhaps more conscious of the issues of copyright ...) * I am interested in expanding the scope of this Update. This doesn't mean I intend adding graphics and fancy text – it will still remain primarily an E-mail newsletter. Read on for more details.

Finally, as I mentioned above, I will be in Whovention for all four days. I hope to see some of you down there!

OOPS!

Like other newsletters, I will need to devote an entire section to correcting mistakes made in previous issues.

(a) The Soundtracks

This is not so much a correction, but an addition to what was provided regarding the soundtracks. I mentioned a British fan who recorded episodes in the sixties – his name was Graham Strong. He recorded stories from episode 8 of *The Dalek Master Plan*, up till *The Wheel in Space*. However, there were a few gaps in his collection – episode 11 of *Master Plan* was lost, and *The Celestial Toymaker* was erased as Mr Strong disliked the story!

The second fan I mentioned (the one concerning the recent discovery) is David Holman. Although it is not 100% certain what stories he did record, it appears he made copies of everything from *Marco Polo* to *Planet of the Spiders*.

Both Mr Strong and Mr Holman had access to high-quality recording equipment, which explains the excellent condition of the tapes, even after 25+ years. The combination of these two collections means that all the missing episodes still remain intact in audio form.

However, there is at least one piece of a missing episode that can't be found – the William Hartnell "Merry Xmas" line at the end *The Feast of Steven*. The person recording this episode was so irritated by Hartnell turning to the camera and speaking directly to the audience, that he removed it from his copy! However, it is a distinct possibility that the complete version does exist somewhere ...

Thanks to Brian Pearce for this info.

(b) The Telesnaps

Last issue I mentioned that stories from *The Savages* to *The Wheel in Space* had been telesnapped, but I was not certain about other stories. Well, I can now shed a little more light on the subject.

First of all, John Cura did NOT work for the BBC. He was an independent contractor, who was in the business of providing a service to others, in particular, television producers. Obviously, there were no such thing as personal VCRs back in the sixties, so people had to look elsewhere if they wanted to retain a permanent record of a programme.

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John Cura would take approximately sixty to seventy snaps for each episode (simply off the television screen), and then sell the snaps to all interested parties (in the form of a contact sheet). A number of early Doctor Who stories exist in this format – *The Daleks*, *The Rescue* and *The Romans*. In fact, it is quite possible that most of the missing stories were telesnapped (and as reported last issue, maybe even *Marco Polo*).

Many people who have been associated with Doctor Who, have telesnaps in their possession. For instance, director Christopher Barry, has copies of stories that he directed, e.g. *The Savages* and *The Power of the Daleks*. Like the missing stories themselves, more copies probably do exist – it's just a case of tracking them down.

This information is courtesy of *Doctor Who : The Sixties* (a book which I highly recommend). Thanks also to Brian Pearce and Simon Hunt for pointing me in the right direction.

(c) "A Change of Identity"

And finally, a very quick correction. Last issue, I stated that *A Change of Identity* was episode 5 of *The Reign of Terror*. Not correct! It is in fact episode 3, and this episode definitely does exist.

FEEDBACK FROM THE SAVAGES

By now, most of you have probably seen *The Savages* reconstruction. First of all, thanks to everyone who responded with comments. Most of feedback was very positive – any criticisms that were received were of a constructive nature (and in most cases, I agreed with it).

So what exactly were some of the comments received?

(a) the video footage is too small. This was a fairly common complaint, and one which I would also make! Unfortunately, when I produced *The Savages*, I did not know a lot about video-capturing onto a PC. And while I am still a relative novice in this area, there will be a DEFINITE improvement with *The Power of the Daleks*. I have found a method to increase clips almost to full-screen size, without causing a significant drain on the PC's resources. Of course, the quality suffers a little, but keeping in mind that the original footage isn't all that crash hot, I believe most people will find it acceptable.

(b) the opening titles could be improved. It has been suggested to me that I create my own opening titles, rather than using the standard BBC ones. This is something that might be considered in future stories, but basically time is the major problem at the moment.

(c) the soundtrack was excellent. Thank you – and I couldn't agree more! But I certainly can't take the credit for this. We must all be eternally grateful to those two fans mentioned above, who went to all that trouble (and expense) back in the days of monochrome.

(d) the telesnaps were clearer than expected. Thank you again – but you'd be amazed at the difference between a TV screen and a PC monitor. I can assure you that some of the telesnaps don't look all that wonderful on a monitor. Because the TV displays images at a much lower resolution, many of the imperfections are 'disguised'. So as long as you have half-decent telesnaps, it's enough to make a fairly decent reconstruction!

But what totally amazed me was the reaction to having the script as part of the reconstruction. The variety of opinion was just incredible! So much so, that I have devoted an entire section to it (see below).

I'm interested in publishing a few "mini-reviews" of reconstructed stories. They can be reviews of the reconstruction itself, or simply a review of the story. About 200 words would be ideal. Any takers for *The Savages*?

TO SCRIPT OR NOT TO SCRIPT?

For those who have not seen *The Savages*, a full copy of the script is integrated as part of the reconstruction. In other words, as the soundtrack is playing, captions appear on screen. These captions either describe the current events taking place in the story, or display the lines of dialogue being spoken at that time.

Most people considered that having the script was a good idea for non-dialogue scenes. However, a few people commented that they thought the WHOLE script was unnecessary, particular where long scenes of dialogue were involved.

However, others liked the idea. One person thought it made *The Savages* different from other reconstructions, while another remarked that it reminded him of the old Star Trek photonovels. Another also remarked that it gave you something else to look at apart from the telesnap, which was particularly useful for long scenes!

Basically, there are a number of reasons why I have decided to incorporate the script. As I've told some of you already, they are :

(a) when I first had the idea of doing the reconstructions, I only had access to rather poor quality audios. I realised that the only way I could compensate for the deficiencies in the soundtrack, was to provide an on-screen script.

Obviously, this reason isn't so important these days, as I have access to much improved soundtracks. But since I still have the scripts at hand, I've decided I may as well use them (I like the idea of doing a "multimedia" presentation).

(b) some people may not be aware that reconstructions of missing stories have already been attempted by other fans. The best example is a slide presentation of *The Power of the Daleks*, which has been floating around on the fan network for a number of years. Next issue, I'm hoping to have a small piece about another fan's efforts to reconstruct missing stories.

While I am completely supportive of the attempts of other people, I do like to have something in my reconstructions which make them a little different. I concede that the other reconstructions are probably superior from a technical point-of-view. I don't use any super-duper hardware to perform the reconstructions – just a standard PC and VCR. This means that any unusual special effects (such as lighting changes, zooms and fades) are probably out of the question. However, there are some things I can do, for instance, I am able to change a telesnap to "negative". This is particularly useful for the firing of a Dalek ray!

Therefore, the only way I could think of to make the reconstruction different was to incorporate the script. Granted, it mightn't be the most exciting addition, but I believe it gives the reconstruction that extra 'missing ingredient'.

(c) to understand the plot more thoroughly. I'm the sort of fan who likes to follow stories closely (OK I admit it – I'm a writer at heart who still has ambitions of writing a Doctor Who novel). One of the problems I have with existing reconstructions, is that the story can be difficult to follow in places. This is not surprising, considering that the stories were made for television, and were never meant to be audio plays.

While I have no problems picking up the actual dialogue, it is sometimes difficult to work out WHO said the line, WHO they were speaking to, and WHAT they were speaking about. Of course, it is even more problematic when there is no dialogue in the first place!

Having the script allows me to understand the characters, and what 'makes them tick'. This is particularly useful in *The Power of the Daleks*, where there are a number of intangible relationships between the characters. I don't believe this can be picked up from the soundtrack alone.

So I guess the scripts are here to stay! What do the rest of you think?

THE POWER OF THE DALEKS

As of writing, the introduction and episode 1 of *The Power of the Daleks* have been completed, and transferred to video tape. For reasons totally unconnected with Doctor Who, the project has reached a bit of a grinding halt at the moment. However, it should hopefully be back in action very shortly (probably after Whovention).

I now have enough material for *Power*. Thanks to everyone who sent in pix or magazines!

One notable aspect about the *Power* photos – as compared to *The Savages* ones – is that there are a reasonable amount in colour. Apart from being able to do a full-colour video sleeve print, I am also able to produce a more expansive introduction, i.e. display more of the photos. Many of the photos are publicity shots of Patrick Troughton. There are also a few behind-the-scenes pics, such as one where a couple of controllers are climbing into the Dalek casings.

Let's hope I can report the story's completion in the next update!

MARCO POLO

My collection of JPG files is slowly growing – I now have about 130 stills from the story. When one considers the total lack of video footage from *MP*, I am quite pleased with this collection. In particular, I would like to thank Simon Hunt for his recent contribution of pics.

But I am still very keen to see more! So if you believe you have *Marco Polo* photos I might find useful, please [write to me](#).

Simon also suggested an idea for Marco Polo's journal entries – and this is something that I have considered myself. As you might be aware, *Marco Polo* contains Polo's entries presented in a "Captain's Log" style. As Mark Eden (the actor playing Marco Polo) narrates his diary entry for the day, a map appears on the screen. This map displays the most recent path taken by the caravan. Furthermore, there is also a moving hand on the screen, representing Polo's hand as he writes the entry.

I now believe it is possible to do a simplified version of these scenes. One tricky aspect might be finding a suitable map – obviously many of the place names mentioned in *Marco Polo* do not exist, or (more likely) have changed their names. Some research will obviously be required.

Then, of course, there is the purely technical side. I would like to provide some sort of simple animation, i.e. a map with a dotted line slowly forming between two place names. While I have a few ideas on how this could be done, I would interested to hear any suggestions others have. Because it will be some time before I start the reconstruction (maybe 2-3 months), I have plenty of time for experimentation.

VIDEO DISTRIBUTION

Due to a couple of factors (e.g. lowering of costs, concerns about copyright), there have been a couple of changes in this area.

First of all, there is no longer any set price for the videos. It will just be a matter of how much a blank video costs at the time a story is requested. There will also be a few other incidental costs, e.g. the plastic video case, and return postage. As stated last issue, I am still very amenable when it comes to making swaps.

Just a quick mention about copyright - while I concede that the project does infringe copyright, I don't believe any monetary damage is caused to anyone. The BBC have no intention of releasing these stories (well not yet anyway ...), so I don't feel as if I am depriving actors of royalties. Like many of our laws, copyright is basically a question of degree. If this still causes problems to anyone, well, I'm sorry, but not much more can be done – except cancellation of the whole project.

Once again, I want to emphasize that this is a completely NON-PROFIT venture. If anyone feels I am making a profit, you are quite welcome to just send me a blank video tape to receive a copy – with money for return postage if you require the tape sent back to you. However, you might miss out on some of the extras – such as a plastic case, and colour cover (and yes, future releases will have FULL colour covers – it's just that I couldn't find a colour photo from *The Savages*).

REQUEST TIME

Since this newsletter is going out to quite a few people (and many with good DW collections ;-)), I thought it would be a good idea to have a small requests section.

Simon Hunt is after the DWM archive for *The Hand of Fear*, which was published in the *Sarah Jane Smith Holiday Special* (1992). If anyone is able to help, please write to me, and I will pass the message on to Si.

A few people have asked me about scripts. Many of the missing episodes can be found at the "Behind the Sofa" web page at :

<http://www.bris.ac.uk/Depts/Union/BTS/>

If anyone else wishes to place a small request / advert, please write and it will be included in the next issue.

CONTACTING ME

My email address is still robinsba@ozemail.com.au. If for some reason, you need to contact me during the week, my work E-mail is

robinsba@fhocrm001.prose.dpi.qld.gov.au (yuk!).

THE FINAL WORD

Just a few quick "thank you"s in other areas. I would like to thank Trevor Gensch for obtaining some publicity for the project. And I would like to thank the BDWFC (in particular, Mark Jones) for allowing me to make a small presentation at one of their meetings. Thanks chaps!

Also a thank you to all those people who are distributing *The Savages* video to others, particularly to overseas recipients. As I stated in the last issue, I encourage you to provide copies to anyone you feel may be interested. I'm sure there are still many people out there who would like to know more about Doctor Who in the monochrome days.

I hope to see you in Whovention!

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ISSUE 3
23/11/96

"I did a lot of damage did I?"
(the Doctor – *The Power of the Daleks*)

INSIDE THIS ISSUE

MISSING CLIPS DISCOVERED (INTERVIEW WITH ELLEN PARRY)!!
THE POWER OF THE DALEKS COMPLETE!!
GALAXY 4 SCREEN GRABS!!

WELCOME!

Welcome to issue three! Of course, the major news to report this issue is the discovery of the Hartnell/Troughton clips right here in Australia. Below, you will find a brief interview with Ellen Parry, one of the people involved in the find. In other news, a series of screen grabs have been taken from the longer clip that exists from *Galaxy 4* – these are now on display at a WWW site. And finally, contributions have been received! In particular, there's an article by Michael Palmer on his efforts to reconstruct missing Doctor Who stories.

On a personal note, the reconstruction of *The Power of the Daleks* has now been completed. Overall, I think it is a significant improvement on *The Savages*, but I'd be interested to know what you all think!

I'd also like to welcome all those people who are receiving this for the first time. Just to fill you in, this is a newsletter which looks at the missing episodes of Doctor Who (there are 110 of them!). In particular, it concentrates on the reconstruction of the missing episodes. My own project – "A Change of Identity" – has so far churned out *The Savages* and *The Power of the Daleks*. The next story to be tackled is the Season 1 classic *Marco Polo*. More stories are also in the planning stage – read on for further details.

And finally, could I ask you all to please return the small survey accompanying this newsletter. It will only take a couple of minutes to fill in (honest!), and the information will be of vital use for future issues.

Oh, and happy 33rd anniversary everyone!

MISSING CLIPS DISCOVERY!

By now, most of you have probably heard about the missing clips discovered in the Australian Archives. When the Hartnell/Troughton stories were originally screened in Australia, small clips were removed for censorship reasons. And now they have been discovered – almost thirty years later! As for the clips themselves, there's quite a mixed bag – *The Smugglers*, *The Underwater Menace* and *Fury From the Deep* all have a number of reasonable length clips. The highlight of the collection is undoubtedly a 54 second clip from *Fury*.

The most recent issue of Data Extract (#124) has an extensive article on the find, including a list of all the clips discovered. But if anyone has yet to see this list, I can E-mail you a copy.

The two people credited with the discovery are Damian Shanahan and Ellen Parry. Damian is based in Sydney, while Ellen is currently doing a Masters thesis at Griffith University in Brisbane. Here, is an E-mail interview I conducted with Ellen :

(1) How did you first become involved in the discovery?

Damian had learned of the possibility of the existence of missing footage in the Archives from Dallas Jones [ed : former Australian Doctor Who Fan Club President]. He was very excited about it, and rang to tell me. The catch was having a good excuse to be let in. Because I'm studying SF fans, this was in my area. I was happy to be involved – it sounded like it was going to be a great adventure.

(2) Briefly, what was the procedure involved in accessing the clips?

Complicated. My supervisor gave me the name of a contact he had in the Office of Film and Literature Classification. I contacted her, and she advised me to contact the Australian Archives. I rang the Archives, and was informed that there was no possibility of that office holding any Dr Who footage. When Damian and I first went to the archives, we received the same response. But as we had some file numbers from Dallas, we insisted on pursuing the matter, and eventually found a paper trail which looked promising. We were allowed to access material which had been censored more than 30 years ago, but unfortunately, only paper records of the cuts remained. The actual clips had been destroyed at some stage.

We had to apply to the OFLC for permission to access the material which had been censored less than 30 years ago. This is where being a PhD student came in handy ... After a small delay, owing to the fact that the OFLC was snowed under, permission for access was granted. I forwarded the relevant paper work to the Archives, and they were happy to let Damian go through the paper files. On the basis of what he found there, he requested a viewing copy of the clips be made, and we went to view it the Friday after the con

[ed : Whovention III in Sydney - 4-7 October 1996].

(3) There is a rumour going around in fan circles that the whole of *The Dalek Master Plan* may exist in the Censorship Board archives. Is there any substance to this rumour?

Not really. There is a remote possibility, of course, but because *Master Plan* wasn't classified, it was most probably returned to the BBC.

(4) Is there any chance of finding more material from Doctor Who?

There's always a chance. But because the Archives won't search for anything without having the appropriate file numbers, the problem is to acquire the appropriate file numbers ...

(5) What is the current situation regarding the return of the clips to the BBC?

As I understand it, the OFLC, which is the official owner of the clips (even though they're stored in the Archives), has thus far refused to repatriate them. I don't know whether this has anything to do with the 30 year Freedom of Information law.

(6) What are your views on the competing claim made by Rod Scott (a Melbourne fan) to the discovery of the clips?

Well to start with, we were a bit miffed, because we knew that we had got there first. The Archives officer told us that the only other application to access censored television material in the last several years had been from the Channel 9 programme on sex – the one that Kerry Packer had pulled the plug on. In fact, the officer has since told us that he had been contacted by Rod after we had accessed the files, and it was only because he had been involved in putting together the material for us that he had been able to answer any of Rod's questions. As I said before, when we first showed up to the Archives, the officer was convinced that we were on a wild goose chase, because he *knew* that no Doctor Who footage was held there. He also told us that he mentioned to Rod that after years of silence on Dr Who, his was the second enquiry in a few months. So Rod's claim for credit for the discovery is based upon having contacted the Beeb before we did, giving them information gathered as a result of our research, and without having confirmed the exact nature of the footage involved (he hadn't seen any of it). Because of our earlier experience with the Hartnell clips being destroyed, we weren't prepared to ring the BBC until we had seen the footage for ourselves.

The Archives has since confirmed to the BBC that Damian and I were the first to access the material, and, as far as it is able, the Beeb, through the person dealing with us, is happy to grant us unofficial recognition for the find. It seems that there have been several other counter claims for the credit, including at least one from America.

(7) And thank you Ellen for your time!

DALEKS CONQUER AND DESTROY

The Power of the Daleks has now been completed – huge thanks to everyone who assisted in its making! In particular, I would like to thank Chris Moore (who transcribed episodes 2,4 and 6), Harold Achatz and Brian Pearce. Thanks also to Heath Mackay for general help in identifying clips.

So what sort of improvements have been made to *Power*? Firstly, video footage is significantly larger than that which appeared in *The Savages*. And yes, I am aware that the clips aren't precisely synchronized with the soundtrack. Unfortunately, this is almost impossible to achieve with my approach to the reconstructions. Hopefully, I have them almost right!

Incidentally, I was able to include *ALL* of the video footage that exists from *Power*. This includes the silent 8mm footage from episodes 1 and 2, the Dalek production line sequence from episode 4, the 'Daleks conquer and destroy' chant from episode 5, and the exploding Daleks from episode 6.

Secondly, I've changed the font used for the on-screen captions. It's also been enlarged from 28 pitch to 32 pitch. Tell me if you think it looks clearer!

One person mentioned to me that he thought the text captions in *The Savages* were a bit too fast. This is something I haven't really heard a lot about – I just presumed it was at the right speed for everybody. What do other people think? Was there too much text on some of the screens? In any case, I've made a conscious effort in *Power* to reduce the amount of text.

While on the subject of text, Michael Palmer wanted to know how many generations the video copies could go through before the text became unreadable. Once again, this isn't something I can really answer. Can anyone else help? Also, those of you in the USA – I'd be interested to know how well the tape converted into NTSC. Were the telesnaps, soundtrack and text still clear?

I had a slight problem during the recording stages of *Power*. This is worth mentioning simply for sheer weirdness! After the first recording, I noticed bursts of static in certain parts of the recording. This interference was mainly positioned at the start and end of episodes.

Of course, I was mildly peeved by this situation. It certainly had nothing to do with the soundtrack, or any items of hardware I was using. The problem was eventually narrowed down to one particular cable. Because this offending cable was not insulated, it was picking up static electricity from the carpet whenever someone walked into the room. Now considering that *Power* features static electricity as part of the story, the irony was not lost on me!!!!

Suffice to say, I re-recorded the story, resulting in no more bursts of static. But at least it gave me an important lesson in audio copying. As an aside, this is the probably the same reason why some people reported audio problems with *The Savages* reconstruction. I'll definitely be buying a *PROPER* insulated cable before starting *Marco Polo* ...

It goes without saying that I would *LOVE* to hear your feedback on *Power*. Hopefully, next issue I can print a batch of comments – so even if you just send in one line, this might be enough for publication!

OBTAINING THE POWER

If you are interested in obtaining a copy of *Power*, then please write to the E-mail/postal address listed below. And yes, it is available for anyone who requests it! Unfortunately, for those of you in the States, I cannot provide NTSC copies (however, I suggest you contact [Robert Franks](#) – write to him for further details).

There are three ways to obtain the reconstructions :

- (a) send me \$10, plus \$3 postage if you require the tape returned via the post.
- (b) send a blank tape, with \$3 to cover the extras (\$2 for the colour video cover, and \$1 for the case – of course you can ignore these if you wish). Also add another \$3 for return postage.
- (c) write to me about arranging a swap.

Just a quick warning for those of you overseas, please write to me first before sending any money.

As stated in previous issues, the above charges cover the cost of distribution only. I assure you I am **NOT** making a profit!

MORE FROM “THE SAVAGES”

Following my request last issue for reviews of *The Savages*, I have had a reasonable amount of feedback (including an actual review!). Here is a sample of the comments :

The Savages belongs to a group of stories that are sadly unrepresented in the archives by any episodes at all. Indeed, like *The Smugglers* two stories later, it has collectively been forgotten since it contains no monsters or memorable links to the programme's past. I would almost go as far to say that *The Savages* is regarded as a poor story today, a bizarre assumption since few have actually seen it.

Consequently when a hoard of telesnaps were discovered in 1993, and the possibility of “recreating” a story arose, many will have looked to reconstruct *Fury from the Deep* and *The Evil of the Daleks*. Which is why *The Savages*, the first in a hopefully long line of such reconstructions, is such a delight.

Of course it is helped by a crystal clear soundtrack courtesy of forward thinking early fans, and on-screen narration and near-perfect timing. Before this project, I had only viewed one such telesnap reconstruction, and found that to be a disappointment. However, it is the text narrative that helps this production and actually manages to create some of the atmosphere of the original story.

It's not the greatest Doctor Who story in the world, and perhaps overlong at four episodes, but the vocal performances of Hartnell and Frederick Jaeger have always made this story an audio delight, and the telesnaps only enhance this. Of particular note are the location scenes, which convey a suitably eerie atmosphere brought across well by this version. Sadly no actual footage exists from this story unlike, say, *The Celestial ToyMaker*, where the existing episode will no doubt beef up the reconstruction of that story. But off-screen cine-film clips of very short length do exist, and these have been suitably inserted into the production at the correct moments to add interest to the proceedings. Also of note here are the episode cliffhangers. These have been very well reconstructed, the carefully timed final frame crashing into computer formed closing titles. This is particularly effective at the end of part 1.

Overall, I was pleasantly surprised how well the story came across, its reconstruction sustaining interest throughout and giving a valuable insight into a long forgotten story. Even so, I am sure the best is yet to come from the “Change of Identity” project.

(REVIEW BY SIMON HUNT)

I just wanted to let you know that I got a copy of *The Savages* you produced through a friend here in the States and I was very impressed with your work. I really enjoyed it and I felt it was important for you to know, how much I and many others appreciate your devotion to providing fans with the excellent reconstructions of material that would never have been seen without you.

The clearer pictures and excellent audio as well as your captions provide a real flavor of how the story was originally produced by the BBC. Thank you.

(COMMENTS BY RICK BRINDELL)

I have your version of *Savages*, and I found it rather impressive. I'm not sure how much I like the running script (or perhaps the change in format for the Super-8 material) but they are really a matter of taste.

(COMMENTS BY ANDREW CLONINGER)

Just seen your reconstruction of *The Savages*. Good job.

Observations:

- 1) Some of the stage direction captions disappeared so fast that I could only read half of them.
- 2) The home movie clips was helpful, but it would have been better if they were full screen.

(COMMENTS BY BARRY COKER)

Thanks again to everyone who sent in comments! Hopefully, I can publish even more responses for *Power*.

MIGHTY KUBLAI KHAN

Since the last issue of this newsletter, not a lot has changed in regard to *Marco Polo*. A couple more photos have trickled in, but basically, it looks as if I already have most of the existing photographic material. But once again, I emphasise that if anyone believes they have material, please write!

Some progress has been made in regard to the map scenes. Last issue, I mentioned an idea to reconstruct the diary entry scenes that appear in the story. Since it appears that no photographs exist of the actual maps used, I have decided to create my own. I intend to find a general text on Marco Polo's travels, as this should definitely contain maps of the era. If anyone has any further ideas, then I'd love to hear them!

The actual reconstruction will commence in a few weeks' time. Taking into account that I can usually produce an episode a week, this means that the whole story should be complete some time early February 1997.

It's interesting to note that with the recent discovery of clips, there are now only four stories that don't have any video footage at all – *Marco Polo*, *Mission to the Unknown*, *The Myth Makers* and *The Savages*. Brief 8mm footage does exist for the latter two stories, so I guess that makes *Marco Polo* unique, in that it is the only feature-length Doctor Who story not to have *ANYTHING* at all. Not even telesnaps! However, some material was cut from the story for its Australian broadcast. However, I have been informed by Ellen Parry that the chance of it being found is rather remote ...

YET MORE RECONSTRUCTIONS ...

In previous issues, I hinted to the fact that there are other groups of fans producing reconstructions. Now, I can provide a little more detail on these two other fans/groups.

The first group is definitely worth a mention, mainly due to the large number of stories they have produced (all from Seasons 4 and 5). This group is led by Richard Develyn in the UK, with assistance from others, such as Robert Franks (in the USA). I believe that Robert is responsible for the impressive credits - I've had a few people comment to me that they were amazed by the titles to *The Ice Warriors* (I know you guys are listening – do you want to say anything else?).

The other is Michael Palmer, who has already completed *The Tenth Planet :4* and *Mission to the Unknown*. *TP4*, in particular, has attracted a lot of comment – many fans were impressed by the way that Michael was able to integrate the existing footage from the first three episodes into the fourth. But instead of me telling you all about Michael's work, I'll ask the gentleman himself to do the talking ...

This is to explain, in brief terms, how I go about reconstructing the missing episodes. My name is Michael Palmer from the UK, most of you reading this will hopefully have seen my first two reconstructions – *The Tenth Planet :4* and *Mission to the Unknown*.

Firstly the equipment: I use a Pentium 133 running Windows 95 with 16Mb of memory. I have a hand scanner for photos, but the main piece of equipment needed is a video capture card, that can read in

video and write the finished episode back to video, I use one called F60 (the most important thing is that it works with 'MJPEG', not 'MPEG'). You also need a lot of disk space – the completed episodes of *TP4* and *Mission* each ended up at 550M bytes, and that is not including the video and pictures used to produce them. I have a total of 3G bytes. *TP4* took about 2G bytes in total.

That is all I am going to say technically before you all fall asleep. If you want any more technical details, then you can [email me](#).

Tenth Planet 4 is an exception to the ones I intend to do – I plan to work on ones that have no telesnaps for, and no one else is doing. Therefore, I won't be doing *Marco Polo*.

The first thing I do is listen to the audio and read the script, if a script is available. I then hunt for pictures from any episode in the story, and scan them or download them. I next video capture the existing episodes and clips (if any), and extract sections or stills I might need. If there is something else I need, I then look for other programmes that might have suitable pictures in them. The close-ups of Cory (for *Mission to the Unknown*), for instance, came from a 60s horror movie he was in.

I then read-in the audio at a low quality, as I record the actual sound from a tape to the video at the end. To aid this, you may have noticed a couple of ## appear just before the titles. This is my signal to start the tape recorder playing.

I now start reconstructing by using a program called "Video Studio". This allows me to work with video clips as if they were strips of 35mm film. I can cut them, reverse them, lighten/ darken them etc. as needed, to single frame accuracy.

I now work my way through the audio, listening to a few seconds, and then putting a picture, clip or SFX to it. This method ensures I change pictures as soon as the actor completes a line.

In *Tenth Planet*, I tried to link every action to a clip from episode 1, 2 or 3. Some clips were reversed or darkened to match the 8mm clips. With *TP4*, all events had already occurred during the earlier episodes. The main missing bits were inside the Cybermen ship (which was partly on the 8mm clips) and the destruction of Mondas (which was done by lightening and darkening plus mixing two different shots together). If you look carefully, you will see that all the telesnaps are there (except for ones of the 8mm clips). I cut quickly from them so that it did not slow the pace.

With *Mission*, I first experimented with having the actors talk by using clips from other programmes they were in, but it did not work that well. Hence, I went to stills for the actors, except for action bits.

To sum up, I basically work by fast inter-cutting, so that any bad synching with the sound or bad pictures is not there long enough to be spotted by people are just watching it to enjoy the story. The pictures of aliens/monsters are genuine, but may have come from press photos, such as the ones from *Mission to the Unknown*.

The titles are easy to produce with the "Video Studio" program – they can go on top of a video clip or a still with no problems.

When I have finished, I copy the reconstruction back to tape, also recording the sound from the tape recorder. My VCR has audio dubbing, so I can do just the sound again if I don't get my finger off of the pause button in time!

Future plans – I am currently working on *The Reign of Terror 4* and *5*, which will be all stills from existing episodes, as well as other stills. The clips that exist in the 8mm footage are too short to use without damaging the flow of the story. However, I intend to take some stills from them.

If anyone has any pictures, then I would be interested. One person I need is Ronald Pickup, who played the physician. Any pictures would do – they don't need to be from *Reign*.

After *Reign*, what I will work on next will depend on what I can find from other missing episodes.

(ARTICLE by MICHAEL PALMER)

Thank you Michael.

Once again, I must emphasise that while I am attempting to reconstruct stories that haven't been done before, this won't prevent me from doing a story that people are especially after. For example, some people have already requested reconstructions of *The Web of Fear* and *Fury From the Deep*. I am seriously considering doing reconstructions of these stories, despite the fact that reconstructions have already been attempted for both.

Besides, most of the telesnap stories have now been completed, and I certainly don't want to limit myself to just doing the remaining non-telesnap stories (as Michael himself intends doing). I'm having so much fun!!!

GALAXY 4 SCREEN GRABS

Some of you will already be aware of the discovery of screen grabs from *Galaxy 4*. Note that 'telesnaps' isn't an entirely correct description, as these are *NOT* official John Cura telesnaps. Instead, they are a series of screen grabs (24 in fact) from the longer version of the clip that exists from *Galaxy 4*.

The 'official' situation regarding *Galaxy 4* is that the BBC holds a 30 second clip from episode 1. However, a well-known UK fan has a copy of a longer version of this clip (length probably about 4-5 minutes). With the screen grabs being released, I guess this raises the question – is there some hope that the rest of us 'common fans' will actually see the clip shortly?

The screen grabs are on display at the following web site :

<http://www.geocities.com/Area51/9886/GAL4.HTM>

Thanks to Heath Mackay for this info.

A NEW CLUB?

One of the newer readers of this newsletter, George Rainey, has suggested that a worldwide missing episodes club be created. At the very least, George suggests that it might be easier for an organisation – as opposed to an individual – to obtain access to television archives. George mentioned a similar group in England 'STARS', that is devoted to the recovery of missing television material (not just Doctor Who).

I have considered the idea myself, but am not sure if the interest is there. Once again, I am relying on the comments of others to determine whether this idea is feasible.

HERE'S TO THE FUTURE

As to the future of "Change of Identity", I have now decided to work in batches of three stories at a time. The first batch – *The Savages*, *The Power of the Daleks* and *Marco Polo* – will hopefully be complete in a couple of months. So what of the next batch?

A couple of people has already sent me suggestions on how to approach the remaining episodes. Based on these comments, and my own views, I've formulated the following criteria to help assist in the selection of stories to reconstruct :

- (i) all from different seasons,
- (ii) at least one historical,
- (iii) at least one non-telesnap story,

(iv) preferably, hasn't been done before. However, see my comments above. If the interest is there in a particular story, it will certainly be considered.

The combination I eventually came up with was *The Crusade*, *The Moonbase*, and *The Abominable Snowmen* (not necessarily in that order).

The Crusade was selected mainly because most people have no idea what the story is about – however it is reportedly a classic. Furthermore, the soundtrack is one of the more difficult to come by, as it is one of those stories which simply did not exist for some time. Obviously, it falls into the *Marco Polo* category of having no telesnaps, but at least it does have the benefit of an existing episode (ep 3 - *The Wheel of Fortune*).

Although considered to be one of the 'tackier' sixties stories, *The Moonbase* was selected for reasons totally unconnected with the story itself. After doing two 'long' stories (i.e. *Power* and *Marco Polo*), I felt like doing something quick. *The Moonbase* is ideal as only two episodes are needed to reconstruct the story.

Finally, *Snowmen* was chosen as it is one of only two Season 5 stories that has yet to be reconstructed (*The Enemy of the World* is the other). It's also a pretty good story too!

This is by no means set in concrete, but I'm quite happy with the above selection. At the very least, it covers a good range of styles in sixties Who.

REQUESTS TIME

A bit of a mixed bag this time :

Trevor Gensch (another Brisbane fan) is starting a general telefantasy zine entitled *Plasma Flow*. If you would like to help, E-mail Trevor at timelord@closer.brisnet.org.au. Also, check out Trevor's web page at :

<http://www.closer.brisnet.org.au/~timelord/index.html>

(b) Simon Hunt (based in the UK) is currently planning a fanzine provisionally titled *WHATEVER HAPPENED TO DOCTOR WHO*. It will focus on the lives of the sixties Doctor Who companions after they have left the Doctor behind.

It will include original short stories for each companion set after they have left the TARDIS; artwork to accompany each of the above (especially needed!); and reviews of sixties stories. If you think you can help, write to Simon at :

esvxo@csv.warwick.ac.uk

Note that Simon is unable to return any work.

(c) Ellen Parry is currently involved in PhD studies at Griffith University in Brisbane, where she hopes to prepare a thesis on science-fiction fans. In particular, Ellen is interested in fan responses to the discovery of the missing clips. If you would like to help, write to Ellen at :

E.Parry@hum.gu.edu.au

or ...

Ellen Parry
776 Cavendish Road
Holland Park QLD 4121
Australia

(d) Finally, a request of my own. I'm after the following Classic Comics to complete my telesnap collection : #15, #22, and any ones with *The Ice Warriors* or *The Web of Fear*.

Remember, if you would like to include a request, it's only an E-mail away!

THANKING YOU KINDLY

Thanks to Michael Palmer, Simon Hunt and Ellen Parry for their contributions to this issue. If you believe that you have something that might be worth publishing in future issues, then please write! In particular, I'm interested in any 'news-y' items.

Thanks to Robert Franks for some terrific feedback regarding issue #2. Unfortunately, this issue had already been prepared, and it was too late to include the info. But definitely next issue!

Thanks for Neil Hogan for placing an advert in the most recent issue of Data Extract. If you are not a member of the Australian Doctor Who Club, then I strongly suggest you join. Write to the club at : GPO Box 2870, Sydney NSW 2001, or E-mail to neelix@eagles.bbs.net.au. Neil is also selling a large range of Doctor Who merchandise – write to him for further details.

Thanks also to the Brisbane Doctor Who Fan Club for screening *The Savages* at one of their meetings. I was pleasantly surprised by the reaction ...

THE FINAL WORD

When this newsletter commenced, it was basically just an extended E-mail message to a few people. But now, with the steadily increasing interest, its starting to become more of a general newsletter on the missing episodes. While it's never going to get to the stage of an actual fanzine, I do have a couple of ideas for making the newsletter more 'presentable'. The most obvious is to produce the newsletter in Microsoft Word 6 – a question has been included on the survey for this reason. Any further ideas are also appreciated.

But enough of me. I hope you all get the chance to see *Power*. All I ask is that you send in your comments (whether good, bad or indifferent). As for the project generally, one way of looking at it is ten episodes down, one hundred to go!

Don't forget the survey ...

STOP PRESS!

I've just heard from Robert Franks that *The Savages* is to be screened at Visions 96 (a huge convention held every year in the USA)! Huge thanks to those who arranged this!!!!

BORING STUFF

Doctor Who is copyright the BBC and worldwide affiliates. "A Change of Identity" is a completely non-profit venture. No attempt is made to supersede existing copyright. The views expressed in this publication do not necessarily represent those of the editor. Some editing of contributions has been made.

Please send all comments/suggestions/questions to :
robinsba@ozemail.com.au

<http://www.telesnaps.com/>

A CHANGE OF IDENTITY
NEWSLETTER ON THE MISSING EPISODES OF DOCTOR WHO
ISSUE 4
12/1/97

If you're half as aggressive with this as you are with your tongue Doctor, we can't lose
(Marco Polo handing a sword to the Doctor - "Rider From Shang-Tu")

TENTH PLANET 4 FOUND (OR MAYBE NOT) !!!
BBC DESTROYS SCRIPT ARCHIVE !!!
TELESNAPS !!!
SURVEY RESULTS !!!
POWER OF THE DALEKS COMMENTS !!!

WELCOME!

Welcome again to another issue of "A Change of Identity". Yes, thank you to those who reminded me that the newsletter is starting to become a little large. This time, I will be much more conscious of length ...

Thanks to all those who responded to the survey. The results have been tabulated, and are included in a supplemental to this issue. If you have any further comments you would like to make on the survey (or any other opinions / suggestions for that matter), please write in. Starting from this issue, the newsletter will contain a general letters / comments section.

And cheers to all those people who have sent in comments for the "The Power of the Daleks" reconstruction. It's pleasing to know that the interest is still there in sixties Doctor Who.

I've just got two things to say.

One, if you're totally against the idea of having the script in the reconstructions (or any other feature for that matter), could you please at least see an episode before writing in with criticism? I believe that people are starting to get the wrong idea, eg by believing that whole script pages are displayed on the screen at once.

Two, remember that I, like all others who do the reconstructions, are not professionals. If a reconstruction appears deficient, in most cases, we are simply making the best of what exists. Better still, we are learning as we go along, so for instance, please don't think that "Savages" is the best I can do. I am aware that some parts of the reconstructions **CAN** be improved (eg the soundtrack). In fact, enhanced versions of "Savages" and "Power" are already in the pipe-line (see below).

MICROSOFT WORD 6

This issue sees the debut of the Word 6 version of the newsletter. If you selected Word 6 on your survey response, you should receive the newsletter in that format. For all other E-mail people, the newsletter will continue to be sent out in plain text. Therefore, please write if you prefer to be added to the Word 6 mailing list.

The Word 6 version was created out of the desire to start a snail mail distribution service for the newsletter. Therefore, it can no longer be assumed that everyone reading this has E-mail access.

A POINT OF CLARIFICATION

As a result of the survey (see supplemental), it has become apparent that many people are confused as to the different reconstructions that exist. This is probably not surprising as there are now **THREE** separate versions of "Power of the Daleks"! So here is a quick summary of the four types of reconstructions currently floating around :

–

(a) the old “Power of the Daleks” slide reconstruction. This is a old copy that has been circulating through fandom for a number of years. My copy is at least six years old, so the reconstruction was probably created some time during the 1980’s. Does anyone have any idea who created this???

(b) the Richard Develyn reconstructions. This issue, I’ll be having a closer look at this series of reconstructions, but basically, they can be identified by the full-screen telesnaps, and the authentic opening titles. So far, Richard (with the help of a few others) has produced a wide variety of telesnap stories from Season 4 and 5.

(c) the Michael Palmer reconstructions. Michael has produced “Tenth Planet 4” and “Mission to the Unknown”, and is currently working on “Reign of Terror”. Michael will basically be working on the non-telesnap stories, so his reconstructions are often a little more “creative” (eg by using clips from other Doctor Who episodes, or even other TV shows / films).

(d) the “Change of Identity” reconstructions. This is my own production venture, which has so far produced “Savages” and “Power of the Daleks”. The next story to be produced is “Marco Polo”. CI reconstructions are identifiable in two ways - (i) the video commences with a “Change of Identity” screen and a short introduction to the story, and (ii) the reconstruction incorporates on-screen captions to display the dialogue and narrative.

Actually, I do know of one other person who has decided to give the reconstructions a go - in fact, he has just completed “The Nightmare Begins” (the first episode of “Daleks Master Plan”). Hopefully, more details can be supplied in the next issue.

If you’re still confused, please write to me, and I will try to clarify things in the next newsletter.

TENTH PLANET 4 DISCOVERED?

Around about 30 December 1996, a message was posted to the Doctor Who mailing list (DRWHO-L), announcing that “Tenth Planet 4” had just been discovered in Hong Kong. The message went on to describe the difficulties in obtaining the episode due to the Chinese government’s imminent takeover of the country.

Although this will probably come as no great to surprise to anyone, unfortunately it is just **ANOTHER HOAX**. The BBC extensively searched the Hong Kong TV station after the discovery of “Tomb of the Cybermen”, and employees of the BBC have not heard anything about the discovery. Besides, it is unlikely that the BBC would announce the finding of an episode until they actually had in their possession.

Furthermore, the post originated from the USA (and not the UK). In fact the poster has never made any posts before to any sort of discussion group, and is not listed in any AOL (America On-Line) account. This appears to suggest a temporary account set-up solely for purpose of playing a prank.

So, I’m afraid it’s just another case of Roger Barrett ...

VISIONS REPORT

Visions is a major SF convention held in the USA every year (in Chicago). Although concentrating primarily on Doctor Who, the con expanded this year to also look at Babylon 5. Because very few stations in the US screen Doctor Who anymore, the organisers felt this was the only way to attract more people, without mentioning the dreaded “Star Trek”. This year, the guests included Colin Baker, Lalla Ward and Debbie Watling.

There were also a number of interesting happenings in regard to the missing episodes and the reconstructions. In particular, Stephen Greif (who played the original Travis in “Blakes 7”) had an interesting story about the destruction of BBC scripts.

BBC DESTRUCTION OF SCRIPTS

At the charity auction, Greif announced that the BBC were intending to burn their entire script archives. The scripts, approximately 30,000, dated back to the 1940's. On finding this information, Greif and two other people rushed through the archives to collect as many scripts as possible. Obviously, Greif concentrated on Blakes 7, but did manage to rescue a few Doctor Who scripts. Three of the scripts were auctioned at the con. "The Savages" episodes 2 and 4, and "Day of the Daleks" episode 1 all fetched \$300 (but could have gone higher, as Greif cut off the bidding).

The scripts were the BBC's archival copies. They included sign-out cards (saying they had to be returned), as well as hand-written notes. However, electronic copies of the scripts still exist (probably in microfiche format).

RECONSTRUCTIONS SCREENED

As noted last issue in the "Stop Press", "Savages" was one of the reconstructions screened at the con (at Sunday 9.30 am, for the two of you who are interested ... :-)).

The other reconstructions screened were all of the Richard Develyn stable - "The Wheel in Space", "The Ice Warriors", and "The Moonbase".

Unfortunately, the video organisers failed to show any of Michael Palmer's reconstructed episodes, and only showed episode 1 of Messrs Develyn and Franks' latest story "The Power of the Daleks" (which was only recently completed, in fact, for the very purpose of being screened at the con). It must be stressed that this was **NOT** the "Change of Identity" version.

On a personal note, I have to give a huge message of thanks to Robert Franks who pushed for the inclusion of "Savages". At one stage, it appeared that "Savages" would also be bumped off the schedule. However, Robert most graciously pulled his own "Underwater Menace" from the schedule so that "Savages" could be screened. Thanks mate!

THE TELESNAPS

In previous issues, a few details were provided regarding the John Cura telesnaps. However, because of uncertainty with the details, some of the information provided was incorrect (or more accurately, incomplete). So hopefully, a full and correct version can now be supplied (but corrections will no doubt be provided next issue!)

John Cura was an independent contractor, and not an employee of the BBC (although he did work on other BBC programmes). His occupation was to create a series of mini-photographs ("telesnaps") from television programmes. As there was no such thing as personal video recorders at the time, people in the television industry saw this as an ideal way to keep a visual record of their work. It should also be noted that Cura was not the only person offering such a service.

It now appears that Cura actually telesnapped more Doctor Who episodes than originally thought. In fact, nearly all episodes from "Marco Polo" to "Seeds of Death" were probably telesnapped. "Doctor Who - The Sixties" reports that "The Daleks" was also telesnapped. Although technically correct, the resulting telesnaps are not in the same format as the rest. This suggests that this story was attempted by Cura for experimental purposes only. Cura was officially commissioned by the BBC to start work on producing telesnaps from "The Roof of the World" (first episode of "Marco Polo") onwards.

One episode that is definitely missing from the Cura collection is "Enemy of the World" 4, probably because Cura was sick or on vacation at the time.

It appears that the Cura telesnaps were compiled into three separate volumes (possibly even four). The exact contents of each of the volumes is not entirely known at this stage, but it appears that Volume 1 contained the telesnaps from "Marco Polo" to "Gunfighters". Some paperwork exists to suggest the "Invasion" was also telesnapped, but no actual evidence exists of the telesnaps.

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Apart from Volume 1, the remaining volumes were discovered by DWM's Marcus Hearn at the BBC's Written Archive Centre in Caversham, Berkshire. The problem with the Archives is that no material can actually be removed from the building - the only way to access the material is to submit a written request two weeks in advance.

Fortunately, an employee of the Archives realised the significance of the find, so allowed Marcus access to the volumes that very day. Obviously, Marcus and the other DWM staff were delighted at the find. However, they would have been disappointed to have not found **ALL** of the volumes. The Archives records indicated that all volumes **DID** exist, and were last looked at in 1977. More importantly, the records indicate that the volumes were **ALL** checked back in. The most likely scenario is that the missing volume(s) were "smuggled" out of the archives at a later date. However, the current whereabouts of these volumes are still unknown.

Anyway, back to the DWM guys. They were obviously keen to obtain copies of the material, but as stated above, none of the material was allowed to leave the Archives building. However, an agreement was reached between Marvel, the BBC and the Archives. Marvel were allowed 48 hours to copy the original contact sheets. This resulted in a very hectic two days for the DWM boys, as they arranged for all the copying. However, things worked out well in the end, meaning that Marvel now holds pristine negatives of all the available telesnaps.

Obviously, if anyone reading this has any idea what could have happened to the remaining telesnaps, we'd love to hear from you!

As a final word, it should be noted that the word "telesnaps" is frequently used to describe any screen grabs / photographs taken from an episode. For instance, reports are made of "telesnaps" currently existing from "Marco Polo", "Feast of Steven", and more recently, "Galaxy 4". Strictly speaking, these are not "telesnaps" - as this term should only be used for the official John Cura shots.

THE POWER OF THE DALEKS

Thank you to all those who wrote in with "Power" comments. There isn't enough space to list all the comments, but more will be provided next issue. And, of course, if you have any comments you would like to make on "Power", please write in. For now, here's a collection ...

Apart from brief plot summaries, my first encounter with "The Power of the Daleks" was the DWB photo-novel. I was impressed then, and have since read two novelisations and the Titan script, as well as listening to the BBC audio numerous times. I was thrilled to hear that Bruce was considering reconstructing it with all the available 8mm and video material included, and helped in the only way I could - transcribing the dialogue as accurately as possible for some of the episodes. After all this, my concern was that I would have exhausted my enjoyment of the story by the time I saw the reconstruction.

This just wasn't the case. I found it quite engrossing, with the mood and tensions within the colony on Vulcan wonderfully conveyed. The Daleks here are at their most devious and menacing. Much of the credit belongs to the writers of the script - David Whitaker, Dennis Spooner and Gerry Davis - who gave careful consideration to the introduction of the new Doctor. The story continually returns to themes of renewal, rebirth, impersonation and distrust (precisely some of the themes dealt with less successfully in the tele-movie). Who is what they seem, and who isn't? Even some of the characters who appear somewhat cliched - Lesterson as the mad (Frankenstein-ish) scientist, Bragen as the power mad security chief, Janley as a devious and manipulative woman, and Quinn as the voice of reason - have their subtleties, making them more than they appear. Indeed the whole of the original production seems touched with this kind of attention to detail (and Troughton is like a duck to water).

So what of the reconstruction? Fortunately it also displays an attention to detail. The 8mm footage, which occurs early in the story, is great (I particularly like the clips of the Doctor walking away from the capsule, Lesterson with the Dalek, and the scene in Hensell's terrace). The soundtrack itself is of a high quality, and the script helpful and clear. The telesnaps are well used, cutting from one to another appropriately, with images not reused too frequently. Amongst the video clips it was great to see the much mentioned 'production line' clip

The first regeneration story. A strong example of the emerging 'Troughton era' formula. And one of the better Dalek stories (with some scenes and ideas remarkably similar to those later used in 'Genesis of the Daleks'). What more could you want? The highest recommendation I can give the reconstruction is that it is richer than any other format in which I've devoured this great piece of 'Who'.

(REVIEW BY CHRIS MOORE)

I thought it was the best reconstruction of "Power" that I have seen. In fact, I never really knew the plot to "Power" until I saw this. With the second reconstruction Bruce has done, he has again outdone himself on a well planned and well reconstructed story. The use of writing, stills and video is a Who first. It will take a lot to out-do Bruce's idea to bring back in some part these missing stories - they are world-class fan productions. Cannot wait to see his work on "Marco Polo".

(COMMENTS BY HARRY ACHATZ)

I have watched "Power" - I liked it a lot. The increase size in writing should increase the number of copies before it is unreadable. I liked the information at the beginning, and the script stayed in line better with what was being said, although I would personally prefer just descriptions. All in all, I enjoyed it greatly, and it was nice to see where those clips fitted in.

(COMMENTS BY MICHAEL PALMER)

I was so excited to finally receive a parcel post from Australia as it could only mean one thing - "Power Of The Daleks" has arrived at last. I ripped open the package, ejected whatever tape was in the VCR at the time. I poured a nice glass of a vintage 1977 Smith Woodhouse Port and sat down in front of the television to enjoy "Power". I was not disappointed. I must say that you have really caught the essence of what Dr Who must have been in the sixties.

The pictures were clear, the audio superb and the script put the final touches on a great production. Just having the pictures, sound effects, dialogue and music are not enough for me. The script provides the emotions of the characters as well as the action that cannot be distinguished otherwise. The clips that you have included were quite a treat also. I kept waiting for the next clip to come. I must commend you on an excellent production that is by far the very best telesnap reconstruction available of any story in the Doctor Who series. Verity Lambert would have been proud of this work. Keep up the good work and I can't wait for "Marco Polo".

(REVIEW BY RICK BRINDELL)

MARCO POLO UPDATE

The reconstruction for "Marco Polo" has well and truly started. In fact, most of the hard work is already out of the way. A script now exists for all seven episodes, and the process of matching photographs to the soundtrack is 75% complete. No work as been started on the "map" scenes, but hopefully any day now ...

The actual photo count has basically stopped dead at around about 130. However, I am still in the process of obtaining better copies of some of the shots, and in many cases, are obtaining colour stills where previously only black-and-white ones existed. Obviously, not all of the scenes are covered by stills, so I have had to resort to just having a few close-ups of the characters involved. Personally, I

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think the story is so strong that this isn't a huge problem.

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I'm hopeful that the story can be completed in a month's time (say mid-February). So keep a look out for the next newsletter if you are interested in seeing the reconstruction.

IMPROVED VERSIONS?

A few people have reported audio problems with both "Savages" and "Power of the Daleks". I have now realised that this was mainly due to the cable problem reported in the last issue. The problem is much more detectable when the soundtrack is played through a stereo - it is not so obvious just by using TV speakers.

Therefore, after the completion of "Marco Polo", enhanced versions of both "Savages" and "Power of the Daleks" will be created. The major aspect to be improved is the soundtrack - hopefully, I will shortly have access to better quality soundtracks (ie second generation copies). More importantly, I now have a new audio cable, which should remove the 'static' that appeared during the first two stories.

There will also be a few other miscellaneous improvements. In particular, "Savages" will have larger text, larger video footage, and less text on some of the screens. I am also hoping to display the reconstruction at a much higher resolution (800 x 600 for those interested) - this should hopefully make the telesnaps and text clearer.

If anyone has any further suggestions for improvement, I would be interested to hear them.

When the enhanced versions are officially released, special arrangements will be made in regard to obtaining copies. For those in Australia, you will only have to send back your existing tapes to receive copies of the new versions (with postage if necessary). However, there might be an extra charge if you wish to have the improved video cover, etc. For those of you overseas ... we'll work out something later!

EVEN MORE RECONSTRUCTIONS!

Last issue, Michael Palmer contributed an article about his efforts to reconstruct the missing episodes. This issue, there will be a closer look at a group of TR's (telesnap reconstructions) created by Richard Develyn.

Richard started the reconstructions about two years ago. His original project was to complete sixty-four episodes (all telesnap episodes). So far, forty-seven episodes have been completed, with the remaining stories being "Savages", "Macra Terror", "Enemy of the World", and "Faceless Ones".

Not all of Richard's stories have been "officially" released at this stage - some work is still required on the credits / video footage. Currently, the following stories have been completed, or are near to completion :

The Web of Fear
Fury from the Deep
The Wheel In Space
The Ice Warriors
The Underwater Menace
The Highlanders
The Moonbase
The Smugglers
The Power of the Daleks
The Abominable Snowmen
The Evil of the Daleks (very recently completed)

Richard himself does all the work with the stills, while others complete the work on the credits. The credits for the first four stories were done by two fans in the UK (David Clarke and Stephen Cranford), while the remaining stories have had the credits completed by Robert Franks (in the USA). However, "Evil" will have the credits completed by another fan in the UK.

Here is a short piece by both Richard and Robert on their respective stages of the reconstruction process :

Every still is hand scanned at 400dpi. Then I perform the following transformations: Average 3x3 pixels, Histogram Equalisation, Large Spot Removal, Histogram Equalisation again.

Each episode is then scripted. Typically there will be about 100 picture changes per episode. During this time I might decide to "construct" a few pics myself, typically by removing people from an existing picture where I haven't been able to find a suitable one elsewhere. I'm generally reluctant to use picture ahead of their natural appearance, though I break this rule for pictures from existing episodes.

Finally, each picture is individually "picture inserted" from PC onto normal VHS video. I check each insertion to make sure that it is timed correctly before going on to the next one.

All in all it takes : 1.5 hours to scan pics, 1 hour to process pics, 1.5 hours to script episode, 3 hours to insert episode onto video.

(RICHARD DEVELYN : richard@skaro.demon.co.uk)

Rich sends dubs of his work to me in PAL format. This is then converted to NTSC SVHS and then my work starts. Using a Hartnell credit sequence I place this at the beginning of each episode and crossfade into the video of Richard's reconstruction. Then I use a titler to fade in titles to the episodes. At the end of each episode the credit roll begins over the last shot and as it rolls the picture slowly fades to black.

When at all possible I try to use video footage from existing episodes. An example would be episode 4 of "Underwater Menace" which begins with the final footage from episode 3 before going into telesnaps. The equipment I use includes a Videonics MX-1 mixer and TM-3000 titlemaker and a Panasonic AG1980 SVHS VCR.

(ROBERT FRANKS : 103625.1604@compuserve.com)

I am sure Richard and Robert would love to hear any comments you have on the reconstructions. Or better still, send any comments to the newsletter so we can all hear them! Note that Richard does not distribute the TRs himself - this is done mainly through Robert.

ANY COMMENTS?

So far, this newsletter has only contained reviews and comments of my own reconstructed stories. From next issue, this will change - I am now willing to receive comments and reviews on any of the reconstructed episodes. Once again, I stress that even though reviews of about 200 words are great, one or two lines of comment might be enough for publication.

NEW VIDEO DISTRIBUTION DETAILS

Some significant changes have been made in regard to obtaining the "Change of Identity" reconstructions. In particular, distributors in the UK and USA have now been found. If you are interested in knowing more, please write, and I can send you further details.

Another change that has also occurred is that I am now able to provide a selection of other reconstructions. So far, this is restricted to the two Michael Palmer episodes ("Tenth Planet 4" and "Mission"), but this should hopefully change in the future to include a selection of the Richard Develyn TR's.

And, of course, it goes without saying that all people working on the reconstructions operate under the same non-profit philosophy.

THE SCRIPT LIST

Those of you who have seen the "Change of Identity" reconstructions will be aware of the on-screen script. These scripts are compiled by a small, but dedicated, group of fans who spend hours of their time performing this process.

A list of the transcribed episodes is kept by myself, and frequently updated. E-mail messages are occasionally sent-out to all the people involved in the scripts to advise them of any recent changes. However, if anyone else is interested to know more about the transcription of scripts, or how to obtain the finished products, please write.

SEASON GUIDE

From next issue, I hope to start a new feature on the missing episodes. Each issue will concentrate on a particular season of Doctor Who, starting from Season 1 next issue (however because of space restrictions, this might be reduced to half a season per issue).

For each story of the season, there will be an extensive list of details, such as existing video footage, telesnaps, script and soundtracks. In other words, basically everything about the episode!

If anyone believes they might have information that will help in compiling these guides, please write in. I hope to provide the most comprehensive guide available on the first six seasons of Doctor Who. Eventually, all the guides will be compiled into one document, and hopefully be available for distribution on the Net (and updated when necessary).

GALAXY 4 CLIP UPDATE

In Issue #3, mention was made of "Galaxy 4" screen grabs now on display at a web site. These snaps were taken from the longer version of the clip that exists from episode 1. Three separate clips actually exist from episode 1 :

- (a) the first is 2 minutes 31 seconds (held by 3 private collectors)
- (b) the second is 30 seconds (this was the clip screened by the BBC in the "Whose Doctor Who" documentary)
- (c) the third is 2 minutes 52 seconds (held by 3 private collectors).

Therefore, the combination of all three is approximately 6 minutes. The second and third clips could almost be joined to one another - unfortunately, there is one line of dialogue missing between the two. After the third clip, there is another gap of 28 seconds to the end of the episode.

MY WEB PAGE (I AM ACTUALLY MAKING PROGRESS!)

Just a very quick update of my own "Change of Identity" web-page. The page has now officially started development, but it will probably be many months before it is available for public access. Since I am new to the world of HTML-publishing, it is taking more time than expected ...

FEEDBACK / OPINIONS SECTION

Unfortunately, because I only decided on this idea a few weeks ago, there isn't much to include at this stage. If there's anything you'd like to say on the reconstructions, or them missing episodes (whether they be questions, opinions, or suggestions for improvement), please write in.

*It's such a great idea, putting slides and clips over the soundtracks, I'm not sure why it hasn't been done before. Anyway, I wanted to let you know that I think it's a great idea, and I really like them a lot. I'm impressed with the quality of the production, especially considering the amount of time it must take to do -- transcribing the story, selecting and synching the pictures with the soundtrack, converting to videotape -- *really* nice!! Keep up the really really great work!! (JEAN CURLEY)*

Thank you Jean, but it has to be said that the idea isn't really mine - others had already attempted something similar by the time I became involved. However, I was keen to try something a little different ...

REQUESTS

What? Absolutely nothing? Surely some of you people want something? The service is completely free, so please write in if there some particular item of Doctor Who merchandise you've always wanted. That reminds me, anyone out there got a copy of "Mindwarp" to complete my Target book collection! :-)

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This might be a good time to mention a convention I am currently involved with. CSO - Convention of the Sunshine CapitOI - will be held in Brisbane, Australia from 24 to 26 April 1998. The guests will be announced very shortly. If you are interested in finding out more, check out the convention homepage at :

<http://www.closer.brisnet.org.au/~timelord/cso.htm>

And who knows, there might be something in the con timetable about the missing episodes and reconstructions. In particular, some of the reconstructions (not just my own) will hopefully be screened in the video room. If you live in Australia (or even overseas for that matter :-) , I'd love to see you there!

ACKNOWLEDGEMENTS

Thanks to the following for providing contributions to this issue : Robert Franks, Richard Develyn, Brian Pearce, Craig Fuqua, and (indirectly) Gary Russell.

If you have anything about the missing episodes or reconstructions that you think others might find interesting, please write in. In particular, I am interested to hear people's ideas on who they would like to see interviewed in future issues. Obviously, the person should have some connection to sixties DW, and in particular, the missing episodes.

WHEW! FINALLY AT THE END ...

OK - I'll keep this short! If you're interested in knowing a bit more about the reconstructions, the next issue of the Brisbane fanzine "Mistfall" will have an article written by yours truly. For Australian readers, keep an eye out for details in Data Extract. As for the overseas people, one of these days, I might break the article down into parts, and publish bits at a time (that's assuming people want to read this sort of thing ...)

So until next issue, goodbye for now,

Bruce

BORING STUFF

Doctor Who is copyright the BBC and worldwide affiliates. "A Change of Identity" is a completely non-profit venture. No attempt is made to supersede existing copyright. The views expressed in this publication do not necessarily represent those of the editor. Some editing of contributions has been made.

Please send all comments / suggestions / questions to :

robinsba@ozemail.com.au

Issues 1, 2 and 3 are still available (in plain text only). Please write for more details.

A CHANGE OF IDENTITY
NEWSLETTER ON THE MISSING EPISODES OF DOCTOR WHO
ISSUE 5
2 MARCH 1997

Terrible! Horrible! Terrible and horrible! Horrible and terrible!

(Kublai Khan on the death of Ping-Cho's husband-to-be - *Assassin at Peking*)

INTERVIEW WITH DAMIAN SHANAHAN
SEASON ONE COMPLETE
MORE TELESNAP INFO
UNDERWATER MENACE 4 CLIP DISCOVERED
THE NIGHTMARE BEGINS

WELCOME!

Hello, and thank you again for the interest in the newsletter. The "official" readership count now stands at 135. A rough country-by-country breakdown is : Australia [40], USA [60], UK [25], New Zealand, others and unknown [10]. Whilst most of the recipients are receiving CI via E-mail, there is an increasing number of snail mail people ...

The "script issue" is still proving to be a contentious one. Just briefly, my own *Change of Identity* reconstructions feature on-screen captions to display the appropriate narrative and dialogue (as opposed to other reconstructions, where no captions are used). Keeping in mind that I don't wish to "flog a dead horse", there's something further I would like to mention ...

A majority of people who view the reconstructions appear to like the text captions ... with one or two reservations (eg *Savages* was too small to read - which is fair enough). However, I occasionally receive an E-mail message where the correspondent mentions that they enjoy the reconstructions, apart from the on-screen script. These viewers feel that the purpose of a reconstruction is to make the reconstructed episode **exactly** like the original.

While I respect these views, at no stage have I ever wanted to make an exact replica of the missing episodes. In fact, I consider it an insult to the creators of DW to suggest that I can create something to rival their productions (*Marco Polo* is a good example). This is another reason why I'm not all that concerned with, for example, having "authentic" credits (ie letter-perfect with the originals), or producing video covers where the labels all line up precisely. :-)

The main reason that a "recreation" is out of the question, is that it simply isn't possible. Sixty-odd telesnaps, plus a handful of other stills and rehearsal shots, just isn't sufficient to adequately recreate 25 minutes of television. And obviously, the problem is compounded even further for the non-telesnap stories.

So the scripts will definitely be staying! While I don't intend to produce a long list of reasons, I do appreciate the messages received from people who are not very familiar with the Hartnell / Troughton stories. These viewers mention that they find the text captions a big help when it comes to understanding the story.

On the other hand, I also understand the views of people who want to be able to "imagine" scenes in their mind, without the assistance of on-screen captions. However, I still don't think this is a problem. As they say "a picture is worth a 1000 words" - no matter how much text is included, it still leaves plenty of room for imagination.

Of course, these are just all my opinions - feel free to write in with your own :-).

SEASON ONE COMPLETE!

February 1997 has seen the release of two further reconstructions - both from Season 1. In fact, *Marco Polo* and *Reign of Terror* are the only two stories from Season 1 where episodes do not exist at all (*Marco Polo*) or in part (*Reign*). However, with the reconstructions now released, the completion of Season 1 can be announced!

Marco Polo is the third *Change of Identity* production (ie one of mine!). Distribution is currently in progress - in fact, most overseas distributors should have copies by now. Please send me a note if you are interested in finding out more about the distributors.

The main question received on *Marco Polo* is - how has the reconstruction been completed with such a lack of material? The answer -with great difficulty! Many scenes from the story are not represented at all by photographic material - this means the only choice is to have lots of close-ups of the major characters. Hopefully, this problem is not too obvious ...

An effort was made to only include photos that actually exist from *Marco Polo* in the final production. The temptation was there to include additional material (ie from other Hartnell stories), but it was considered preferable to remain with "authentic" material. Actually, there are two exceptions to this in *Marco Polo*. The first is a TARDIS scene from *Keys of Marinus*. The second ... let's just say that it has something to do with a bamboo forest ...

In total, about 130 photos were gathered for the story. Unfortunately, about a week after the story was completed, a photo was received of the Grand Vizier forcing the Doctor to kowtow (in episode 6). If you've already seen the reconstruction, you may have realised that this was one of those scenes where very little existed. Oh well, it can always be added to the enhanced version ... :-)

And finally, please keep sending those comments in! If there's any way you think *Marco Polo* could have been improved (no matter how trivial), please send an E-mail / letter to the newsletter address.

The other reconstruction from Season 1 - *Reign of Terror* - was completed by Michael Palmer. *Reign* differs slightly from Michael's previous efforts (*Tenth Planet 4* and *Mission to the Unknown*), in that Michael has primarily used stills, as opposed to video footage, in the reconstructions of episodes 4 and 5. The stills mainly consist of screen grabs from the existing episodes, as well as a few grabs from the brief 8mm footage that exists. Michael now intends to start work on *Invasion* episode 1.

If you're interested in receiving either the *Marco Polo* or *Reign of Terror* videos, please write. In fact, this is also a good time to mention another important subject ...

A SMALL REMINDER ...

Please remember that the reconstructions are **non-profit** projects. They are completed by fans who don't expect to receive any gratuity for their efforts. Because the videos are available for the cost of distribution only, there is **no need** to purchase these tapes from video profiteers. Why bother when the tapes are available for the cost of distribution only?

UNDERWATER MENACE 4 CLIP DISCOVERED

An additional clip from *Underwater Menace* was discovered by Damian Shanahan on November 8 1996. This clip was discovered in the Australian Archives, where Damian unearthed all the other censored clips. The clip itself is approximately three seconds in duration, and features the drowning of Professor Zaroff towards the end of episode 4. The BBC have been notified of the discovery.

Damian also notes that while the search for missing material continues, the chances of finding cut material from *Marco Polo*, *Reign of Terror* and *Mission to the Unknown* grow more remote by the day ...

In more positive news, the BBC intend to shortly release the *War Machines* video. With the addition of the recently discovered footage, the story is now lacking approximately 45 seconds (cut by New Zealand censors). The restoration work is being performed by Steve Roberts of the BBC, and Paul Vanezis.

GALLIFREY 97

Three reconstructions were screened at "Gallifrey 97" (a Doctor Who convention recently held in Los Angeles). Since the guests were Michael Craze and Anneke Wills, the reconstructions were centred around the era of Ben and Polly. The stories selected were *Tenth Planet 4* (the Michael Palmer version), *Power of the Daleks* (my version), and *Underwater Menace* (Richard Develyn / Robert Franks version). Apparently, Anneke Wills has a fondness for the latter story, especially Polly's comment of "you're not turning me into a fish!".

Thanks to the organisers of the con, in particular, Shaun Lyon. The reconstructions received a positive write-up in the con programme book, and according to Shaun, they went down "very well".

Talking about conventions, there's more details in the "Requests" section below ...

AN INTERVIEW WITH DAMIAN SHANAHAN

In Issue #3, an interview was featured with Ellen Parry, who was partly responsible for the discovery of the Australian censored clips. This issue, we turn our attention to Damian Shanahan, who has worked tirelessly to track down the material. I recently conducted the following E-mail interview with Damian. Once again, it should be pointed out that Dallas Jones is a former President of the Doctor Who Club of Australia. Dallas might be a household name in Australia, but I don't know about the rest of the world ... :-)

(1) How did you first learn of the possibility of missing clips in the Australian archives?

I had viewed the recently found 8mm footage at Dallas Jones' place. We got to talking about the plight of the missing episodes and whether or not more episodes may turn up (considering the absence of any major discoveries since *Tomb* was recovered in 1991).

I had recently bought David Howe's *First Doctor Handbook* and was impressed with the amount of detailed research the British fans had done for this publication. I discussed with Dallas whether or not Australian fans had done anything similar, and he indicated that access had always been a problem. He spoke to me of the research he conducted in 1984 regarding the censorship of Dr Who in Australia.

"Did they keep the footage they cut?" I asked, and he replied that he didn't know. I was determined to find out. I came across the page for the Censorship Board repository in the Australian Archives web sight and after scouting around, came across folder series numbers and so on. The material in one of the folders, which seemed the most promising, was less than thirty years old. I then read about granting of special access. As the material was hardly of a sensitive nature, I knew I could get access to request the material without too much trouble.

I anticipated a potential problem, though. In dealing with a government department, I would not be taken seriously when requesting material about what is regarded to be a children's science-fiction series. Therefore, I contacted Ellen Parry who I knew was doing Science Fiction fandom as part of her PhD thesis. I asked her to write a letter so we could access the material together and it would then appear to be for academic research.

Indeed it has long been a goal of mine to do thorough research into the screening of the Dr Who series in this country and the role of the Censorship Board has always been key to that. The documentation I've found has been vast. I've spent almost 7 months of trips into the Australian Archives accessing material from the ABC and Censors in an attempt to piece together everything I can find. I hope to collate and summarise everything held on the topic with the purpose of publication in the future.

When did this occur? April 1996 and onward.

–

(2) What was your immediate reaction? Were you hopeful that missing clips could be discovered, or did you think that this was just another "dead end"?

I was not particularly hopeful that anything would actually be held. However, I was willing to put in the time and effort to look, so that if footage was held I would not give up until I found it. Or at least until I found evidence of what actually happens to footage once it is censored. I was also keeping an eye out for destruction schedules!

(3) In her interview, Ellen gave us a short run-down of the procedures involved in accessing the clips. From your point-of-view, how much work was actually involved in tracking down the clips?

Developing a rapport with the AA has been crucial. It is traditional for government departments to be dismissive of public requests to conduct searches - it is much easier to say nothing is held. Simply writing letters really doesn't do much at all. Apparently a fan in Melbourne has been writing letters for ages but got nowhere!

The only reason the material was found, was because (a) I knew where to look (from the Internet AA website) and (b) I could personally request checklists of material held. The checklists are held in Sydney and contain the exact details of the whereabouts of the footage - ie in which box! These checklist details are not easily available outside Sydney and are not on the Internet.

Even after I told the AA that the checklist indicated this footage was held, they were still skeptical. However, because Ellen and I had presented ourselves as academics we were taken seriously enough - the AA staff would inspect the particular box to see if footage was actually in it. Even then, it may have been footage of something else. Therefore, I still did not announce it to fandom or the BBC until I had viewed it and could therefore be certain.

Coming across a folder series which states that clippings from censored material has been kept, is NOT proof that Dr Who cuts were retained. Many other series were cut in the same period as Dr Who and yet their footage was destroyed! The AA didn't know they had the material - they rely on the agencies (eg. Censorship Board) to keep their own records of what is held. Therefore, attempts to write to the AA to ask if they held Dr Who were useless. They (the AA) don't know exactly what they hold - it's not their job to!

The Censorship Board really didn't know either. This was all catalogued many, many years ago, and they will not go to the trouble a Dr Who fan would to track something down in their own records. Particularly when their records had already been archived to a different part of the city! It was only after the Villawood office of the AA had spliced together the footage I requested and had heard the words Dr Who (none were fans), that they could say material was held there. But even then, because they were unfamiliar with Dr Who, there was still a reasonable chance that it was not Dr Who at all! I could only announce it after I had seen it.

(4) Do you have any further news on whether the BBC intends to release these clips shortly?

They had intended to use the material from *Fury from the Deep* and *Macra Terror* on the end of the *War Machines* release, but this idea has been shelved.

(5) Are you still involved in any search for missing Doctor Who material (that you can tell us about!)?

Yes. Because I have been spending a lot of time (ie a weekly basis, over several months) developing a healthy rapport with archivists at the Australian Archives and with the Film Conservator of the Villawood storehouse of the AA. I have made contacts with the Document Archives at the ABC and with their Film Archives as well.

I have now gained access to material never before seen by anyone in fandom and I have made a search inside the vaults at the ABC. I spend two full days almost every week going through file checklists at the AA and ABC Archives conducting the most thorough search possible into early Dr Who material. If there is anything in the AA or the ABC Archives, I intend to find it!

–

(6) *What are your thoughts on the missing material itself? Do you feel it is a sufficient return for all the work you've put in?*

Yes I do. The BBC are happy that *Dominators* is now complete, and that *War Machines* is nearly complete (apart from 45 seconds cut by NZ Censors). Many of the clips are too brief to be of great interest, but the *Fury from the Deep* clips are wonderful. Even if no clips had been found, the wealth of material in documents will make interesting reading for Australian Fans, and this is proving to be very rewarding. It will take a long time to collate though!

(7) *And thank you Damian for your time!*

THE TELESNAPS PART II

Last issue, details were provided of the Doctor Who telesnaps currently residing at the BBC's Written Archives Centre (WAC). This issue, there will be a closer examination of the actual telesnaps themselves, in particular, the format of the telesnaps. Next issue, will see the conclusion (continuation?) of the telesnap info with a closer look at the DW material held by the WAC.

For the telesnaps, it is believed that John Cura was taking traditional photographs with a 35mm film camera straight off a television screen. However, all that survives nowadays are the contact sheets. For those unfamiliar with photography, contact sheets are made by laying film negatives over a piece of photographic paper, compressing the two under glass to ensure good contact between the negatives and the paper, and exposing them to light. This is performed so that photographers can create a quick sample of the contents of a roll of film, without having to make full prints of each and every frame. An individual telesnap on a contact print is usually no larger than a thumb-nail.

From the contact prints, a client can then select which images should be made into full-sized prints. In contrast, a traditional print is made by projecting the image of a negative onto light-sensitive paper. This way, the image can be enlarged to virtually any size, and greater care can be taken to bring out the more subtle aspects.

Unfortunately, the telesnaps as published in DWM aren't representative of the quality of the originals. The main problem concerns the manner in which the telesnaps are published. Marvel arranged for negatives to be obtained from the original contact sheets (the size of each negative is believed to be 4 x 5 inches). However, the publishing house that did the *Fury* photos scanned each photo in separately, and did not pay attention to whether the brightness, contrast, etc varied between the pictures.

Therefore, this explains why the telesnaps published in DWB are superior to those published in DWM. The DWM ones have had a few more problems in the preparation stage.

As to how the actual telesnaps are stored, each episode in the BBC's Written Archives Centre consists of the contacts glued onto a single sheet of foolscap paper. At the top of each sheet is a typed heading, which states the story name and episode number. Glued on the back of some of the sheets, are various cuttings from the "Radio Times", cast lists, covers etc. The missing episode 4 of *Enemy of the World* has a sheet inserted with its typed heading, but obviously no telesnaps.

More will be provided on the WAC next issue ...

THE NIGHTMARE BEGINS ...

Recently, Harold Achatz (an Australian fan) completed a reconstruction of *The Nightmare Begins* - episode 1 of *The Daleks Master Plan*. The most striking features of Harry's reconstruction are (a) the 3D animated Daleks, and (b) the animation of the stills to make the characters "talk".

Here are Harry's thoughts on *Nightmare Begins* ...

The Nightmare Begins took ages - I wanted to do an episode that no one has done before, and added to that, a Dalek story! I also wanted the actors in the photos to talk, and the Daleks to actually move. Both turned out to be very difficult to achieve. With the Daleks, I chose a design closest possible to the TV versions, and then reshaded and reshaped parts of the model so I could make the Daleks move.

With the actors, I only had a few photos of the actors from the episode. With those and my animation programs, I learnt to adjust the face to make them "talk". In other words, to drag out "life" from one still.

The actual reconstruction was achieved by recording the audio into *Video Studio* (a PC / video software tool). I then edited the Hartnell title sequence straight on to video. If any video footage exists, I place them in the right spots in the episode. Now comes the hardest part - trying to find photos, and then using a paint program to change them if necessary.

If the photos involve actors, I use an animation program called *Goo* to make the actors speak their lines. When I am satisfied with the clip, I save it as an AVI file. This can then be edited straight into the *Video Studio* software. A few seconds of video like this can take most of a day to get right.

The Daleks are all 3D models, apart from the video footage which actually exists from the episode. I animate the Daleks frame-by-frame, that is, by creating stills on a red screen background. After I have enough stills, I find a backdrop scene. I usually have to use a paint program to remove any object in the background. I then edit in the background scene into *Video Studio*, and overlay the Daleks frame-by-frame over the still.

All this is just part of it! Some scenes are overlaid three times to achieve what I want. In total, the episode took three months to make and 185mb of hard disk space.

I feel that the reconstructions do help in improving the enjoyment of the audio. I also hope my non-tesnap reconstruction goes down well with the fans. If someone feels they can do better, I hope my reconstruction gives them some ideas, so they can try it themselves. As computers improve and new programs for video come about, it will be interesting to see what can be done in the future.

(ARTICLE BY HAROLD ACHATZ)

THE FUTURE

As reported last issue, the next *Change of Identity* reconstructions will actually be enhancements of the first two stories - *Savages* and *Power of the Daleks*. Thanks to all those people who have been sending in comments - even minor things like spelling mistakes are appreciated.

The improved versions should hopefully be completed and available by the time of the next newsletter (ie in about 6 to 8 weeks time). For those of you who already have copies of the existing reconstructions, arrangements will be made if you wish to obtain copies of the improved versions.

Also reported last issue, was a description of the next three stories to be reconstructed. It can now be confirmed that the next batch of stories will be *Moonbase*, *Abominable Snowmen* and *The Crusade*. *Moonbase* will be the next story to be reconstructed, however, it hasn't been exactly decided as to order of completion for *Snowmen* and *Crusade*. Quite a few people have been asking for *Evil of the Daleks*, but after completing *Marco Polo*, the seven-part stories aren't exactly on the agenda for the immediate future ...

REVIEWS AND COMMENTS

Following are comments and reviews on *Savages* and *Power*. Next issue will see some *Marco Polo* reviews / comments. I am also hoping to publish comments on other reconstructions, eg *Daleks Master Plan 1* and Richard Develyn's *Ice Warriors*.

THE SAVAGES

The pictures and the sound are the best I've heard on a TR, except for the *Underwater Menace* audio (however, the *Savages* pictures were a bit clearer). I must, however, disagree with those who have written in praise of the scripting. I find it very distracting and I feel that it detracts from my enjoyment of the story. I feel that if the episode is supposed to be a recreation, then it should be as close as possible to what one would see if one could actually view the real episode.

Again, I liked the *Savages*, but not for the script. Also, a main point that I would like to make is that the 8mm clips should actually be included in the story proper, rather than simply being put on the side. A lot of fans, myself included, probably don't know exactly where a scene comes from, and seeing it in its proper context helps a lot when viewing the clips later out of context. Overall, I did enjoy the *Savages* ... too bad the BBC can't do something like this.

(REVIEW BY BRYAN GRUSZKA)

I've always liked Season 3. When I want a break from the complexity of 90's Who, I often turn to such favourites as *Celestial Toymaker*, *The Ark*, *The Gunfighters*, etc, for pure, unadulterated fun. *The Savages* was, however, a story for which I hadn't been able to get an audio copy, so this video reconstruction is delightfully "new".

Unlike other reconstruction projects, it seems that CI takes account of those unfamiliar with the story, what with an introduction, on-screen narration, and dialogue. This I appreciated greatly - some other reconstructions had left me confused. The inclusion of the script (although occasionally the captions are too brief) really keeps your attention to the story, and should definitely be retained on future releases.

The clips were somewhat disconcertingly small, and of course, not exactly synchronised, but I'm reluctant to criticize technological shortcomings when so much effort is still evident in the rest of the video. Sheer entertainment.

(REVIEW BY PHILLIP PASCOE)

THE POWER OF THE DALEKS

The stills were, on the whole, well-used, but I'd have preferred to see a few more non-telesnap stills included. The video footage was well integrated ... I was glad to see that every snippet was put back in (including the "Dalek production line" clip).

Presentation is generally of a high standard. I very much like the intros, with a "teaser" line of dialogue (well chosen in both *Power* and *Savages*) and incidental music from the story. The "next episode" bit was also a clever idea, although I don't think the disco version of the theme sounded right at the end of *Power* (but that's a matter of taste!)

(COMMENTS BY DAVID MAY)

The style is better than *The Savages* - particularly with regard to the relative sizes of the telesnaps and the text. The compromise in *Power* is MUCH better than *The Savages* and I didn't have to sit two feet away from the screen to watch the tape! In summary, I hoped you'd get better with more practice, and you have.

(COMMENTS BY DOMINIC JACKSON)

I received a copy of your *Power of the Daleks* - I have to say, I'm very impressed! Last October, I saw the off-screen cine clips for the first time at PanoptiCon 96. I was delighted when I heard that you had included them in your reconstruction (for completism reasons, if nothing else) but I did wonder how effective they would be, considering their brevity. Seeing them in their right place in the story and in context I now realise that they fit in wonderfully and indeed, the clips were the highlight (for me) of the whole production. I became fascinated every time the pictures turned blue indicating another video clip!

The script, I thought, worked wonderfully. It was clear and understandable and helped enormously during the non-dialogue sections. It also helped to keep my attention fixed on what was happening. An excellent job all round - well done!

(COMMENTS BY RICHARD BIGNELL)

After watching *Savages*, it was difficult to believe this one would be better. Well, it was! Even though the story is quite a basic run-around, and somewhat overlong, we were kept watching by alternating between reading the script and admiring the telesnaps. The clips, thankfully larger, were also a treat : but isn't there any way at all that they could be slowed down to the correct rate? We don't want to seem ungrateful, because the video is great, but if the clips were synchronised with the sound (perhaps for the updated version), it's be brilliant.

In any case, the story itself was well presented. We think it's good you did a less well known story first, to get people used to the CI format. If we'd seen this first, we'd have turned our preconceptions into criticisms. *Marco Polo* next, hmm? We'll be looking forward to seeing how CI handles non-tesnap stories.

(REVIEW BY BEN AND PHILLIP PASCOE)

LETTERS AND OPINIONS

The mailbox is a little fuller this issue ...

I just received your newsletter and it is great! I love the fact that there are people out there who actually care about Dr. Who! Also, I'm anxiously awaiting your next issue, and the eventual episodes guide you plan to do. (BRYAN GRUSZKA)

Latest issue was very interesting - the telesnaps feature was very good and something I'd been curious about for a while (I'd always wanted to know exactly what stories telesnaps were known to exist from). Similarly the focus on Richard Develyn's work was most interesting. (DOMINIC JACKSON)

My suggestion for a forthcoming TR? I'd choose "The Smugglers". This is a superb story, full of excellent characters and one that is sadly underrated. The audio is clear and understandable without pictures, so I long to see what you do with it! (RICHARD BIGNELL)

A question : in CI Issue #3, you said that "Marco Polo" and "Mission to the Unknown" were the only stories to have no televisual material. If so, what, if anything, exists from the "Massacre"? (PHIL AND BEN PASCOE)

[You are right in stating that no televisual material exists from *The Massacre*. My mistake!]

[referring to the old *Power of the Daleks* reconstruction] *Yes, it was created by Richard Landen, one-time editor of Doctor Who Weekly / Monthly. The fact that he used a caption camera which could pan and zoom on the images makes this still one of the better reconstructions.* (STEVE ROBERTS)

WEB PAGE UPDATE

Last issue it was mentioned that very little progress had been made on the *Change of Identity* web-page. Well ... things haven't changed all that much. However, now that *Marco Polo* has been completed, more time can be devoted to the web-page. Hopefully, the next newsletter should announce the URL for the *Change of Identity* page ...

SEASON-BY-SEASON GUIDE

Unfortunately, the season-by-season guide will not commence this issue. The task of gathering information has proven to be more time-consuming than originally thought. However, I hope to commence the Season Guide next issue with the first four stories of Season 1 (ie *An Unearthly Child*, *The Daleks*, *Edge of Destruction* and *Marco Polo*). Apologies for the delay.

REQUESTS

Kevin Guhl is after Target novelisations of the Hartnell and Troughton era (as well as a couple of the "missing Season 23" Colin Baker stories). If you think you can help, contact Kevin on <kjg0003@ibm.net>.

The BTS (Behind-The-Sofa) Script Page is finally up-and-running, after a long absence due to technical problems. The new co-ordinator of the page, Richard Tinsley <rt4986@Bristol.ac.uk> would like all people who currently have scripts in their possession, to forward them to the BTS page.

This one's mainly for the Australian fans, but overseas people may also be interested. CSO - Convention of the Sunshine Capitol is planned for Brisbane from 24 to 26 April. Guests include Caroline John, Geoffrey Beevers (the Master in *Keeper of Traken*), and Keff McCullough. Please write if you're interested in further details about the con (including available merchandise). With your support, there is a greater chance of future conventions taking place, and who knows what guests we may be able to invite next time. In particular, there will be items on the agenda about the missing episodes / reconstructions. Stay tuned for more details! The NEW convention homepage is :

<http://www.cth.com.au/usr/timelord/cso.htm>

(IMPORTANT NOTE : this page may not be up-and-running as of the date of this newsletter)

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BORING STUFF

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Please send all comments / suggestions / questions to :

robinsba@ozemail.com.au

Issues 1 to 4 are still available (#1-3 in plain text only, #4 in MS Word 6). Please write for more details - in particular, whether you wish to be placed on the MS Word 6 mailing list.

A CHANGE OF IDENTITY
NEWSLETTER ON THE MISSING EPISODES OF DOCTOR WHO
ISSUE 6
4 MAY 1997

Edited by Bruce Robinson (robinsba@ozemail.com.au)

They are men - human beings, like you and me ...

(the Doctor arguing with Captain Edal, episode 2 of *The Savages* - perhaps revealing his human side? :-))

**INTERVIEW WITH GRAHAM STRONG
MORE ON THE AUDIOS
STORY GUIDES (FINALLY) COMMENCE
COMMENTS/REVIEWS ON FOUR RECONSTRUCTIONS
RECONSTRUCTION UPDATES**

WELCOME!

Hello once again. Although there isn't a lot of news to report (apart from the odd rumour or two!), this issue sees the introduction of a new section. And I'll also mention another new column that I hope to get off the ground from the next issue ...

Firstly, the story guides are finally commencing! The series commences with an overview of what will be included in each guide ("Guide to the Guide"). Unfortunately, because of the inclusion of the overview, there is only sufficient space to include one guide itself - that of the Pilot Episode. However, future issues should see two to three stories covered per issue, depending on space availability.

Also, I should point out that if you receive the Word 6 / snail mail version of the newsletter, the guides will be presented in a much more readable format (plain text can only go so far!). However, if you are unable to receive the Word version, note that my own proposed web-page will see HTML versions of all the guides (yes, the web-page is still going ahead!)

Secondly, I am interested in starting a new section called "Memory Cheats". Basically, this is the chance for you "mature" fans :-)) to tell the rest of us what you remember about the missing episodes. See the section towards the back of the newsletter for further details

And as usual, thank you again to all the people writing in with support and encouragement for the reconstructions. Cheers!

RECONSTRUCTION UPDATES

So what's been happening in the world of reconstructions? Below is a brief summary of the work currently being undertaken by three of the participants.

(a) Bruce Robinson ['A Change of Identity']

Currently, I am working on the enhanced versions of *The Savages* and *The Power of the Daleks*. In fact, *Savages* is close to completion, and only requires some additional material before the final recording can occur. I have now decided to release the enhanced versions of *Savages* and *Power* at the same time - a release date of mid-June 1997 has been planned.

With *Savages*, it's mainly a case of getting the reconstruction to look more like the *Marco Polo* style. In other words, larger text, descriptive passages in yellow, and reduced text on some of the screens. Video footage, telesnaps and the audio will also be significantly enhanced. The planned changes to *Power* are in a similar vein.

After *Savages* and *Power*, I am interested in starting on a few new stories. The first story planned is *The Moonbase*, possibly followed by *The Abominable Snowmen* and *The Crusade*. I have also been thinking about a possible improvement to *Marco Polo* - however, this won't take place for some time. Basically, the major enhancement will be the inclusion of more photographic material, as well as improving the quality of the existing shots.

(b) Richard Develyn & Robert Franks

[Richard, with the assistance of others (mainly Robert), has completed a large range of telesnap reconstructions from Seasons 4 and 5. This update is provided by Robert ...]

The latest reconstructions from us include *Smugglers* and an enhanced version of *The Moonbase*. These should be available in PAL within the next week. Also very close to distribution, is *Abominable Snowmen*. We are hoping for a simultaneous PAL and NTSC release of that story. It should be noted that our reconstructions do NOT include the script as with the *Change of Identity* releases.

Also very soon, will be an enhanced version of *The Highlanders*, which will also be available in PAL. *Evil of the Daleks* should be ready by June, and Richard is currently scanning *Macra Terror* and *Savages* for our treatment. The last few things to be worked on would be improvements to *Underwater Menace* and *Fury from the Deep* to include the recently found clips. This will probably not take place until July/August 1997.

(c) Michael Palmer

[Michael has completed *Tenth Planet 4*, *Mission to the Unknown* and *Reign of Terror 4 & 5*]

I am currently working on *Invasion* and have completed episode 1 so far. Surprisingly, it only took about 5 weeks to complete. The episode has been done in a similar way to *Reign*, ie using stills from existing episodes, and location photos.

After *Invasion*, I will be completely redoing *Tenth Planet 4*. I now have improved software that allows closer synching of the soundtrack to pictures. However, the enhanced version will still be in the same format as the original, ie telesnaps plus video footage.

For future reconstructions, I was considering *Celestial Toymaker*. Any pictures, information etc will be gratefully accepted (please write first if you think you can help).

THE AUDIOS

Currently 110 episodes are missing from Doctor Who. Well, missing from video that is. Fortunately, due to the efforts of two fans, all these episodes do exist in high-quality audio format. Following this article, is an interview with Graham Strong, one of the gentlemen responsible for recording the audios in the sixties. However, first a brief overview of the audios themselves ...

For many years, the only audios in circulation were those recorded by Graham Strong (and the official BBC releases are based on Graham's recordings). Graham recorded most episodes of Doctor Who from the very first episode - however, he only commenced the high-quality recordings from *Daleks Master Plan* episode 8. Therefore, this meant that many of the preceding episodes either did not exist at all (eg *The Crusade*) or existed in poor quality (eg *Marco Polo*).

In late 1995, a further discovery of audio recordings were made. These had been recorded by David Holman, who had held the tapes for many years without realising their true worth. David's collection basically covered the gaps from Graham's. In particular, all the episodes pre *Master Plan 8* were discovered in excellent condition. And Graham, who is remastering David's audios, is happy to announce that the new *Feast of Steven* episode DOES contain the Hartnell 'Merry Xmas' line!

Graham has also processed and re-recorded all his original recordings. This means that the new remastered copies are clearer than the originals. However, some of the tapes have slight recording problems. For instance, the last five minutes of *Fury From the Deep 4* suffers from a background humming noise. *The Massacre 4* also has a sound problem right at the end of the episode - the sound volume fluctuates considerably.

A few of Graham's audios are also missing some material, for example, *Tenth Planet 4* ran out just before the episode completed. However, in a lucky break, this was almost exactly at the point where the existing video regeneration scene commences!

Graham has struck one interesting problem in "remastering" David Holman's audios. When originally recorded, David did not include any opening titles / credits as part of his audios, except at the beginning and end of each reel (a reel consists of 4 to 6 episodes). Therefore, Graham has had to make an "educated guess" as to where an episode ends, and another episode commences. In most cases, it is possible to pick up the joins based on a slight change in recording levels - however, even this strategy doesn't always work!

Some of David's recordings are also suffering from a few technical problems, for instance, background noise. However, Graham, with the help of Steven Cranford, has found a way to digitally remove this noise by computer. Steven is also attempting to record as many audios as possible on to CD - this will bring the audio to a near broadcast quality. Unfortunately, due to time and cost involved, the process of conversion is slow.

Apart from Graham and David, there are also a couple of audios recorded by an Australian fan. These consist of the missing Season 6 episodes - *The Invasion* (episodes 1 & 4) and *The Space Pirates*.

AN INTERVIEW WITH GRAHAM STRONG

As a continuation of the above article, here is an interview recently conducted with Graham Strong.

(1) When did you first become interested in Doctor Who? In particular, what attracted you to the show?

I guess it was the advertising by the BBC shown before the series. I seem to remember my mother saying "Why don't you watch this new program - you might like it!" It was also memorable because of the President Kennedy assassination around that time, and episodes 1 & 2 shown together on the second week. I was 14 at the time and still at school, but old enough to remember some things.

(2) When did you first consider the idea of recording Doctor Who episodes on to audio tape?

I had an old second-hand reel-to-reel tape recorder around this time, and was recording anything I could get my microphone to. I started Doctor Who recordings from the first episode.

(3) How did you first go about the process of making the recordings? Was this a costly process at the time?

Obviously, still being at school meant that spare cash was limited. I hung the microphone over the side of the TV, with a pot of some sort standing on the cable to hold it in place. Luckily the microphone was a cheap "crystal" type which did not pick up the mains hum from the TV.

Unfortunately, I did not have many reels, so the old recordings got wiped and the reels re-used. My first recorder only had one speed of 3.75 inches per second, but I later found a way of obtaining 2.5"/sec by changing some pulleys around. This gave a 50% increase on tape time.

My next machine had two speeds 3.75 and 1.875"/sec. As the slower speed was recommended for speech recordings, I used it. I was able to get my 100+ episodes on 4 reels on a 4 track machine.

My latest machine (bought October 1974) is still with me, although it had to be modified to play the 1.875"/sec. recordings. So the latest machine now has three speeds - 1.875, 3.75 and 7.5"/secs. Only recently have I included a variable speed control which varies from about 1.5 to 4.25"/secs. So if anyone out there has some odd speed recordings let me know - I can play them!

(4) As the early Doctor Who seasons were screened, did your approach to the recordings change in any way? If so, how?

I was interested in electronics at the time (and through most of my school life), and understood the benefits of recording a signal direct. The only problem to overcome was that TV's in those days had what is referred to as a "live chassis". This meant that the main metal case on which the components are built are connected directly to one of the mains cable.

In order for the recording to work properly, several "tests" had to be performed. Firstly, I had to ensure that the neutral wire from the mains plug was connected to the TV chassis. Next, I had to very carefully connect up the tape recorder ... and BANG I blew a fuse in the fuse-box! Next attempt was to remove the earth wire from the tape recorder - I had hoped that it would work with the neutral as a replacement. "Close eyes and switch on - hey, it seems to be all right this time!"

(5) *Do you still have most of your original recordings today?*

I planned to keep my recordings to listen to at some future date - so I kept all the ones I wanted to, from 1st January 1966 until I grew tired of the series. I liked William Hartnell best and found the "water" stories from the Patrick Troughton era dull. Don't get me wrong - I am as keen as anyone now to hear them all again. In fact, my ambition is to collect as many of the videos / audios available. The current plan is up to and including Jon Pertwee, with all the other Doctors to follow when and if space and tapes permit!

(6) *In general terms, what eras of Doctor Who did you manage to record? Were you able to record all episodes, or do you have the odd gap in your collection?*

My recordings for library purposes started in earnest from the *Dalek Master Plan* episode 8 right through to *The Dominators*. Exceptions to this were on *Master Plan* episode 11 (I can't remember why I missed it, maybe I was not at home that day - only very expensive recorders had timers then so you had to be home for them to work!), *Celestial Toymaker* (thought it was a silly story, but now I am very intrigued to see/hear it again), and *The Gunfighters* (this somehow didn't relate to me as science fiction and the true Doctor Who).

I preferred the space and planets in the stories. I think at that time, I realized I had over 100 episodes and when was I ever going to listen to them all? (nearly 48 hours - 2 days non-stop!!). So a stop was called.

(7) *Briefly, could you describe how you have helped the BBC in making these recordings available to the general public.*

I originally approached the BBC about my audio recordings after learning of the destruction of some stories. The interest at that time was only videos, so "sorry not interested".

It then came up in conversation several years later that someone else was interested in Doctor Who (could there be more than one in the world - i.e. me?), and he had a recording of *The Keys of Marinus* (taken from satellite in the early days of the square aerial). How possible was it for me to get a copy, I think? Well after some arranging we met up - I must give my friend Stephen Cranford a mention here, as he persuaded me to release my tapes to the fans.

The BBC were given the tapes to borrow and maybe use them at some stage in the future, for example, if a foreign language video was available for re-dubbing. So Steve arranged for my tapes to be delivered to the BBC, and we were given a courtesy sight of the studios. I was quite excited about this (doesn't take much to please me!).

(8) *Thank you Graham for your time!*

Can I just say here that I am really grateful for all the devoted "dubbing centers" around the world, there is no way I could have managed that task on my own. Thanks to everyone involved for all the copying, and for voicing Doctor Who around the globe.

THE GUIDE TO THE GUIDE

The following details are a brief overview of the story guides to appear in the newsletter. Each guide commences with the Season Number, Serial Number, Story Code, and Official Serial Title. The guides are then divided into eight sections :

(a) GENERAL

The number of episodes for the serial is displayed. Each episode is then listed separately, with the following details :

Name of Episode

TX - date on which episode was originally screened

TI - time at which episode was originally screened (in 24-hour time)

DU - duration of the episode in minutes and seconds FROM THE ORIGINAL BROADCAST

VA - viewing audience in millions

CP - chart position of the episode for the week (where available)

AA - audience appreciation figures (where available)

Overall details for the story are then displayed - total duration, average viewing audience, and average chart position. Please be aware that these are NOT official figures, and should only be referred to as a guide.

Finally, brief details are provided on repeat screenings.

(b) VIDEO FOOTAGE

Three separate sections are displayed :

Status - the current status of the episodes, ie whether existing or missing.

Clips - if episodes are missing, a description of the clips that exist.

Notes - any other notes of interest relating to the video footage.

(c) AUDIO RECORDINGS

Details of audio recordings made of the episodes. This section is only relevant for the missing episodes. However, it should be noted that Graham Strong and David Holman made recordings of virtually every episode from the 1960s - so "n/a" should not be read as "never recorded"!

(d) RECONSTRUCTIONS

Details of fan reconstructions. This section is only relevant for the missing episodes.

(e) SCRIPT

Obviously transmission scripts exist for all episodes, but these are not taken into account as they are not commonly available.

If a Titan Script Book exists, the name of the Titan script is displayed. However, if no Titan Script Book exists, mention is also made of transcriptions completed by fans, which are available for public access at web sites. Please be aware that these transcriptions are not official, and the details have been provided for completeness only.

(f) PHOTOGRAPHIC MATERIAL

A brief description of the photographic material that exists from the serial :

Telesnaps - official telesnaps taken by John Cura

Behind-the-Scenes Shots - shots taken by cast and crew during rehearsals or the final production

Publicity Shots - shots taken as a result of a photocall session.

(g) AUSTRALIAN CENSOR CUTS

Details of cuts made by the Film Censorship Board of Australia. The following abbreviations are used :

DR - Date of Review

FT - total feet of film reviewed

RA - rating allocated to episode ("G" = general, "A" = adult)

If cuts are made, details of the censored material is listed.

This information has been extracted from "Data Extract" - newsletter of the Doctor Who Club of Australia.

(h) OTHER NOTES

Any other notes of interest relating to the serial.

And finally, for those people receiving the newsletter in plain text format, the guards are best viewed using a non-scalable font (eg Courier). However, as mentioned above, the guides will be re-published on my upcoming web-page in HTML.

THE GUIDE COMMENCES!**The Pilot Episode****(a) GENERAL**

1 episode

Episode	TX	TI	DU	VA	CP	AA
An Unearthly Child	26/08/91	14.19.29	25'55"	1.6	-	-

Note - this episode was first screened on 26/08/91 (BBC 2) to mark the closure of the Lime Grove studios ("The Lime Grove Story")

Repeat Screenings - nil

(b) VIDEO FOOTAGE

Status - exists as a 16mm black/white telerecording.

Clips - n/a

Notes -

* recovered in 1977/78 by Sue Malden and Ian Levine - it was returned from BBC Enterprises after being discovered in a wrongly labelled film can. Two separate film reels were discovered. Although the tapes are identical for the opening scenes, they differ for the first TARDIS interior scene (see below)

* released on BBC Video as part of *The Hartnell Years* (1991).

* three separate versions exist of the TARDIS scenes. Version 1 was screened as part of the "The Lime Grove Story". Version 2 is not commercially available, and consists of a small clip of 5 to 6 seconds. Version 3 can be located on the *Hartnell Years* tape. See notes below for further details on the different versions.

(c) AUDIO RECORDINGS

n/a

(d) RECONSTRUCTIONS

n/a

(e) SCRIPT

nil

(f) PHOTOGRAPHIC MATERIAL

Telesnaps - nil (however, there is documentation indicating that John Cura was taking telesnaps from the pilot episode).

Behind-the-Scenes Shots - nil

Publicity Shots - Photocall on 20-09-1963. The regular cast posed for publicity stills on mock-up 'sets' representing the School and Junkyard.

(g) AUSTRALIAN CENSOR CUTS

never offered for Australian purchase

(h) OTHER NOTES

* three separate versions exist of the initial TARDIS scene (ie when Ian and Barbara first force their way into the ship). Version 1's scene features the closing TARDIS doors making an enormous racket (which affects William Hartnell's performance). Version 2 proceeds no further than Barbara forcing her way into the TARDIS. One reason this scene ended prematurely was that the sound effects of Jacqueline Hill entering the TARDIS were not properly cued.

* A "fake" set of police box doors were positioned a short distance from the TARDIS console room set. This allowed Barbara to pass through from the junkyard into the police box without the need for an edit (ie so that the scene appeared continuous).

* all filming at Lime Grove Studio D (27/09/63), with film inserts at Ealing (20/08/63, 31/08/63, 19/09/63)

REVIEWS AND COMMENTS

Thanks to all those people who have been sending in comments on the reconstructions (unfortunately, space restrictions prevent all comments from being published). In particular, cheers to Brett O'Callaghan for the reviews he submitted to the rec.arts.drwho newsgroup. Abridged versions of Brett's reviews are included below.

MARCO POLO

Brilliant. The text is clear and easy to follow. I particularly like the different colours for dialogue and action. I have no problem with the pictures being smaller in the screen. When I was producing my own reconstructions, I tried to make the snaps as large as possible and tried to keep the captions down to a minimum. This was fine when the telesnaps and sound were easy to follow, but if you weren't concentrating or intimately familiar with the story, you drifted off ...

Having the script on screen seems to be a great solution to maintaining the interest when the pictures aren't quite up to it. By the way, just going from episode one, at least 50% of the pictures used are ones I haven't seen before. My compliments for assembling such an archive. I think the tape is worth it just for this alone!

I was initially dubious when I heard that colour pictures would be used, but I think you are right ... it does add another dimension to the experience and (shock horror) you start using your IMAGINATION to fill in the missing bits. Just thinking ... *The Celestial Toymaker* is a story that I am not very familiar with but with all those colour stills that exist ... are you taking nominations for the next project? :)

(ALAN THOMPSON)

Firstly, the audio quality amazed me, apart from a few very brief moments where apparently a couple of lines only exist in low quality audio. The photos are of variable quality, but they are used imaginatively and every little bit helps in trying to visualise the overall production.

The "Caption Issue" - Although I can't judge how well this works on the other reconstructions Bruce has done (this is the first reconstruction I've ever seen), I can say that it works very well in this story. There is a considerable amount of action happening that you need to know that isn't obvious from the soundtrack - the stage directions really aid in understanding the story. The continually changing nature of the captions gives the viewer something to look at, rather than just staring at a still.

I was sceptical about this reconstruction business before I'd ever viewed one, but this reconstruction was effective enough to make me eager to see other lost story reconstructions. Huge chunks of the show that I've never seen are now potentially available to me, and I am "a bit" happy about that. ;-)

(BRETT O'CALLAGHAN)

THE TENTH PLANET

The reconstruction by Michael Palmer of episode 4 is fairly bizarre - he's used scenes from the existing episodes, stills and other footage as opposed to the usual "stills and audio" method. The non-lip-sync nature of the reconstruction was quite disconcerting for me at first, but like *Marco Polo*, I got used to it fairly quickly and started enjoying (or not) the story. Given the incredible amount of time it must have taken I personally doubt it was worth it - a simple telesnap reconstruction would have sufficed for me, but hey, I'm not going to complain!

The audio was a bit murky, but still listenable with a bit of effort, I think I was spoiled by the superb quality of the *Marco Polo* audio. Still, it's a good and inventive reconstruction that makes the story accessible to those interested in it. A good thing!

(BRETT O'CALLAGHAN)

THE REIGN OF TERROR

Michael has used grabs from the existing episode and (I think) telesnaps, along with the audio, which is fine apart from the first few minutes of episode 4, to reconstruct episodes 4 & 5. Very easy to watch - the viewer obtains a real idea of what is going on enough to enjoy the performances. This, I think should be the aim of all reconstructions. I could have used captions explaining what was going on in a couple of scenes, but you can definitely work out what's going without them.

(BRETT O'CALLAGHAN)

THE DALEKS MASTER PLAN episode 1

I watched Harold A's *The Nightmare Begins* last weekend and thought it was pretty enjoyable, particularly the shots of the Daleks in their control center. I'm hoping he'll reduce or eliminate the eye-blinking as it's too comedic. The images should be larger, too.

(CRAIG FUQUA)

I've just watched Harold's *Master Plan 1* - it's very good. My only two moans is that the animation is slightly spooky (watch Katarina's eyes when they close - they close *just* that little too much!) and the audio track. But what the hell, the David Holman audios will be with us soon.

(PAUL JOHNSON)

I recently obtained the *Nightmare Begins* reconstruction and found it to be truly excellent. Apart from the inevitable bad quality that is bound to exist on a fan-produced video that's come half way around the world, I could well believe that some of it was from the actual episode - a good sign of a good reconstruction.

(SIMON HUNT)

LETTERS AND OPINIONS

There's not a lot of space left, so this will be kept brief ...

I think 'The Moonbore' (sorry, BASE) will be a little easier than *Marco Polo* - and *The Abominable Snowmen* sounds a good story to try too. But it'd be a shame if *A Change of Identity* didn't turn its hand to stories such as *The Massacre* and *The Celestial Toymaker* before too long.

(DOMINIC JACKSON)

I note in Damian Shanahan's interview (issue #6) he says the following in response to question 6: "... the BBC are happy that *Dominators* is now complete, and that *War Machines* is nearly complete (apart from 45 seconds cut by NZ Censors)."

This is odd, because research undertaken by Graham Howard into NZBC's archives and censorship records clearly show that NZ censors would outrightly reject a story, and not bother with editing specifications to remove 'sensitive' material to make it acceptable. The footage durations as received by NZBC on 23/9/68 for *The War Machines* are listed in these records as: Ep1 (24.00), Ep2 (22.43), Ep3 (21.44) and Ep4 (22.53). As you can see by comparing the 'official' durations in the *First Doctor Handbook*, this means that all bar episode one had already been severely cut (by the ABC?) when we got them.

(JON PREDDLE)

THE MEMORY CHEATS

Now, for a brief introduction to a new column that I am interested in starting. What do you remember the most about the missing episodes of Doctor Who? Obviously, there are only a limited number of fans out there who can actually contribute to this column!

But what we're after are your thoughts on some of the things you remember about the missing episodes. What stories do you remember in particular? What monsters? What scenes? If you're interested in sharing your thoughts with the rest of the world, then please write in.

THE TELESNAPS - PART III

Last issue, it was mentioned that the third part of the telesnap info would be published in this issue. However, for various reasons, it has not been possible to include these details in this issue. Hopefully, next time.

REQUESTS

⇒ For those of you who live locally (ie Brisbane, Queensland), don't forget about the Brisbane Doctor Who Fan Club. Check out the club home-page at :

<http://www.cth.com.au/usr/timelord/bdwfc.htm>

The Club produces a regular fanzine "Mistfall". In fact, issue #21 (due for release at the June meeting) will be having a closer look at the missing episodes! There will be an article on the reconstructions, as well as a closer examination of the censored clips discovery. If anyone is interested in obtaining a copy of this issue, please contact me.

⇒ Simon Hunt is currently preparing a fanzine on the various eras of Doctor Who. His first issue will concentrate on the Hartnell and Troughton eras. In particular, Si is after reviews, short stories, and articles. If you are interested, please write to Si at <esvxo@csv.warwick.ac.uk>.

⇒ Check out Paul Johnson's web-site for further details on the reconstructions. In particular, Paul has an archive of all "Change of Identity" newsletters in HTML format. The URL for the web-page is :

<http://www.geocities.com/Area51/Vault/3643/index.html>

Paul is also interested in putting together a petition to bring back Doctor Who. If you would like to help, visit the site above, changing the "index" to "Campaign" (or just follow the links from the main page).

⇒ Jeremy Bement is interested in starting a Who related project of his own. Jeremy's idea involves creating a series of fan-published 'books' based on the unmade Doctor Who stories. Since Jeremy is an artist, he is planning for his publications to contain some interior artwork, as well as a colour cover. Jeremy is also hoping to include some factual information on the story itself.

At the moment, Jeremy is interested in determining what sort of interest there is in this sort of project. Therefore, if any of this sounds interesting, please send Jeremy an E-mail at <who1@darkmatter.planitia.net>. Alternatively, if you do not have E-mail access, please send me a note, and I will arrange for the message to be passed on to Jeremy.

⇒ Graham Strong is interested in tracking down people who have in their possession the old Sony video tapes (7 inch diameter with 1/2 inch tapes). Graham points out that the original Sony recorder was released in 1967, and cost nearly £400 (a whole year's salary back then!). If you have any of these old tapes and wish to have them converted, Graham is able to help. Please write to me if you are interested in taking advantage of Graham's assistance.

ACKNOWLEDGEMENTS

For general help with issue, thanks to Graham Strong, Robert Franks, and Michael Palmer.

Thanks to the following people who provided assistance with the story guides - Keith Armstrong, Robert Franks, Brian Pearce, Dominic Jackson, Steve Phillips and Graham Strong.

BORING STUFF

Doctor Who is copyright the BBC and worldwide affiliates. "A Change of Identity" is a completely non-profit venture. No attempt is made to supersede existing copyright. The views expressed in this publication do not necessarily represent those of the editor. Some editing of contributions has been made.

Please send all comments / suggestions / questions to :

robinsba@ozemail.com.au

Issues 1 to 5 are still available (#1-3 in plain text only, #4 and #5 in MS Word 6 or plain text). Please write for more details - in particular, whether you wish to be placed on the MS Word 6 mailing list.

A CHANGE OF IDENTITY
NEWSLETTER ON THE MISSING EPISODES OF DOCTOR WHO
ISSUE 7
27 JULY 1997

Edited by Bruce Robinson (robinsba@ozemail.com.au)

You're supposed to be so advanced. Here you are, taking your revenge like children.
(Hobson confronting the Cybermen - episode 3 of *The Moonbase*)

**INTERVIEW WITH STEVE ROBERTS
THE ICE WARRIORS BBC RELEASE
STORY GUIDES CONTINUE
RECONSTRUCTION UPDATES
THE MEMORY CHEATS!**

WELCOME!

Welcome to this slightly later than usual release of the *Change of Identity* newsletter!

There's actually a good reason why this issue has been delayed - we've all been very busy completing reconstructions! My immediate goal of completing *Moonbase* and the enhanced *Savages* has now been fulfilled ... see the Reconstruction Update below for further details. If you're interested in obtaining the videos, please just write in for further details. The other guys involved in the TRs have also been very busy - see the reconstruction summary below for a complete list.

Thanks as always to those people who write in with comments about the newsletter or reconstructions. One common complaint received is that the newsletter is too long. Unfortunately, while I do try to keep it as short as possible, there are heaps of things to cover! Actually a few E-mail people reported some minor problems last time in receiving the newsletter (eg characters missing here and there). If anyone notices the problem this time round, could you please send me an E-mail.

I'd also like to thank those people who have been 'archiving' the newsletter on their web-site, particularly Robert Franks and Paul Johnson. If your web page also features info on the reconstructions, or even just early Who, then please write in, and it will be mentioned in the 'Requests' section.

Enjoy the newsletter and take care,

Bruce

THE ICE WARRIORS

Regular readers of the newsgroup *rec.arts.drwho* will probably be aware that the BBC is intending to release the Troughton story *The Ice Warriors*. The BBC's Steve Roberts has posted a few messages to the newsgroup explaining the format of the release. The details provided below are a summary of Steve's postings.

Apart from the existing episodes 1,4,5 and 6, the release will also contain a couple of other additions. Firstly, a short summary of the missing episodes 2 & 3 will be included, but not in the usual "talking head" style. The summary of these two episodes will be provided by using pictures and narration, along with, for the first time ever on BBC Video, telesnaps and the original soundtrack. However, despite some rumours to the contrary, the bridging section will only run for five to ten minutes and will NOT be a complete reconstruction.

Secondly, BBC Video has a requirement that a double tape pack must run to at least 150 minutes. Therefore, the rest of the *Ice Warriors* release is to consist of a documentary, which will be of approximately 45 minutes duration. The documentary will outline the reason that *The Ice Warriors* is being presented in such an unusual format. It will also provide further details of the BBC junkings and the subsequent recoveries from overseas and private collectors. The tape will hopefully include all the existing clips from incomplete episodes. In some cases, this may be difficult due to the short duration of the clip - however, these clips should appear in a montage sequence.

Steve and his colleagues will be remastering both the pictures and soundtrack of the existing episodes from the highest quality sources.

The video is scheduled as the 'special release' for next year, and is due out in the English Autumn of 1998.

TELESNAPS ... BRIEFLY

In an upcoming *Change of Identity* issue, an article will be published by Marcus Hearn on the discovery of the telesnaps. However, Marcus can now confirm that the following stories were definitely telesnapped - *The Gunfighters* to *The Mind Robber*. It's still not entirely certain when Cura started taking telesnaps, however, it's entirely possible that the telesnaps commenced from the very first episode. *Marco Polo* is the first story in which documentation exists for the payment of Cura's services (in the form of the PasB documentation - Programme-as-Broadcast. These documents list the telesnaps as part of the 'Facilities' fee payments).

In other telesnap news, Richard Bignell (part-time DWM writer) is currently involved in an extensive search for the missing telesnaps. A full report of Richard's investigation will be published in a future issue. I'd just like to wish Richard the best of success in his telesnap search - we've all got our fingers crossed!

RECONSTRUCTION UPDATES

This appeared to be a well-received section last time, so hopefully it can continue as a regular feature. This issue also sees the introduction of a reconstruction summary list - see item (d) below. Thanks to Robert Franks for compiling this list.

(a) BRUCE ROBINSON ['A Change of Identity']

The enhanced version of *Savages* has now been completed, and the distribution has commenced. Be prepared for a few interesting additions (but you'll have to obtain the video to find out!). The fourth story in the *Change of Identity* series - *The Moonbase* - has also been completed. Compared to the last three stories, this one was relatively easy. An abundance of telesnaps were available (ie those that exist from episodes 2 and 4 could also be used), and thankfully, there were no video clips to fiddle around with!

There's been a change of plan with the next two stories. Originally, I was going to complete *The Abominable Snowmen*, as well as an enhanced version of *Power*. While *Power* will still go ahead, *Snowmen* will be delayed for a short time. This is to make way for *The Enemy of the World*, a 5th Season Troughton story that has yet to be reconstructed. Hopefully, both these stories will be available in Oct / Nov this year.

After that, I'll probably give *The Crusade* a go - the non-telesnap stories are in many ways, the more fun to do! For the other story in the pair (all future videos will hopefully be released in batches of two at a time), I will probably attempt *Abominable Snowmen*. But that's still a fair way down the track ...

(b) RICHARD DEVELYN & ROBERT FRANKS (update by Robert)

Currently Richard is working on scanning telesnaps for *The Macra Terror* and *The Savages*. He has also been instrumental, along with Dominic Jackson, in setting up a new distribution network in the UK. See the "UK Distribution Details" below for further information.

As far as new reconstructions are concerned, I'll be starting work on *The Evil of the Daleks* soon. Richard has completed the telesnap portions of the episodes and will be passing the results on to me shortly to add the titles and credits. However, as Richard starts to run out of telesnapped stories to complete, this does not mean I will be any less busier.

I have recently completed revised versions of *The Highlanders*, *The Underwater Menace*, *The Moonbase* and *Fury from the Deep*. All of the stories have had new PAL conversions prepared, and in the case of the former three, new titles as well. *Highlanders*, *Underwater Menace* and *Fury* have also had the Australian censored clips inserted into them, as well as cleaning up a few glitches here and there. *The Moonbase* now offers an improved version of episode 4 that has not been available before.

One last project is *The Power of the Daleks*. Although I had originally completed a version of Richard's TR for this story, I was never pleased with how well the 8mm clips appeared. As they were very short, and not of the best quality, this was shelved until recently. Michael Palmer has completed all the work of inserting the clips into the final reconstruction very accurately. I have provided the credits for him to chroma-key into the episode. This should be released in the next month or so (see Michael's update section below for more information).

Also, there has been a major change in the release of the PAL versions of these stories. PAL versions will soon be available for all of the new stories I have mentioned above. Check the summary below for release schedules.

(c) MICHAEL PALMER

I am currently working on several reconstructions at once. *The Invasion* is finished, apart from replacing the soundtrack with an improved version, which I may have done by the time you read this.

Regarding Richard Develyn's *The Power of the Daleks*, I am inserting all the existing clips into their correct places. When I broke down the 8mm clips, it turned out that there were about eleven clips for each of episodes 1 and 2 (some clips being less than 1 second in duration). The only episode without clips is episode 3.

With *The Reign of Terror*, I have made the sound on episode 4 easier to hear on the quiet parts. I have also inserted the 8mm clips.

The next 3 tasks I will be completing are (a) re-doing *Tenth Planet* 4 to improve the quality of the sound and picture, (b) inserting clips into Richard's *Underwater Menace*, and (c) adding a better soundtrack on *Mission to the Unknown*.

(d) SUMMARY OF ALL FUTURE RELEASES

Key : RD - Richard Develyn; MP - Michael Palmer; BR - Bruce Robinson

The Savages (BR) - available soon!
The Moonbase (BR) - available soon!
The Reign of Terror 4 & 5 (MP) - available soon!
The Power of the Daleks (RD) - late July
The Invasion 1 & 4 (MP) - late July
The Smugglers (RD) - Aug (PAL release)
The Highlanders (RD - Aug (NTSC re-edit and PAL release)
The Underwater Menace (RD) - Aug (NTSC and PAL re-edit)
The Moonbase (RD) - Aug (PAL release)
The Abominable Snowmen (RD) - Aug (PAL release)
Fury from the Deep (RD) - Aug (NTSC and PAL re-edit)
The Power of the Daleks (BR) - Oct
The Enemy of the World (BR) - Oct
The Evil of the Daleks (RD) - Oct (from this point onwards, NTSC and PAL releases will be simultaneous)
The Macra Terror (RD) - Dec
The Savages (RD) - 1998
The Crusade (BR) - 1998
The Abominable Snowmen (BR) - 1998

UK DISTRIBUTION

There have been a few recent changes to the UK distribution of reconstructions. In particular, Dominic Jackson is now co-ordinating the efforts. Here is a short article by Dominic on the current situation ...

Up until mid May this year, Ian Davenport was the sole distributor for all the non *Change of Identity* recons. Understandably, the load eventually got too great for him to handle and he was unable to keep up with demand. He effectively resigned from doing the dubbing work in May. For a while, no-one was available in the UK to meet the demand for the reconstructions. I was occupied with university finals and no-one else stepped forward to fill the breach.

I am happy to say this has now been fixed. Thanks to a number of people contacting Robert Franks and Richard Develyn and offering their services, it has been possible to set up a system of certain stories being available from certain people. Most dub sites should now be operating after they received their masters in late June - certain sites still await high quality masters. In most cases, these are the Michael Palmer reconstructions - however, as mentioned above, Michael plans to produce enhanced versions of these stories shortly [ed : the modified *Reign of Terror* is now available]. I am now running the UK distribution network, with some assistance from Richard Develyn and Robert Franks. If you have any problems, please address them to me in the first instance (dominic.jackson@virgin.net).

If you are interested in receiving a list of UK distributors and the stories that each person currently provides, please consult the reconstruction FAQ, which can be located at :

<http://members.aol.com/dwundergrd/telesnaps/TRFAQ.htm>

Note that not all the stories mentioned on the above list have been released in the UK.
(DOMINIC JACKSON)

AUDIO ARTICLE CORRECTIONS

Last issue, a short article was published on the Doctor Who audios. Unfortunately, a couple of errors crept in - apologies to Graham Strong.

Firstly, Graham's audio recordings were only passed on to the BBC in 1994. They have never been used for any of the official audio releases. The BBC used copies provided by James Russell and Richard Landen.

Secondly, Graham points out that the reason he doesn't have copies of the audios pre-*Master Plan* is simply because he wiped all his old tapes for re-use. So these stories were definitely recorded by Graham, it's just that the copies no longer exist.

AN INTERVIEW WITH STEVE ROBERTS

With the recent release of the *The War Machines* video in the UK, the BBC's "Doctor Who Restoration Team" is currently in the spotlight (an article about the *War Machines* restoration can be located in DWM #253). One of the chief members of that team is Steve Roberts. Apart from *War Machines*, Steve has been involved in a variety of Doctor Who restoration / recovery work at the BBC, most notably the colourisation of the Pertwee episodes (eg *Silurians*, *The Daemons*). Steve explains more about his work in the interview below.

(1) What is your current occupation with the BBC?

I am a Senior Engineer, working for Post Production and Graphic Design at the Television Centre in West London. I've been here ever since I left university in 1987.

(2) How did you first become involved with Doctor Who related work?

Back in 1991, the BBC were making a programme to celebrate Lime Grove Studios, which were about to be closed down. A lot of interesting film was coming through the Telecine Department where I worked, such as the *Doctor Who* pilot, *Quatermass II* and *Nineteen Eighty-Four*. I used to hang around watching it being transferred to tape and talking to the Production Assistants working on the programme.

One of these was Teresa Griffiths, who phoned me a couple of months later to ask me if I could suggest a three-part *Doctor Who* story to fill three half-hour slots which had suddenly become available. We came very close to being able to show *Planet of Giants*, but we were scuppered by Presentation, who insisted that they wanted half-hour programmes, not twenty-five minute ones. However, she called me a couple of months later to ask me to act as advisor on a series of repeats and a clips compilation (*Resistance is Useless*) which would be shown early 1992.

(3) Could you provide a brief overview of the Doctor Who related work you have performed at the BBC?

Firstly, I should point out that most of my work subsequent to *Resistance* has been as part of the so-called "Restoration Team", which was formed to carry out the colour restoration work. The members of this team were originally Ralph Montagu (a BBC Graphic Designer), James Russell (a Design Engineer with Rank Cintel and the son of film director Ken Russell) and myself. The team now includes Paul Vanezis (originally a VT Editor, now a BBC Director) and Richard Molesworth (a freelance writer and researcher). We all share a common interest in both Doctor Who and quality.

The first thing we did was the colour restoration of three complete Pertwee stories and a couple of other episodes.

Following this, I decided to have a bash at repairing the damage on the PAL master tape of *The Sea Devils* episode 5. This was so badly scratched that it was untransmittable - in fact the much poorer quality NTSC-sourced copy was transmitted in the 1992 repeats. A scratch on a 2 inch Quad tape shows up as a series of flashing dots on the screen. I devised a method of masking the damaged areas using a signal generated by a Commodore Amiga, and replacing it with information averaged from the areas immediately above and below the damage. The results were excellent and this tape is now the official transmission master for this episode.

Thirty Years in the TARDIS arrived on the scene in 1993 and I was released by my department to work full-time as a researcher on it. Paul and myself were also responsible for compiling all the clips used in the programme, and Ralph managed to get himself a job directing the first of the five-minute *Doctor Who and the Daleks* vignettes - the one about the history of the Police Box.

Graham Strong, and later David Holman, lent us their original off-air audio tapes which we copied directly on to Digital Audio Tape - these are now available for use in future BBC projects.

Some of the money we had left over from the colour restorations was used in a project to transfer original collector's prints of episodes directly to digital videotape. Although the BBC had film copies of these prints, they were obviously a couple of generations down from the original, so it seemed a good idea to go back to the best source. Paul subsequently relaid the soundtrack on one episode of *The Tenth Planet* (episode two, I believe) using Graham Strong's off-air recording, which was much clearer than the optical track on the film print.

Paul was given the budget to make *The Five Doctors - Special Edition*, to which I contributed the "phantom companion" effects. I'd always been bugged by the way they were simply mixed out of the shot - I thought it would be much more interesting to have them dissolve like smoke. This was done in a very "cheap and cheerful" way, using a tape of swirling smoke to key the background gradually through the companions in the foreground, but I think it improves on the original. Interestingly, the smoke loops were both originally filmed for *Doctor Who* - the first for *The Dalek's Master Plan* episode 1 and the second for *The Five Doctors*.

For the last couple of years, I've had the permission of BBC Archives to pursue recovery of missing material from both private collectors and television stations. This has resulted in recovery of material from ABC (clips from *The Power of the Daleks*) and from the Australian film censors office, as well as quite a few non-Who programmes. I've just successfully negotiated for the return of a five-minute clip from *Galaxy 4* from a private collector, on the condition that it is used for an official BBC project.

Most recently Paul and I co-ordinated the restoration of *The War Machines* for BBC Video, which has resulted in the most complete version of the story since the sixties.

(4) What discoveries of missing Doctor Who footage have you made? How was this footage discovered?

Personally, I've only found a couple of things. The first was when I was working on *Resistance is Useless*. I called up a can of film that should have contained the Daleks burning down the forest from episode two of *The Dalek's Master Plan*, but when I put it on the telecine it was quite obviously the previously unknown 35mm insert film from episode one! The episode two clip was nowhere to be found though.... It later transpired that it had been stolen and sold to a private collector. Once the collector found out he had stolen property, he promptly returned it to us, and I was able to hand it to Adam Lee (at that time BBC Archive Selector) as he walked on to stage for the first *Missing - Believed Wiped* conference - a nice way to start the proceedings.

We think that the library had the episode one film all the time, in the form of the original 35mm negative. However, because it was a similar length to the episode two clip, it had been mistaken for the same sequence and labelled as episode two. When the print of episode two was flagged as missing, a new print was struck to replace it - from the negative of the episode one film!

I also found a couple of very short clips from episode four of *The Abominable Snowmen* in a copy of *Late Night Line-Up*, a BBC Arts programme that featured an article on the Visual Effects department, and also included *Tomb*-style Cybermats, a Yeti and a foaming Cyberman in the studio!

(5) How much work was involved in the colourisation of the Pertwee episodes?

A lot! There's little point in me going through it all again though, as full details can be found on my website. These articles were originally written by me and published in *Doctor Who Magazine*.

Point your browser at:

<http://ourworld.compuserve.com/homepages/SteveRoberts/restorat.htm>

(6) Recently, you have been restoring the cuts made to War Machines. How has been this achieved, and how vital was the censored footage discovered by Damian Shanahan?

The basic sources of footage from *The War Machines* were:-

- a) Good quality but censored prints returned from Nigerian Television.
- b) A complete but poorer quality negative of episode two, returned by David Gee in Australia.
- c) A sequence involving a War Machine firing on a telephone box, excised from the episode, but existing in an edition of *Blue Peter*.
- d) Sequences from the Australian censors discovered by Damian Shanahan.
- e) Off-air audio recordings of the episodes from Graham Strong's collection.

All the material was transferred to videotape and the sections edited together. The soundtracks were then lifted off onto DAT and given to Mark Ayres - he matched the sound levels of all the sources together and then took out any clicks, pops and noise. These were remarried with the pictures during "grading", a process of matching all the pictures together, correcting levels and removing brightness and contrast variations. The pictures were also passed through a system which digitally reduced the dirt, scratches and grain.

Damian's clips were vital - without them, the story would be much less complete. In fact, it is probable that without them, BBC Video would not have commissioned us to restore the story - they would have just taken whatever the library offered them.

The restored version is not complete - it is still missing about a minute of the interminable warehouse fight from episode three, and a couple of lines involving Polly from episode four. It's as complete as we can make it though!

(7) Do you have any Doctor Who related work planned for the future?

Future projects will hopefully include a way of releasing the Australian clips and other rare footage to a wider audience, and a collaboration with BBC Research Department to reconvert the old NTSC masters back to PAL in a way which will eliminate the usual conversion defects.

(8) Thank you Steve for your time!

You're welcome!

MORE STORY GUIDES

Unfortunately, there is only room left in this issue for one story guide - *100,000 BC* (or *An Unearthly Child* as it's usually called!). Note that a couple of slight changes have been made to the guide - in particular, the format in which dates are displayed, as not all countries read dates in the same way! Also, don't forget that the durations quoted for each episode are from the original broadcast. Due to slightly different tape speeds, the transmission speed can vary on repeat screenings.

A more detailed description of what the guides contain can be found in issue #6. However, here is a brief overview of the abbreviations used :

Section (a) - GENERAL

TX - date on which episode was originally screened

TI - time at which episode was originally screened (in 24-hour time)

DU - duration of the episode in minutes and seconds FROM THE ORIGINAL BROADCAST.

VA - viewing audience in millions

CP - chart position of the episode for the week (where available)

AA - audience appreciation figures (where available)

Section (f) - AUSTRALIAN CENSOR CUTS

DR - date on which the episode was reviewed

FT - total feet of film reviewed

RA - rating allocated to episode ("G" = general, "A" = adult)

**SEASON 1, STORY 1
100,000 BC**

(a) GENERAL

4 episodes

Episode	TX	TI	DU	VA	CP	AA
An Unearthly Child	23 Nov 63	17.16	23'10"	4.4	114	63
The Cave of Skulls	30 Nov 63	17.30	24'35"	5.9	85	59
The Forest of Fear	07 Dec 63	17.16	23'38"	6.9	61	56
The Firemaker	14 Dec 63	17.15	24'23"	6.4	70	55

Total Duration (approx) = 95'46"

Average Viewing Audience = 5.9 million

Average Chart Position = 82.5

Repeat Screenings -

- episode 1 was repeated on 30 Nov 63 at 5.06 pm. It received a rating of 6.0 million - no chart position or audience appreciation figures are available.
- all four episodes were repeated as part of the BBC 2 *Five Faces of Doctor Who* feature from 02 Nov 81 to 05 Nov 81. The episodes were screened at approximately 5.40 pm.

(b) VIDEO FOOTAGE

Status - all 4 episodes exist as 16mm black/white telerecordings (the prints have always been held in the BBC Film and Videotape Library since its inception in 1978).

Clips - n/a

Notes -

- released on BBC Video as *An Unearthly Child* - uncut, apart from deletion of "Next Episode" caption at the end of *The Firemaker*. Year of release - 1990.

(c) AUDIO RECORDINGS

n/a

(d) RECONSTRUCTIONS

n/a

(e) PHOTOGRAPHIC MATERIAL

Telesnaps - nil (however, there is documentation indicating that John Cura was taking telesnaps for the BBC at the time).

Behind-the-Scenes Shots - Barry Newbery has photographs of the sets used in the story. These have been published in various magazines including *Doctor Who Magazine* and *The Frame*.

Publicity Shots - Photocall on 09 Oct 63 (on the Palaeolithic set).

(g) AUSTRALIAN CENSOR CUTS

Episode	DR	FT	RA	CUTS
An Unearthly Child	14 Apr 64	887	A	none
The Cave of Skulls	14 Apr 64	923	A	none
The Forest of Fear	05 May 64	886	A	none
The Firemaker	05 May 64	914	A	none

(h) OTHER NOTES

- working titles - *The Tribe of Gum* (entire story), *The Fire-maker* (episode 2), *The Cave of Skulls* (episode 3), *The Dawn of Knowledge* (episode 4). The entire story is also commonly referred to as *An Unearthly Child*.
- all filming occurred at Lime Grove Studio D (from 18 Oct to 08 Nov 1963), with film inserts at Ealing (9 Oct to 11 Oct 1963). However, material was also filmed at Ealing on 19 Sep 1963 of the London montage for the TARDIS scanner and the model TARDIS in the desert. This material was used in both the pilot episode and the broadcast version of *An Unearthly Child*.
- novelised by Terrance Dicks as *Doctor Who and an Unearthly Child* (#68). Release date - Oct 1981.
- Titan Books have released a script adaptation of the story (entitled *The Tribe of Gum*)

REVIEWS AND COMMENTS

Thanks as always to the people who have been sending in comments about the reconstruction they've seen. However, remember that this section is for ALL the reconstructions, not just the 'Change of Identity' ones. So if you've got something to say, we'd love to hear it!

THE TENTH PLANET

The Tenth Planet is brilliant. Polly climbing onto the top bunk in episode 3 was my favourite bit!

As for episode 4, I think that its a great effort. Although there are some sound drop-outs and recurring pieces of footage, which is unavoidable I guess, its not much different to watching a normal episode. It makes me wonder why the BBC can't do something along these lines.

All in all, it gives me hope that one day the entire *Doctor Who* catalogue will be complete again. With growing interest in the missing stories. and increasing numbers of episode hunters combing archives hoping to be fandom's equivalent of Howard Carter, I am convinced that if it doesn't turn up, it will be made up.

(GARY ZIMMER)

THE POWER OF THE DALEKS

I recently watched *Power of the Daleks*. I was amazed by the quality of the pictures and the video footage, although the audio was not always excellent. This was my first contact with a 2nd Doctor story. Your reconstruction, once again, made me feel as if I was watching the true episode. I would only complain about the size of the captioning, which I found too small (it's smaller than *Marco Polo*) and too white. I think a light shade of green would be less hard for the eyes. Another think that annoyed me a little was the absence of captions during certain video sequences. The audio was not perfect and I missed some of this (unimportant) dialogue.

(DOMINIQUE BOIES)

MARCO POLO

So far, I've watched parts 1 - 5. I haven't found the switch between colour and black/white pictures at all annoying. There is, however, a simple solution for those that do find this a frustration : turn down the colour on the TV!

To be honest, this reconstruction doesn't work as well as *Power*, but I hasten to add that this is not your fault - it is of course due to the lack of available visual material. Even though *Marco Polo* was probably the most photographed Hartnell story, there are clearly many scenes that just are not represented at all. One solution might be to use photos (of the regulars) from other stories (in fact I did see at least one *Keys Of Marinus* photo sneak in) but I could see this enraging the "purists", so you're in a no-win situation.

That said, you have done your best. The map/narration scenes work wonderfully well and you are obviously still striving to improve where possible as evidenced by the differentiation (by colour) of descriptive text and spoken words. The chess match and Ping-Cho's song were also brought to life with imagination.

(DAVID MAY)

LETTERS AND OPINIONS

Just enough space left for a couple of letters ...

I've seen the *Change of Identity* reconstructions of *Savages* and *Power*, and it was your version of *Power* that I was referring to [ed : in a *rec.arts.drwho* newsgroup posting]. It's superb, and I watched it from beginning to end in one sitting, something I don't always do with the existing stories, especially six parters! I just don't see how it could be better.

The only fault with *The Savages* was that the story itself was light - not your fault! But again, I found myself judging the story and acting, not 'did he match up the pictures to the action'. I've heard the audio, read the book, seen the DWB photonovel - yours is the first version that allowed me to 'see' the story. As you can imagine, it's not often that I get to 'discover' a new *Doctor Who* story!

(LANCE PARKIN)

Just wanted to drop you a line and express how much I have enjoyed your wonderful *Power of the Daleks* TR - it is stunning, as are all of the TR's I have seen, including *Web of Fear* and *Fury From the Deep*. Two months ago I didn't even know these videos existed, then I stumbled across Robert Franks' website, requested a few, and have watched them over and over ever since I received them! The time and effort that

goes into their production is obviously great, yet very much appreciated by this fan! I have also enjoyed reading your *Change of Identity* newsletters recently posted on the "Rassilon Trading Post" homepage, and look forward to more!

Thanks again for devoting so much time to restoration of these classic sixties stories, and that also goes for the fine work done by Richard Develyn and Robert Franks, Michael Palmer, and all the others. Keep up the fantastic work!

(MARK PARMETER)

THE MEMORY CHEATS

Thanks to those who've already written in with their recollections of early Who. This issue sees Chris Avery present his thoughts on the four earliest Doctor Who stories he can remember. Hopefully, Chris's memories may inspire other people to write in!

The Celestial Toymaker (age 3.5 years) : My mum didn't want my older sister and I to watch Dr Who as she didn't think it was suitable. However my Grandparents let us watch it one evening when they were babysitting. I have one very vivid memory - someone in a red and white soldier's uniform (which just goes to show how much the brain fills in when you are watching in black / white), a cook arguing about something, a bugle playing 'Come to the cookhouse door!', and a general feeling of frustration from the regular characters. This is my only memory of this story and I can only assume that we weren't allowed to watch any more, as I can't remember any more from the Hartnell era.

The Power of the Daleks (age 4 years) : I think that we must have watched it regularly from this point onwards as I can remember something from virtually every story. Maybe my parents felt that Patrick Troughton was less threatening than his predecessor, or maybe with an extra 7 months life experience they felt I could cope. I can remember hundreds of Daleks on a production line with a slimy Dalek creature being put into each one. Coincidentally this is the one scene which has recently been recovered, although I haven't seen it. Do you think I would be disappointed?

The Highlanders (age 4 years) : I don't have any clear memories of this story, other than general Scottishness!

The Underwater Menace (age 4 years) : I can remember Polly being operated on and I also remember feeling very sorry for the Fish People being forced to live underwater for the rest of their lives. The image of the fish people is one of the most enduring memories I have of early *Doctor Who*, and I was quite amazed when several years later, I saw a picture in an early DWM, that they were exactly as I remembered them.
(CHRIS AVERY)

REQUESTS

⇒ Lee Moone is looking for copies of the Second, Third & Fourth Doctor strips from the UK comic *TV Comic*, but not those previously reprinted by Marvel in the *Doctor Who Classic Comics* range. Send Lee an E-mail at <LEEMOONE@aol.com> if you think you can help.

⇒ The *Behind-the-Sofa* (BTS) Web Page (which includes the scripts for the missing episodes) now has a new co-ordinator. David Herrick has taken over the reigns from Richard Tinsley. David has recently uploaded a batch of new scripts to the website, which can be located at :

<http://www.bris.ac.uk/Depts/Union/BTS/>

⇒ Robert Franks (TelesnapGuy@compuserve.com) is interested in hearing from people who have on their web-page, a link to Robert's page. Robert is keen to return the favour.

ACKNOWLEDGEMENTS

Thanks to the following people for providing help with this issue : Steve Roberts, Dominic Jackson, Michael Palmer, Andrew Pixley, Graham Strong, Chris Avery, and of course, all the people who sent in reviews and comments.

A special thank you to Robert Franks, who apart from providing continual support of the reconstructions and this newsletter, also happens to be a terrific friend.

For story guides, thanks to : Keith Armstrong, Robert Franks, Richard Bignell, Brian Pearce, Dominic Jackson, Steve Phillips and Graham Strong.

BORING STUFF

The Doctor Who reconstructions are fan-produced endeavours completed without the consent of BBC Worldwide, BBC Television, or any holders of the Doctor Who licence. No infringement on any such copyright holder is intended nor are the tapes produced for any sort of monetary compensation. Tapes are distributed through the worldwide Doctor Who fan network. Support the BBC releases!

The views expressed in this publication do not necessarily represent those of the editor. Some editing of contributions has been made.

Please send all comments / suggestions / questions to : robinsba@ozemail.com.au

Issues 1 to 6 are still available (#1-3 in plain text only, #4 - 6 in plain text or MS Word 6). Please write for more details - in particular, whether you wish to be placed on the MS Word 6 mailing list.

A CHANGE OF IDENTITY
NEWSLETTER ON THE MISSING EPISODES OF DOCTOR WHO
ISSUE 8
7 SEPTEMBER 1997

Edited by :
Bruce Robinson (robinsba@ozemail.com.au)
Robert Franks (TelesnapGuy@compuserve.com)

Victoria : *Perhaps we've landed in a world of mad men.*
The Doctor : *They're human beings, if that's what you mean.*
(*The Enemy of the World* episode 1)

NEW SOUNDTRACK DISCOVERY
THE CELESTIAL TOYMAKER AUDIO
THE GREAT TELESNAP SEARCH
MISSING CLIP "DISCOVERED"!
THE NEXT WEEK CAPTIONS
THE MUTANTS STORY GUIDE

WELCOME!

Gosh, you're probably all saying. It only seems like a few weeks ago that issue #7 was released. Well, you're right! The last issue was delayed for almost a month - so to get the newsletter back on track with bi-monthly releases, issue #8 is being released as quickly as possible.

Here's a useless piece of trivia - it's just over a year since the first *Change of Identity* newsletter was released. And did you know that the first issue was only received by 6 people??? Fortunately, due to the support of many, many fans, that number has increased to almost 300. Just as significantly, it's about a year since I released my first reconstruction, which was *The Savages*.

It's about time that recognition be given to Robert Franks for the never-ending contribution he makes to this newsletter. So everyone, please say hello to Robert, the new co-editor! Take it away Robert ...

I distinctly remember having issue #2 of this newsletter forwarded to me. I also remember my first E-mail to Bruce - it was full of 'that bit wasn't quite right' and 'you should change that'. Bruce has put up with all of these 'suggestions' from the beginning. It's even come down to the wire sometimes where we were verifying information the night before publishing (or as close to publication that a net-letter can get). I hope that you all find these little details interesting. A certain friend once told me that he loves knowing these details, but worries that others may find it all a bit boring. I have yet to be bored by anything I've discovered.

Enjoy the newsletter and take care,

Bruce & Robert

RECONSTRUCTION UPDATES

Due to the extensive update provided in the last issue, and the fact that only five weeks has passed since issue #7, there isn't a lot of news to report. So here's a brief update ...

(a) Bruce Robinson

The next two stories I intend completing are *The Enemy of the World* and the enhanced version of *The Power of the Daleks*. Originally, I was planning to have both stories out in October, but this now appears unlikely.

(b) Michael Palmer

Michael has just recently released *The Invasion* episodes 1 & 4, as well as enhanced versions of *The Reign of Terror* and *Mission to the Unknown*. Michael's next projects will be an enhancement of Richard Develyn's *The Underwater Menace*, as well as a new story, *The Celestial Toymaker*.

(c) Richard Develyn

Richard, with the assistance of Robert Franks and Michael Palmer, has just released *The Power of the Daleks*. Robert has also performed a re-edit of a number of Richard's previous stories, mainly to insert the Australian censored clips (eg *Fury from the Deep*). Richard has completed his work on *The Evil of the Daleks*, which now just needs the addition of the credits. Richard has also commenced work on *The Macra Terror* which should be completed in early 1998.

A SMALL DISCLAIMER

In the previous issue of this newsletter, an interview with Steve Roberts was published. Some people have made the inference that as a result of the interview being published, Steve is the person responsible for providing the missing episode clips for the reconstructions. However, it should be clearly stated that this is NOT the case. At no time, has Steve, or any other BBC employee, been approached to provide copies of the clips. Their only involvement has been in providing details about certain broadcasts. Please do not contact Steve or anyone at the BBC about obtaining copies of the reconstructions or existing episodes.

MISSING EPISODE CLIP "DISCOVERED"

Although suspected for quite sometime, it can now be pinned down that a three second clip used in *The War Games* 10 has been lifted from missing episode *The Wheel in Space* 1.

Not of any great significance, as it contains no shots of characters, it nonetheless shows that research into the series can bring to light these little known facts. In researching the voluminous tome, *The Doctor Who Production Guide: Reference Journal*, the authors unearthed many previously unknown details.

The three second clip is a shot of the actual Wheel itself rotating in space. This clip exists with it's original soundtrack, and is used for part of the scene where Zoe is sent home by the Time Lords. Although similar shots are available in the existing episodes of *Wheel*, BBC documentation states this was lifted from the missing episode 1. Thanks to Dominic Jackson and Simon Wiles for bringing this to our attention.

NEW AUDIO DISCOVERY

Recently, yet another audio discovery of the missing episodes was made - the fan responsible was David Butler. At present, it is unclear what episodes David recorded, but here is a summary of the details currently known.

David Butler's recordings are reasonably clear - however, when compared to the audios recorded by Graham Strong and David Holman, it appears that only Butler's *Mission to the Unknown* is an improvement over existing copies. However, Butler did not edit the episodes in the same manner as Holman. This means that many of his recordings have the continuity announcer and complete closing credits. Because David was very young at the time, he could not afford to keep buying tapes, so he made the decision to only retain episodes that would provide the best flavour of the stories. Hence his collection mainly consists of only the first and last episodes from any given story.

More details on exactly what stories David did record and the type of equipment used, will appear in a future issue. In the meantime, Mr Butler's audios can be enjoyed on the reconstructions of *Mission to the Unknown* and *The Invasion* 1.

THE GREAT TELESNAP HUNT

In previous issues of this newsletter, a variety of information has been published about the John Cura telesnaps (a future issue will hopefully be a telesnap special). However, in summary, it is believed that John Cura created telesnaps for most DW stories up till *The Mind Robber*. Documentation for Cura's services commence from *The Dead Planet* (*The Mutants* episode 1), however, it is now thought that he may have even started from *An Unearthly Child*. Unfortunately though, many of the telesnaps are currently missing.

British fan and part-time DWM writer, Richard Bignell, has commenced an extensive search for the missing telesnaps. Richard's "great telesnap hunt" involves writing letters to as many actors as possible who

appeared in the telesnapped stories currently missing. Richard is concentrating his efforts on the following stories :

Marco Polo
The Crusade
Galaxy 4
Mission to the Unknown
The Myth Makers
The Daleks' Masterplan
The Massacre of St. Bartholomew's Eve
The Celestial Toymaker

With the assistance of *Spotlight* (a listing of all UK actors), Richard has managed to track down contact details for at least 40 to 45 actors. Some of the more prominent actors include :

Mark Eden (*Marco Polo* as Marco Polo)
Zienia Merton (*Marco Polo* as Ping-Cho)
Julian Glover (*The Crusade* as King Richard)
Jean Marsh (*The Crusade* as Joanna, also *The Daleks' Masterplan* as Sara Kingdom)
Michael Gough (*The Celestial Toymaker* as the Toymaker)

Of course, Richard is also contacting the "lesser" names, as they are just as likely to have utilised Cura's services. In fact, probably more so, as the chances of them securing an acting role would have been less than the bigger names. This is actually one of the main reasons that Cura produced the telesnaps, so that the actors involved would have some evidence of their past performances.

Unfortunately, no Doctor Who telesnaps have been discovered as of writing. However, the search hasn't been entirely fruitless. Richard has received a number of interesting responses, the most notable being :

Normal Mitchell (policeman in *The Daleks Masterplan*)
Mitchell was aware of Cura's services, and in fact, obtained telesnaps for some of his non Doctor Who roles - those roles being in the BBC productions *The Brothers Karamazov* and *The Flying Swan* (both circa 1965). Both these productions are currently missing from the BBC Archives

Barry Jackson (Garvey in *Mission to the Unknown*)
Jackson did avail himself of Cura's services during 1959 and 1960, but from then onwards, started using the official studio stills.

George Little (Haroun in *The Crusade*)
Little did use Cura's services, but only started after *The Crusade*.

Philip Voss (Acomat in *Marco Polo*)
Although Voss had no photos, he did have vivid memories of filming *Marco Polo*. In particular, Voss states "I recall emerging from my cave made of black drapes to a jungle made from one square foot of sand and two tufts of grass!"

Zienia Merton (Ping-Cho in *Marco Polo*)
Although Merton had no photos, she also has fond memories of her time on Doctor Who. In particular, she remembers the filming of *The Singing Sands*, where stagehands were throwing handfuls of sawdust across the studio floor! Merton also recalls William Hartnell telling her to say the word "f****" she should ever fluff a line, thus causing a retake to be made!

A number of the actors (such as Roy Evans from *Masterplan*, and Jeremy Young from *Mission to the Unknown*) were also shocked to hear that the BBC destroyed so many episodes. Young, in particular, was unaware that *Mission* no longer existed.

Although the responses are still trickling in, the chances of locating any telesnaps appears slimmer by the day. However, Richard has certainly not given up - his next "project" is to track down the people who worked on *Planet of Giants*. Documentation suggests that Cura MAY have telesnapped all four episodes of *Giants*. Therefore, the discovery of any telesnaps from episodes 3 & 4 would be a significant find. On the other

hand, certain BBC documentation lists *World's End* (*The Dalek Invasion of Earth* 1) as *The Urge to Live* (the "missing" episode 4 of *Giants*). This may have led to the telesnaps being incorrectly described as deriving from *The Urge to Live*, when in fact Cura really telesnapped *World's End*. The investigation continues ...

THE CELESTIAL TOYMAKER

As many readers of this newsletter will be aware, there are two people primarily responsible for the current pristine audio recordings of lost episodes. The first is Graham Strong, who has been a huge help not only in providing dubs of his own recordings, but also in convincing David Holman (the second person) to share his tapes with the rest of the world. David actually started recording episodes from *The Roof of the World*. Up until recently, only fair copies of some of David's recordings were commonly available. The BBC, specifically Paul Vanezis, had borrowed David's tapes to make DAT recordings for the BBC to archive.

David's recordings are now in Graham Strong's capable hands. Graham has been using his Phillips N4414 stereo recorder to dub David's 7" tapes into copies that can be used for the restoration process (the original tapes were recorded at a 3.75" per second speed). Many other fans have had a hand in the restoration of these audios - both cleaning up the sound and repairing bad edits. What follows is a typical example to restore one of these stories. *The Celestial Toymaker* was awarded a higher priority due to the poor copies that had been previously available.

David's audios, although remarkably clear, contain edits performed by David when originally recorded in the sixties. Most of these consist of the cropping of opening/closing themes, as David tried to record a continuous story. In an effort to restore these episodes to as close to their original form as possible, the following is an example of the restoration of *The Celestial Toymaker*. As episode 4 (*The Final Test*) currently exists in the BBC Archives, the restoration work was required to patch episodes 1-3.

The following are a list of edits which exist in David's original recording :

- 1) the reprise from *The Ark* is cut. (episode 1)
- 2) the link between episodes 1 & 2 has a very noticeable cut. Although the music seems to be cut perfectly, there is an audible jump (this would be at the end of episode 1 and the reprise of episode 2).
- 3) episode 3 cuts out rather abruptly.

Thankfully, episode 2 has a complete set of closing credits, and episode 3 has the whole opening theme. This meant that the editing of the conclusion for episodes 1 & 3 was a lot simpler. All the episodes ended with the same incidental music playing over a screen where that week's riddle was displayed. That same music was then replayed after the reprises for the next episode. The incidental music and closing theme from episode 2 was used to replace the missing portions at the ends of episodes 1 & 3. This was an elementary task, although with episode 3, the audio had to faded from one source to the other, as the cut was rather abrupt.

There has also been some talk over episode 3's reprise. Although episode 3 starts complete with the opening theme music, the reprise from episode 2 is slightly cut. There is a line of Steven's dialogue which, although it sounds as if he starts to speak, the remainder of the line is cut. The general consensus has been that David would not have had the resources to do an edit of this nature back in the 60's. The reprises of all the episodes were from 35mm film inserts, so they should be exactly the same as the previous episode. After some research, it is now believed that the film insert was shortened before broadcast.

Episode 2 also contains some distortion problems. US fan Brian Pearce has made extensive notes on these problems, and is looking into the possibility of replacing them with poorer audio fill. The distortion only lasts a few seconds, and is mainly the result of imperfections that exist on David's original tapes. The distortion takes the form of the audio slowing down and slurring passages. The longest section occurs for about five seconds (as the first doll is electrocuted). The others problems concern minor portions of dialogue, particularly one exchange at the commencement of episode 3. Graham Strong has indicated that even though the distortion is part of David's original tapes, it may be possible to repair the damage digitally.

The version of episode 4's telerecording, available on the BBC Video *The Hartnell Years*, is noticeably of poor quality audio. Paul Vanezis points out that there is nothing actually wrong with the audio on the print returned from the ABC. Apparently when the viewing copy was made by Enterprises, they used the optically copied optical track which was rather poor. Therefore, a new print could be struck with acceptable audio.

Overall, the cuts are minor, but the work involved in repairing them can take several hours and numerous attempts. In the end hopefully all this will pay off and everyone can enjoy these episodes as close to the original broadcast as possible. For further details on the distortion problems with episode 2, have a look at Brian Pearce's article, which can be located at the following website :

<http://members.aol.com/dwundergrd/telesnaps/CTR.htm>

NEXT WEEK CAPTIONS

Most fans are probably aware of the "Next Episode" captions that appear at the end of the individually titled Hartnell episodes. In other words, up to and including *The OK Corral (The Gunfighters 4)*, which has a "Next Episode : Dr Who and the Savages" caption. Despite what the BBC releases may indicate, these captions do exist at the conclusion of all episodes pre-'Savages'. For the commercial releases, the BBC have removed the "Next Episode" caption from the final episode, presumably in the belief that it will confuse the general viewer. However, in the case of *The Final Test (The Celestial Toymaker 4)*, which was released as part of *The Hartnell Years*, the film print returned to the Archives was actually missing the "Next Episode" caption.

What is not so well known, is that the tradition of "Next Episode" captions continued from *The Savages* onwards. *The Savages* marked the point in the series where the individual Hartnell episode titles were replaced by the more well-known practice of calling the entire story by one name. Of course, the captions were not "Next Episode" captions, instead they were "Next Week" captions. For obvious reasons, the "Next Week" captions were only displayed at the conclusion of the final episode for a story.

For an example of what these 'Next Week' captions look like, have a close look at the telesnaps for *The Smugglers* (as published in DWM). On the very last telesnap (not including the closing credits), a "Next Week : The Tenth Planet" caption is visible. However, note that the "Next Week" captions were generally displayed after the closing credits. For instance, with *The Moonbase 4* (as featured on "The Cybermen Years" tape), the "Next Week" caption for *The Macra Terror* can be seen at the conclusion of the credits.

It is interesting to note that just about every story from *The Savages* to *The Space Pirates* originally had "Next Week" captions at the conclusion of the final episode. However, the episode as broadcast, did not always carry these captions. Many stories had the "Next Week" captions replaced by a trailer for the following story. These trailers generally consisted of location film footage shot for the next story. For example, the *Fury From the Deep* trailer for the conclusion of *The Web of Fear* consists of the Doctor, Jamie and Victoria walking around on the beach. In the case of many stories, location filming was all that was available for the simple reason that the studio recording had yet to be made. During Season 4, most stories were shot only a week before screening, which meant the cast could watch the previous week's episode being broadcast just before they commenced the studio recording!

Only two of the existing film prints have the "Next Week" captions intact, and that is *The Moonbase 4* and *The Mind Robber 5*. In a future issue, further details will be provided on the trailers that regularly appeared in place of the "Next Week" captions.

STORY GUIDES

This issue sees the publication of another story guide, that of *The Mutants*. As always, if you're after a more detailed description of what these guides contain, please refer to issue #6 of this newsletter.

SEASON 1, STORY 2 B : THE MUTANTS

(a) GENERAL

7 episodes

Episode	TX	TI	DU	VA	CP	AA
The Dead Planet	21 Dec 63	17.16	24'22"	6.9	67	59
The Survivors	28 Dec 63	17.16	24'27"	6.4	78	58
The Escape	04 Jan 64	17.15	25'10"	8.9	45	63

The Ambush	11 Jan 64	17.15	24'37"	9.9	29	62
The Expedition	18 Jan 64	17.15	24'31"	9.9	27	63
The Ordeal	25 Jan 64	17.15	26'14"	10.4	29	63
The Rescue	01 Feb 64	17.18	22'24"	10.4	25	65

(Note - durations for the first three episodes were calculated from the Start and Finish times on the Programme-as-Broadcast documentation. No "official" duration exists for these episodes.)

Total Duration (approx) = 171'45"

Average Viewing Audience = 8.97 million

Average Chart Position = 42.86

Repeat Screenings -

- nil on BBC1, although the story has been screened on UK Gold and BSB.

(b) VIDEO FOOTAGE

Status - all 7 episodes currently exist as 16mm black/white telerecordings. The entire story was about to be junked by Enterprises in 1978, when Ian Levine appeared in time to save it. The episodes recovered included the negatives, as well as the B/W telerecordings.

Clips - n/a

Notes -

- in 1987, Enterprises ordered new prints of the Doctor Who episodes, including *The Mutants* (aka *The Daleks*). When they came to duplicate *The Rescue* (episode 7), it was discovered that the negative was actually a "sound neg". This meant that the only copy available was a damaged viewing print. This copy was cleaned, and an optical negative was made from the cleaned print. Paul Vanezis has since made a D3 transfer from the BBC Enterprises only video copy, although this is missing the "Next Episode" caption.
- *The Ambush* (episode 4) was transmitted from 35mm film which combined videotaped material.
- released on BBC Video as *The Daleks* (2 volumes). The release was uncut, apart from the deletion of the cliffhanger and "Next Episode" caption at the end of episode 7 (ie leading into *The Edge of Destruction*). Released in 1989 by BBC Video (BBCV 4242); US release 1995 (CBS/Fox Video 8253).

(c) AUDIO RECORDINGS

n/a

(d) RECONSTRUCTIONS

n/a

(e) PHOTOGRAPHIC MATERIAL

Telesnaps - PasB (Programme-as-Broadcast) documentation indicates that John Cura created telesnaps for all episodes, bar *The Ambush* and *The Expedition*. Christopher Barry possesses contact sheets for the episodes he directed (ie episodes 1,2,4,5 only) - Barry believes that co-director, Richard Martin, was offered the telesnaps for the remaining episodes.

Behind-the-Scenes Shots - unknown

Publicity Shots -

- 22 Nov 63 - photocall at Lime Grove D - the Doctor's party meeting the Daleks.
- 29 Nov 63 - photocall at Lime Grove D - Susan and the Thals outside the TARDIS.
- 6 Dec 63 - photocall at Lime Grove D - the regular cast in the TARDIS console room.
- 23 Dec 63 - photocall at Shepherds Bush Market - Daleks on patrol.

(g) AUSTRALIAN CENSOR CUTS

Episode	DR	FT	RA	CUTS
The Dead Planet	05 May 64	915	A	none
The Survivors	05 May 64	917	A	none
The Escape	05 May 64	945	A	none
The Ambush	05 May 64	841	A	none
The Expedition	05 May 64	920	A	none
The Ordeal	05 May 64	985	A	none
The Rescue	05 May 64	841	A	none

(h) OTHER NOTES

- working Titles - *The Survivors* (whole story), *The Caves of Terror* (episode 6), *The Execution* (episode 7). The story was originally known as *The Mutants*, but due to the Jon Pertwee story of the same name, the story is now commonly referred to as *The Daleks*.
- all filming occurred at Lime Grove Studio D (from 15 Nov 63 to 10 Jan 64), with film inserts at Ealing (28 Oct to 1 Nov 63, 26 Nov 63, 02 Dec 63).
- when originally recorded on 15 Nov 63, the first episode (*The Dead Planet*) was found to be unsuitable for broadcast due to the soundtrack picking up interference from the assistant director's headphones. The episode was re-recorded on 06 Dec 63, which forced the production of all subsequent episodes (ie from episode 4 onwards) to be delayed a week.
- the standard procedure during the 1960s, was to refilm the cliffhanger sequence at the start of the next episode. However, an exception to this was the cliff-hanger at the end of *The Dead Planet* (episode 1). The footage of Barbara's attack by the "unknown creature" was reused at the start of *The Survivors* (episode 2). Interestingly the reprise used was from the original recording, ie the recording which had the sound problem mentioned above.
- novelisation by David Whitaker. Original title - *Doctor Who in an Exciting Adventure with The Daleks*. First published in 1964 by Frederick Muller Ltd (issued with a photographic cover). Reissued in 1965 by Armada Paperbacks with a cover painting by Peter Archer. It also formed three of the books reissued by Universal-Tandem (later W.H. Allen) in May 1973, retitled *Doctor Who and The Daleks* with a cover by Chris Achilleos. In subsequent reprints, W.H. Allen numbered this book #16. The current release, again retitled *Doctor Who - The Daleks*, was released in 1992 by Virgin Publishing with a cover by Alister Pearson. This was the first ever Doctor Who novelisation. Whitaker actually novelised the story with an entirely new opening sequence. This introduced the characters of Ian and Barbara in a totally different way to that presented in *100,000 BC*.
- In 1989, Titan Books released a script adaptation of the story, titled *Doctor Who - The Daleks*, with a cover by Tony Clark. A new edition was issued in 1994 with a painting by Alister Pearson.

REVIEWS AND COMMENTS

MARCO POLO

This was a wonderful job. I was expecting telesnaps - do they even exist for this story? [ed : telesnaps were taken for this story by John Cura, but do not currently exist] So, I was doubly impressed at how well chosen the photos were. I've watched episodes 1-6 so far, and have found the story surprisingly easy to follow. The actual video footage at the start of part 1 was however very poor on my tape. The rest was great, with the pictures and audio being very clear.

There was a bit of a problem with the sound for a few moments in one or two of the latter episodes. However, putting the text at the bottom was a great idea, as was describing the action during the 'quiet' bits. I also loved the maps you included during Polo's narration. The story itself was certainly epic in feel - I knew nothing about it so I was coming to it fresh. And I guess I have you to thank for that!

(FAIZ REHMAN)

THE ABOMINABLE SNOWMEN

I was eagerly looking forward to watching this Patrick Troughton classic, and was not disappointed! The quality of the reconstruction itself is excellent, and the story itself very entertaining. *The Abominable Snowmen* is most remembered for the debut of the Yeti, yet the story also features terrific location work, many scenes effectively imbued with the moody atmosphere of the Tibetan monastery, and a chilling, convincing villain in the form of the "possessed" High Lama Padmasambhava. Troughton is in top form, and the story sustains its drama throughout.

The reconstruction itself is smooth and unobtrusive, easily allowing the viewer to imagine what it must have been like, back in 1967, to experience the Yeti for the very first time. Thanks in part to what I have seen via the wonderful reconstructions such as *The Web of Fear*, *Fury From the Deep*, and now *The Abominable Snowmen*, I believe season five (1967/68) was truly a "classic" period in Doctor Who.

(MARK PARMETER)

THE MOONBASE (COI version)

The story is badly hit by the loss of episode three, in which all the major action takes place. Having said this, it also has, in my opinion, the dumbest characterisation of the Cybermen - and in only their second story. Why oh why do they have to go around using sarcasm and one-liners when they're supposed to be an emotionless super-race - it is hard to understand and it demeans them.

The scene in episode two where the Doctor notes that "There are some corners of the universe that have bred the most terrible things... They must be fought" is the first strong and explicit piece of second Doctor characterisation. Hartnell, if he had still been going by this time, might have left it to Ben and Polly to do more along the lines of their solvent attack. Instead, Troughton takes the forthright, attacking stance that the Cybermen must be defeated. This is the first real flowering of the Troughton interventionist characteristic, and although it doesn't reach the McCoy-like subtleties of *The Evil of the Daleks*, it is still a welcome development.

The Moonbase lends itself far less to the COI style of reconstruction than do *Power* and *Savages* (forgetting *Marco Polo* as a non-telesnap story). It's simply that, whilst *Power* is full of delightful subtleties and brilliant use of an established race of monsters which come out well when you have the script to explain them fully, *Moonbase* has very few subtleties. It could easily have been any other race of monsters instead of the Cybermen - they seem just to be there to bump up the viewing figures. One of the weaker stories of Season 4.

(DOMINIC JACKSON)

LETTERS AND OPINIONS

You mentioned in issue #7 about how there is documentary evidence that Cura was taking telesnaps at around the time of *An Unearthly Child*. There is perhaps more proof of this - in the first chapter of *The Sixties*, David Howe mentions the BBC *Suspense* play *Man on a Bicycle* (starring Carole Ann Ford, tx 18 Mar 63). It won't surprise you to know that the programme no longer exists (in fact nothing at all exists from any of the 48 *Suspense* plays) - but there are telesnaps from it (a couple of which are published in the *DWB Interview File*, p19).

So Cura was taking telesnaps at this time - and if telesnaps exist from *Mutants* (strictly correct titling here!) and *Marco Polo* was telesnapped, perhaps *100,000 BC* was as well?

(DOMINIC JACKSON)

THE MEMORY CHEATS

What are some of the most vivid memories fans have the sixties stories? Malcolm Morris puts forward his two cents worth ...

My name is Malcolm Morris and I was born on 12th August 1957. I was therefore six when I watched the very first episode of Doctor Who. Do I remember it? Yes I do! I remember looking forward to it, and I remember it being delayed due to Kennedy's assassination - I also remember it being repeated the following week in case anyone had missed it (you don't hear this mentioned too often - am I the only one who watched

it?). However I have no memory at all of the following three episodes and until a few years ago, was convinced that *The Daleks* was the first story.

Talking of Daleks... were these first stories really scary? Well the sight of a sink plunger menacing Barbara at the end of the first episode of *The Daleks* gave me nightmares for a week! Only when a Dalek was revealed in all its full glory did the dreams go away. The scariest Dalek story I remember was the 'Haunted House' episode from *The Chase*. It seems hard to believe now, but I really did hide behind the sofa when first watching this episode (I also remember having no knowledge of who Dracula and Frankenstein were - children really were more innocent in those days!)

Now Cybermen were a different thing altogether - everyone in the playground agreed that they were the scariest thing around. I get very disheartened when I read that people feel that the recent rediscovery of the *The Tomb of the Cybermen* has devalued its classic status the story is exactly as I remember it and it is every bit as good today as it was when first broadcast. To worry about whether the walls were made of silver paper or not is missing the whole point ... the air of menace exuded by the Cybermen is incredible, and to this day the scene where the Cyber Controller emerges from his tomb brings a shiver to my spine. Incidentally, I remember seeing a still from *Tomb* in a newspaper before it was first shown, and thinking that the Cyber Controller was merely a standard Cyberman with half finished make-up!

I have lots more fragment of memories from the 'black and white era', such as the Cyberman being hidden in a hospital bed in *The Moonbase*, a Chumbley circulating around the TARDIS in *Galaxy 4*, Ian and Barbara being attacked by a vegetation covered statue in *The Keys of Marinus*, the four travellers finding their future selves as exhibits in *The Space Museum*, Ice Warriors hissing etc. etc. But the most important thing I remember was that all my friends watched and enjoyed the series. The first Doctor was not a dark and mysterious character - that was invented later (fans of the NA version of the 7th Doctor please take note). He was a friendly and kind old man, and even though we didn't know where he came from, we didn't really care too much!

Like most of my generation I stopped watching Doctor Who during Jon Pertwee's era. The Doctor as a member of the establishment, based on Earth with military backup held little interest to those of us who had followed the series from the beginning. I only really picked the series up again when at University (the reason that the 4th Doctor is often accused of employing 'undergraduate humour' is that all the original fans of the series were undergraduates at the time - the series was simply refinding it's first audience).

(MALCOLM MORRIS)

TRIVIA QUESTION

Here's a very quick trivia question! Not including the telemovie and other spin-off shows (such as *Dimensions in Time*), name as many Doctor Who episodes that you can where the opening titles are longer than the closing credits (hint - there aren't too many of them!). Answers in the next issue, but no prizes unfortunately!

REQUESTS

This issue looks at a few upcoming conventions around the world.

⇒ Firstly, there's *Timestorm*, an Australia convention which is to be held in Melbourne later this year from 21 to 23 November. The major guest is Sophie Aldred. For further details, send an E-mail to Richard Nolan at <kergulen@onaustralia.com.au>.

⇒ The following weekend will see the biggest Dr Who convention stateside. *Visions '97* continues a fine tradition by hosting such guests as Peter Davison, Louise Jameson, Frazer Hines, Chris Barrie and many others. The convention takes place in Chicago, Illinois from 28 to 30 November. Details can be located at :

<http://www.xnet.com/~tardis/visions.html>

⇒ Also in the States, February brings us *Gallifrey One*, which is turning out to be quite a Reconstruction-lovers convention (with many TR's being screened). Guests for the con include Colin Baker, Steve Cole, Gary Russell, David Howe and many others. Join us from 13 to 15 February 1998 in Los Angeles for a great time. Information can be located at:

<http://www.concentric.net/~jslyon/>

⇒ And, of course, there's *CSO* (Convention of the Sunshine Capital) which will be held in Brisbane Australia from 24 to 26 April 1998. Guests include Caroline John, Geoffrey Beevers and Keff McCulloch. Visit the following web-page for further details :

<http://www.cth.com.au/usr/timelord/cso.htm>

⇒ Ever wanted to know the ratings for *Nightmare of Eden* part three? Or what the BBC's duration listing is for *The Macra Terror* episode 2? Or how about a full cast list for *Time and the Rani*? Well, Brett O'Callaghan has put together all of these facts into *WHOinfo*, a database program designed for Win 95. The latest version can be downloaded from :

<http://www.cbl.com.au/~boc>

⇒ Last, but not least, Dominic Jackson has recently set up a missing episodes / reconstruction web-site. From what we've seen so far, it looks fantastic! In fact Dominic has put together one of the most informative pieces on early / missing Dr Who, *The Dr Who Video and Audio FAQ*. Check out the page at :

<http://freespace.virgin.net/dominic.jackson/>

ACKNOWLEDGEMENTS

Thanks to the following for help with this issue : Keith Armstrong, Richard Bignell, Ian Edmond, David Howe, Dominic Jackson, Malcolm Morris and Andrew Pixley. For the *Celestial Toymaker* article, thanks to Brian Pearce, David Holman, Graham Strong, Richard Develyn, Stephen Cranford and Paul Vanezis.

BORING STUFF

The Doctor Who reconstructions are fan-produced endeavours completed without the consent of BBC Worldwide, BBC Television, or any holders of the Doctor Who licence. No infringement on any such copyright holder is intended nor are the tapes produced for any sort of monetary compensation. Tapes are distributed through the worldwide Doctor Who fan network. Support the BBC releases!

Issues 1 to 7 are still available (#1-3 in plain text only, #4 - 7 in plain text or MS Word 6). Alternatively, the back-issues can be obtained in HTML format - either E-mail Robert, or visit the following web-site :

<http://freespace.virgin.net/dominic.jackson/coi/>

A CHANGE OF IDENTITY
NEWSLETTER ON THE MISSING EPISODES OF DOCTOR WHO
ISSUE 9
9 NOVEMBER 1997

Edited by :
Bruce Robinson (robinsba@ozemail.com.au)
Robert Franks (TelesnapGuy@compuserve.com)

Hensell (to the Doctor) : *Examiner, you seem to be in two minds.*
Ben : *Yeah, and two bodies ...*
(*The Power of the Daleks Episode 2*)

INTERVIEW WITH DAVID HOWE
THE 1997 CHANGE OF IDENTITY SURVEY
THE SECOND DOCTOR HANDBOOK - A PREVIEW
THE DOCTOR WHO REFERENCE JOURNAL - VOLUME II
INSIDE THE SPACESHIP STORY GUIDE

WELCOME!

Welcome to the final *Change of Identity* issue for 1997. Now seems like an appropriate time to once again thank everyone for their contributions over the past year. It doesn't matter what your contribution was - whether it be answering interview questions, or even just sending in a few comments on a reconstruction - we are all eternally grateful.

For all those old-timers who were around with issue #3, you may recall a short survey that was distributed with the issue. We've now decided to make the COI survey an annual event - accompanying this newsletter, you will find a copy of the 1997 survey. We look forward to hearing your responses!

Meanwhile across the Pacific Ocean, Robert had this to say ...

1997 - what a year it's been. The reconstructions really came into their own this year. Classic stories such as *Marco Polo* and *The Invasion* are now being enjoyed by a whole new audience for damn near the first time in thirty years. All of the efforts of so many fans have come together with no other interest but to share their love of Doctor Who. It would take too long to thank everyone here, but all of you will know who you are. Bruce and I both appreciate the efforts of everyone, especially those who write in with comments and reviews. The whole thing has encouraged a sense of "togetherness" from fandom that we're proud to be a part of.

Enjoy the newsletter, fill in the survey, and take care!

Bruce and Robert

RECONSTRUCTION UPDATES

All of the reconstruction creators are currently taking a breather. However, new reconstructions will appear early in the new year. The creators are regrouping to consider their options, thus ensuring that all future productions are of a higher standard.

NEWSLETTER CHANGES

If you do not receive the newsletter via E-mail, you may wish to ignore this next section.

One of the primary reasons for the first *Change of Identity* survey (released with issue #3) was to determine the potential interest in a Word 6 version of the newsletter. Based on the responses, it was apparent that there were enough people who were interested in the alternative option.

However, we've now become aware that the Word 6 version has a couple of obvious limitations. To start with - you need to have MS Word!!! Also, formatting differences between countries can cause printing difficulties. Unfortunately, people receiving the plain text version do miss out on a few extras. Although the text is identical, the formatting makes the newsletter so much easier to read (in our opinion anyway).

Therefore, we've decided to commence a third option for receiving the newsletter over E-mail, and that's HTML. Many of you may be familiar with the HTML versions already (they are archived on Dominic Jackson's web-site). From now on, you have the choice of receiving the newsletter directly in HTML format. If you are interested, please indicate this in your survey response, or send an E-mail to one of the editors.

TRIBUTE

On 30th October, Sydney Newman, one of the principal creators of Doctor Who (amongst many other achievements) died in Canada aged 80. We are also sad to report the recent passings of Jack May (*The Space Pirates*, *Adam Adamant Lives!*) and Ian Stuart Black (author of three sixties stories, including *The Savages* - the first COI reconstruction).

THE GREAT TELESNAP HUNT - AN UPDATE

Last issue, an article was published detailing the telesnap search currently being undertaken by British fan Richard Bignell. Here is a brief update ...

Richard has received a few more responses from his original letter-writing campaign. An interesting response came from Val Musetti, who performed stunt work on *Marco Polo*, *The Crusade* and *The Daleks Master Plan*. Although Musetti was unable to help, he passed on the letter to fellow stuntman Derek Ware. Unfortunately, Ware did not have any Doctor Who telesnaps either, although he did indicate that he had obtained stills from Cura for an early 1960's BBC production called *An Age of Kings*.

If nothing else, Richard's search has indicated that many actors were indeed aware of the work that Cura was performing, and did obtain telesnaps on an irregular basis.

Richard has recently embarked on two further avenues of exploration. The first is to contact a variety of directors who worked on the missing episodes, such as Paddy Russell, Derek Martinus and Michael Leeston-Smith. As of writing, Paddy Russell has responded, indicating that she does not possess any telesnaps from *The Massacre*, and is not aware of the telesnaps ever being offered to the directors by the production office for free.

The second avenue is to track down members of the Cura family, to see if they can supply any further information on (a) the service offered by John Cura, or (b) the whereabouts of the missing telesnaps. When John Cura's widow was first contacted about the telesnaps, she admitted that she had thrown away most of the telesnaps shortly after Cura's death. Richard has once again started the process of sending out a significant number of letters.

INTERVIEW WITH DAVID HOWE

This issue we are lucky enough to have a chat with one of the finest researchers into the history of Doctor Who, David J Howe. David has been involved in such projects as *The Sixties*, *The Seventies*, *The Eighties*, *Timeframe* the recently released *Book of Monsters*, and the fanzine *The Frame*. David has also been involved in the banner tomes known as *The Handbooks*. This month will see the release of the penultimate book in the series, *The Second Doctor Handbook*. We thought it an appropriate time to question David on just how the Handbooks are put together ...

(1) Could you describe to us how the team of David Howe, Mark Stammers and Stephen James Walker was first formed? What roles do each of you play in the compilation of your books?

I first became 'aware' of Steve when he was working with Jeremy Bentham on some of the CMS releases while I was involved in running the DWAS' Reference Department. I never really met him or knew him, though. I first met Mark when he joined the DWAS to run the Graphics Dept. We hit it off from the word go and Mark did some great stuff with me for the DWAS.

Then, in 1986, I decided I had had enough of running the Ref Dept with all the grief and petty bitching that had gone on behind the scenes and wanted to do my own magazine again (I had edited a fanzine called

Oracle from 1977 to 1983 and wanted to get back to doing a fanzine). However, I knew that my personal standards were so high that I would not be happy with anything but the best fanzine possible. So I asked Mark (who was and is a graphics designer) if he'd help with that side of it. Then, I heard through the grapevine that Steve was also planning a fanzine and, knowing of his work, realised that perhaps we could all pool our talents into one flagship publication. We talked. He agreed. *The Frame* was born.

We then edited and published *The Frame* from 1987 onwards.

As far as the way we work. It has always been pretty much the same. I am the pushy organised one so I get to propose the ideas, get the agreement to do them from the publishers, organise the schedule, sort out who does what, negotiate the contracts, collate all the material together ... Steve is the thoughtful researcher and tends to write his material, and then go over mine and Mark's and ensure that everything is factually accurate and consistent. Mark tends to be the artistic balance, suggesting when the project needs lightening, more of a general touch to Steve's preference for "nothing but the facts" and doing the layouts and coming up with the ideas for covers etc (although we all like to have a hand in this as well).

Obviously these roles are not fixed in stone, but these are the general way of things. As far as the writing goes, we always try and initially apportion the material equally between us.

(2) *How did the 'Handbook' series first come about? In particular, how was the ordering of the books decided upon?*

The Handbooks were actually Virgin's idea. Peter Darvill-Evans, then Virgin editor, initially had an assistant called Riona and, once we were underway with *The Sixties*, she suggested a book per Doctor. Virgin offered the idea to us to do, and we, of course, jumped at the concept (it's actually something that I doubt Virgin would have gone for if we had suggested it ourselves).

Peter decided that we should kick the range off with the most popular Doctor (T Baker) and then to follow that with the least popular (C Baker). Both of these in his view of course. Then, if sales were good, we would do the rest. The remaining order was based on the principal of not having a Handbook and a decade book that covered the same era out at the same time. Therefore the order of Handbooks were decided upon as: Tom Baker, Colin Baker, William Hartnell, Peter Davison, Patrick Troughton, Jon Pertwee, Sylvester McCoy.

When I was preparing *I am the Doctor*, I pushed for the Troughton/Pertwee books to be swapped over. This was so that Jon, who was intending to do publicity for his own book, could also obtain publicity for the handbook at the same time. So the order of the those two books was swapped around. McCoy was always going to be last because we hoped from the start that the series might come back in the interim, thus providing us with more McCoy material to cover (which in fact it did with the Telemovie).

(3) *Briefly, could you outline the stages involved in writing the Handbooks? How does this compare to what's required with some of your other books (such as the 'Sixties')?*

The most fundamental difference is between an illustrated book and a non-illustrated book. For the Handbooks, we start by preparing a page/chapter breakdown showing what we are covering and how many pages it will take up (and therefore how many words). We then apportion the bits out between us. Assuming all is equal, the chapters end up at around their word length and so the whole book ends up at around the 90,000 words required. Some have been shorter (4th Dr was only 80,000) and some have been longer (1st Dr was 110,000).

With the illustrated books, you also have to consider the text/image ratio - how many pictures you want and how big you want them to be on the page. This then dictates how many words you get per chapter. Also, the chapters must be multiples of 2 pages long (as each must start on an odd-numbered page). The number of pages in a chapter also dictates the number of side-bar sections that can be included.

Once all this has been worked out, the writing starts. But there is also photo research to be done, and, once you know roughly what you want to use, you have to get clearance to use the pictures (and pay for them if necessary). Then the layout and design takes place. Then there's photo captioning, checking that images are round the right way, that they're correctly positioned and not badly cropped, that the rare pics have been used where possible and the use of common pictures kept to a minimum.

Finally, in both cases, we have to check the final proofs to make sure that everything is okay - layout, spelling, typography (and, in the case of colour books, the colours and damage/marks on photographs). This stage usually takes about 2 weeks, or possibly less if the publisher's schedule is running late.

(4) How would you compare the Troughton book to the other Handbooks in terms of both style and content?

As the book is in a series, it doesn't differ wildly from the others. Hopefully, stylistically, it's the same. In terms of content, the 'Script to Screen' is on *The Mind Robber* with some excellent input from Evan Hercules and David Maloney. The 'additional chapter' is on Visual Effects and features a lot of BBC memos on the subject. There are some new sections in the 'Selling the Doctor' chapter on things like Australian transmissions and censor cuts, plus a superb piece on the junking of early Who by Andrew Pixley and Jan Vincent Rudzki.

There is no Production Diary simply because there isn't the same level and depth of information available in the BBC files for later Doctors as for Hartnell. Instead, we have carried over some of the information (eg budgets) into the 'Who FAX' and have also expanded them slightly to bring in some story outlines (like for *The Evil of the Daleks*, *The Seeds of Death* and *The Faceless Ones*) as well as other goodies like a script for *The Web of Fear* trailer and other bits and pieces. We hope that this will in part make up for the lack of a full Production Diary piece. A lot of the available information for the Troughton Years is in the book somewhere, but just not in the same format as in the Hartnell book.

(5) Can you give us a sneak preview of what we can expect in the McCoy Handbook (the only one remaining in the series)?

Again, it won't be wildly different. We haven't yet decided on a 'Script to Screen', nor on what the 'extra chapter' will be. There will be a lengthy piece on the TV Movie, which will also cover the McGann Doctor. We're also hoping to have an errata for all the previous handbooks, plus a complete index to all the handbooks at the back. Work starts on this around October this year, and it's due to be delivered next April.

(6) Do you have any future projects lined up at the moment?

Steve and myself have just been commissioned by the BBC for a book called *Doctor Who : The Television Companion* which is due for delivery next February. We haven't started it yet, so the format has not been 100 per cent finalised.

(7) Thank you David for your time! We wish you the best of success with your future projects.

Thanks.

Additional note : David also maintains the following web-site that contains a wide variety of material on his books, 'The Frame', and of course, collectables :

<http://homepages.which.net/~howe/>

THE SECOND DOCTOR HANDBOOK - PREVIEW

Written by David Howe, Mark Stammers and Stephen James Walker

Co-editor Robert casts his eyes over the soon-to-be-released *Second Doctor Handbook* ...

"His hair...His face...Look at it!"

As I sat down with my copy of the *Second Doctor Handbook*, I had high expectations. The Handbooks have been amongst my favourite non-fiction Who books. This new installment was not a disappointment either. The book starts out modestly with an introduction to Pat Troughton. All the Handbooks feature this section - in this case, I will always feel very sad with the thought that I'll never have the chance to see Troughton in person. Presented here are Troughton's views on such diverse topics as 'Billy' Hartnell and religion.

The book then continues with a detailed section on the creation of the second Doctor. As I read, I was struck by the thought, more than I ever have been before, how untested all this was in 1966. We easily accept regeneration now that we've seen eight characters in the lead role. But the feeling must have been incredible

to sit in front of the television in 1966, and see your favourite hero just fade away...into...well, somebody else. One has to stop and wonder what would have happened if the whole thing had not been as carefully planned and executed as it was.

The stories section is filled with the usual facts, and is highlighted with some very detailed descriptions of stories that many people can no longer enjoy on video. The authors also let you in on their feelings about the stories. Their views can vary quite noticeably, except when it comes to the accepted classics. However, their differing opinions remind us that we all love Dr. Who for many reasons.

Next, is the 'Script to Screen' section. This describes how a typical story from the era of the programme was made - the example here is *The Mind Robber*. To be honest this is always the point where I find myself getting a bit bored with the Handbooks. Although I enjoyed the initial story breakdowns, the clips of interviews with the director, designer, etc always tend to slow the pace. However the book picks back up for its final chapter, which provides details on how the series was marketed abroad. In particular, I found Damian Shanahan's background on the series in Australia very interesting.

Overall, the book provides a good glimpse at the rigours of not only producing Doctor Who, but of rekindling the flame, so to speak. Innes Lloyd can be thanked a lot of bringing a new approach and audience to Who. Peter Bryant and Terrance Dicks are also worth a notable mention. Unfortunately we cannot enjoy many of the Troughton era classics any more, but with this book at least we can relive what it must have been like in those bygone days.

THE REFERENCE JOURNAL - REVIEW

Written by David Brunt, Andrew Pixley and Keith A Armstrong

I was very excited at the prospect of reading this guide, because I'm a self-confessed anorak when it comes to production details. I was not disappointed when I opened the book - it contained everything I ever wanted to know about the making of Doctor Who.

I find it best to use the "RJ" when watching a story on video. Then, you can find out such details as :

- * the rehearsal dates and venue
- * location filming details
- * the recording dates, venue and scenes recorded
- * any remounts from previous recording blocks
- * any problems during a recording session / on location
- * music details (recording, composition and duration)
- * the transmission dates of the episodes and audience figures

But don't let all these lists put you off. If you're more interested in the story element of the programme, the RJ will also be of use. In the book, you will find many fascinating details about your favourite stories. However, only the most dedicated will be able to read the book from cover to cover. In fact, in the foreword, one of the authors states that he'll be furious if he finds out people have done this! The RJ really is just a book of lists. And probably the most complete book of lists that will ever be compiled on Doctor Who.

The above is only a hint at what is available - it took the authors eighteen months to compile the material, and it shows! What basically stemmed from the authors' desire to have all the information in one central reference point has turned into an extremely useful resource for all fans.

I would recommend the RJ to any fan interested in the finer details of how a television series is produced. But you may want to hurry. This A4-sized softcover is available from the DWAS in a limited print run only. For orders in the UK, send £10 (includes packing and postage) to PO Box 519, London, SW17 8BU, England. For US, Australian and New Zealand orders the cost is £15 (inclusive). For these countries, please send cheques in pounds sterling drawn on a British bank. Alternatively, they can accept Visa and Mastercard (which will debit your card at the sterling rate, thus avoiding conversion costs). For further information contact the DWAS at Reference@DWAS.DrWho.org.

(SIMON WILES)

STORY GUIDES

SEASON 1, STORY 3 C : INSIDE THE SPACESHIP

(a) GENERAL

2 episodes

Episode	TX	TI	DU	VA	CP	AA
The Edge of Destruction	08 Feb 64	17.15	25'04"	10.4	21	61
The Brink of Disaster	15 Feb 64	17.17	22'11"	9.9	31	60

Total Duration (approx) = 47'15"

Average Viewing Audience = 10.15 million

Average Chart Position = 26

Repeat Screenings -

- nil on BBC1, although the story has been screened on UK Gold and BSB.

(b) VIDEO FOOTAGE

Status - both episodes were originally destroyed at an unknown time between 1972 and 1977. Negative film prints were recovered from BBC Enterprises during 1977/78.

Clips - n/aNotes -

- never released on BBC video
- the BBC also possess an Arabic dubbed version of *The Brink of Disaster* (as a black/white 16mm telerecording), a clip of which can be seen on *The Hartnell Years* tape.

(c) AUDIO RECORDINGS

n/a

(d) RECONSTRUCTIONS

n/a

(e) PHOTOGRAPHIC MATERIAL

Telesnaps - currently missing. PasB (Programme-as-Broadcast) documentation indicates that John Cura created telesnaps for both episodes.

Behind-the-Scenes Shots - nilPublicity Shots -

- 17 Jan 64 - photocall at Lime Grove D - set and cast photos
- 24 Jan 64 - photocall at Lime Grove D - cast publicity shots

(g) AUSTRALIAN CENSOR CUTS

Episode	DR	FT	RA	CUTS
The Edge of Destruction	05 May 64	941	A	none
The Brink of Disaster	05 May 64	832	A	none

(h) OTHER NOTES

- just after rehearsals commenced for *100,000 BC*, Donald Baverstock (Chief of Programmes for BBCTV) decided to commission Doctor Who on a trial 13 episode basis only. Therefore, this created the necessity to slot in an extra 2-part story after *The Mutants*. Due to the lateness of the decision, script editor David Whitaker was forced to write the scripts himself. This also meant that no time / money was available for set design, so the production had to be limited to the TARDIS interior set.
- all filming occurred at Lime Grove Studio D (17 Jan and 24 Jan 1964).
- novelisation by Nigel Robinson. *Doctor Who - The Edge of Destruction* (#132) was first published by W.H. Allen in October 1988 with a cover by Alister Pearson. Subsequent reprints have been published by Virgin Publishing.

REVIEWS AND COMMENTS

THE MOONBASE (COI VERSION)

My favourite DW story of all time is *The Tomb of the Cybermen*, so naturally my expectations for *The Moonbase* were high, perhaps too high. Fortunately, most of them were fulfilled. The story is okay, nothing special really. But I had my suspicions about that before I saw it, so that wasn't much of a letdown. I love those Cybermen voices, and was very happy to learn that they were the same as in *Tomb*. There was nothing wrong with the acting - Troughton was in good form, and Ben came across as a fairly decent 'tough guy'. Although Jamie wasn't really part of the middle episodes, the way he was written out was imaginative (I loved his Phantom piper ramblings). In short, a good story.

How about the reconstruction then? I didn't really know what to expect, but as the story started I found myself enjoying it from the start. The onscreen text helped me tremendously in following the action, although this story probably is easy to follow even without subtitles. The quality of the pictures was good and nicely varied throughout the reconstruction episodes. Very good!

(JOACHIM ANDERSSON)

THE SAVAGES

I've managed to see all of *The Savages* now, and am vastly impressed - indeed I've been singing their praises to just about everyone. What it comes down to, is that the constantly changing images with the script make the whole thing so watchable. You discover far more about the story than with the old soundtrack - even following it with the script and/or telesnaps. No - this is brilliant ... watching *The Savages* I saw so much I'd never realised before. Indeed it was so exciting it was almost as good as watching a newly recovered story!

The soundtracks are excellent - there is very little indeed that I could possibly fault with this superb work! The text on the screens is fine - if anything, it is sequences like the Dodo/Wylde one in Episode 2 which benefit the most, and finally make the story more visual and coherent.

So finally ... am I satisfied with the results of your videos? More than satisfied! These are a triumph and a lot more people should be made aware of them!

(ANDREW PIXLEY)

LETTERS AND OPINIONS

I do like what Michael Palmer is doing with his reconstructions - his *Tenth Planet 4* was inspired! I would like to see more clips from other stories used to re-build missing scenes, such as a reconstruction of the Yeti battle in *Web* via clips from *War Machines* and *Ambassadors of Death*, but I think I am in the minority on this one! JNT could have built up the *Shada* release if he had used TARDIS scenes from other stories, plus a variety of "stolen" moments from other episodes, as well as the newly shot K-9 Krarg footage. A missed opportunity I feel.

(LEE MOONE)

I have just read most of issue #8 of the *Change of Identity* newsletter. There's one slight error: the "Next Week" caption is intact at the end of Episode 6 of *The Seeds of Death*, and it is syndicated in the US this way, as is *The Mind Robber*. I've seen both these final episodes on two different PBS stations, WLIW and one from Pennsylvania that I could only get in the attic!

(CHRIS KRISOCKI)

Currently, I am involved in a marathon of watching Dr. Who. At first, I tried to watch a story in "one hit", but this proved unsatisfactory. I found watching an episode and doing something else, and then coming back later, allowed me to enjoy each story better. Hartnell and Troughton fared best with this approach. I tried to watch at least two stories from each Doctor from my collection. I enjoyed them much better in the episodic format - all in all, a great holiday.

One side note, I had stopped being an active fan of Dr. Who for many years, until my bout two years ago with colon cancer. The long recovery from surgery and chemotherapy made it imperative that I keep my mind occupied and entertained. There is much being made of having a positive attitude that "heals". I was advised to watch musicals and comedies. This I did - for variety, however, I watched Dr. Who for upliftment! At first, I was not given much chance for survival. I am still here, and still watching Dr. Who. The cancer has not come back or shown up in other areas like the doctors thought.

(CHARLIE DOMAGALSKI)

THE MEMORY CHEATS

I'm not quite sure when I first started watching Doctor Who. I know my dad was a Hartnell fan but my mum was worried that when I reached an impressionable age, the programme would give me nightmares. So one day, at the tender age of about 4, my dad allowed me to watch. However, mum came home early and caught us both. She was quite annoyed at my dad, but I remember telling her not to worry as I wasn't afraid, because Doctor Who was a funny man. I was warned that if I had any bad dreams about the programme, I would not be allowed to watch it again.

The first memory I have is of Troughton shouting at Jamie for help whilst being trapped between an active sphere and a Yeti in *The Abominable Snowmen*. After that, all I remember was weeks and weeks of snow, people working in snow, people hiding behind snow, monsters with helmets in snow, snow, snow and a bit more snow. I don't remember anything in particular from *The Ice Warriors* really, apart from the snow!

My next memory is something of a strange one. Now, bear in mind that I was not yet five, but during an episode of what I now know to be the *The Enemy of the World*, I noticed that Victoria, who was wearing a tight polo-neck sweater, had breasts! I remember this very clearly - Jamie was sitting next to her on a bench with wallpaper behind them. Victoria must have risen from her chair and stuck her chest out slightly, as at this point I turned to my mum and asked her if Jamie and Victoria were playing "Mummy's & Daddy's" - just my innocent way of saying that I had noticed Miss Watling's ample frame! You see up until that point, I thought Victoria was a little girl and was not aware she was being played by 'a grown-up'.

Nightmare time next, as *The Web of Fear* hit the screens. I had done so well up until this story, my dreams had been monster-free. But after the first episode of this story had been transmitted, I remember crawling into my mum and dad's bed that Saturday night, hotly denying that my nightmares had anything to do with Doctor Who. The BBC were obviously right to change the Yeti from its previously cuddly image. The other memory of this story was of the Doctor crawling to the side of the underground track to hide from someone or something walking towards him. I do not think this is the scene of the Doctor hiding in episode one.

Don't know what I was doing during March & April 1968, perhaps Doctor Who had received a temporary ban in the Moone household, but I have no recollection of anything from *Fury From the Deep*. I do know that I was aware that Victoria had left, as the spit drawing I had 'painted' with my finger of the Dr, Jamie & Victoria on a dusty red metal door at the end of our road, was updated to incorporate Zoe by artistically adding trousers and squaring off the hair to the Victoria figure. (I later went on to gain A level art!!).

The Wheel in Space next, and another odd memory. Not one memory of Cybermen but of food! All I remember from this story is the scene in episode 1 of the Doctor and Jamie pressing buttons to get 'space-age' food. In the telesnap, this bit is covered by a close-up, but I remember Jamie being the closest to the camera receiving food from the left-hand side of the screen and not being too impressed with it.

Here in the UK, the next few months consisted of a repeat screening of *The Evil of the Daleks*, but I have no memory whatsoever about this story. Yet by the time that *The Day of the Daleks* was aired on TV in 1972, I knew exactly what the Daleks were. In fact, during the late seventies while still at secondary school, my friend asked me in what story did the Daleks play trains while shouting out "Dizzy Dalek". I told him not to be so stupid because they never did this, and that he must have got it confused with a Spike Milligan sketch. WRONG!

About a year later, I remember the Second Doctor's final moments in *The War Games* being repeated on *Junior Points of View*. About the same time, while sitting in my dad's car, I was shown a picture of the new Doctor being picked up by a Yeti in the *Daily Sketch* newspaper. I was not impressed. In fact, while Pertwee's first season was being transmitted, I was convinced that this was still Troughton in the role, but now sporting a white wig! Wishful thinking on my part I think.

A final memory cheats - it's a plea for help. During the summer of 1976, I noticed that the cricket coverage on BBC1 had been replaced with an edited version of *The Seeds of Doom*. After some initial hesitation, I did watch the story, and do not remember any episode breaks. Is this the reason why a repeat of this story, due for transmission in July 1976, was cancelled at the last minute? Can someone out there please back me up on this, as there seems to be no record of the screening at all.

(LEE MOONE)

TRIVIA QUESTION

Ummm ... last issue we asked a trivia question which was obviously a *LITTLE* bit too tricky! For the two of you who are interested, the Doctor Who episodes where the opening titles are longer than the closing credits are *An Unearthly Child*, *The Cave of Skulls*, *The Celestial Toyroom*, *The Evil of the Daleks 3*, *The Wheel in Space 3*, and *The Ambassadors of Death 1*. If you don't believe us, consult the Reference Journal (as reviewed above).

This issue sees a trivia question with a difference ... well, it's not really a trivia question at all. Instead, we're keen to find a new name for this newsletter. When the newsletter started off, its primary function was to promote the *Change of Identity* reconstructions. However, this has changed vastly in recent issues. The newsletter now concentrates on the Hartnell/Troughton era generally, with perhaps a bias towards the missing episodes. Therefore, we're after a new name that reflects this change. Any ideas???

REQUESTS

⇒ A special request first up. It's probably best if we publish Michael's letter in full ...

"Hi all. I should explain that I have neither sight nor hearing, but I loved Dr Who when I could hear. Tragically, there's virtually no books available in Braille for me to read. When I was young, I watched all the stories, well heard them since I was born blind. Now I have gone deaf, I just love reading science fiction. After starting with *Star Wars*, it is now Doctor Who's turn. Therefore, if anyone can help me with obtaining scripts so that I can run through my scanner, I'd be grateful. Thanking you all in advance." - Michael Gerwat <michael@grate.demon.co.uk>

⇒ Dominic Jackson has expanded his newly-created web-site to include a *Change of Identity* FAQ (Frequently Asked Questions). If you're curious to know what the first COI reconstruction really was, or some of the problems encountered in making the videos, then have a read of the FAQ. Dominic's web-page is located at :

<http://freespace.virgin.net/dominic.jackson/>

ACKNOWLEDGEMENTS

Thanks to the following for help with this issue : Keith Armstrong, Richard Bignell, David Howe, Dominic Jackson, Lee Moone and Simon Wiles.

BORING STUFF

The Doctor Who reconstructions are fan-produced endeavours completed without the consent of BBC Worldwide, BBC Television, or any holders of the Doctor Who licence. No infringement on any such copyright holder is intended nor are the tapes produced for any sort of monetary compensation. Tapes are distributed through the worldwide Doctor Who fan network. Support the BBC releases!

Issues 1 to 8 are still available. Issues 1-3 are available in plain text only, while issues 4 - 8 can be obtained in plain text or MS Word 6. Alternatively, HTML versions are available for all the issues (and your name can be added to a HTML mailing list). Just write to one of the editors for further details. All of the back-issues can be obtained in HTML format from the following web-site :

<http://freespace.virgin.net/dominic.jackson/coi/>

THE DISUSED YETI
THE NEWSLETTER ON EARLY DOCTOR WHO
ISSUE 10
14 JANUARY 1998

Edited by :
Bruce Robinson (robinsba@ozemail.com.au)
Robert Franks (TelesnapGuy@compuserve.com)

Astrid - *I suggested that we meet under a disused jetty by the river.*
The Doctor - *Disused Yeti?*
(*The Enemy of the World* Episode 2)

INTERVIEW WITH MESSRS. HOLMAN AND BUTLER
MARCO POLO STORY GUIDE
FILM & VIDEO FORMATS GUIDE PART 1
THE SEASON 1 CLIFFHANGERS
EXCITING RECONSTRUCTION DEVELOPMENTS!

WELCOME!

Welcome again to a new year, and a new newsletter ... well in the case of the latter, not really. Even though the name might have changed, the scope of the newsletter is still the same. In the future though, we hope to examine the Hartnell / Troughton eras more generally (ie missing AND existing episodes). Of course, we will still focus heavily on the reconstructions.

Robert probably has something to say as well (he usually does) ...

The survey started out as a simple idea - find out what people like and dislike. However you told us much more than just that. In fact, we received so many comments, it will takes us ages to examine them all. It was amazing how many people didn't even know about the newsletter - they just happened to "surf" into the web site. Overall, the survey was a huge success. Hopefully, with so many interesting ideas, the newsletter can continue to be a helpful source of info for all.

Take care and enjoy the newsletter!

Bruce and Robert

THE NEW NAME!

Thank you to those who responded with suggestions for a new name for the newsletter. Some interesting suggestions were : *Toymaking*, *Recovery Seven*, *The Crusade*, *Senior Construct* (anagram of reconstructions), *Cura for Sanity* (!) and *The Pamela Nash Appreciation Society* (!!).

In the end, it was actually your two editors that came up with the name *The Disused Yeti*. Basically, we did not want a name that was too focused on the reconstructions / missing episodes. Therefore, we decided that something unusual and obscure, but still linked with the Hartnell / Troughton era, was called for! As the quote at the start of this issue indicates, *Disused Yeti* is a throw-away line from *The Enemy of the World* Episode 2.

RECONSTRUCTION UPDATES

Here's a brief update on some of the reconstructions we can expect to see in the near future. Just a reminder that when we talk about "telesnaps", we are referring to the official John Cura telesnaps only. To avoid confusion, it should be pointed out that the non-telesnap stories often use screen grabs, or tele-photos, but not official Cura telesnaps.

THE CELESTIAL TOYMAKER (update by Michael Palmer)

I am delaying this reconstruction until later in the year. This will allow me more time to gather every possible photo available from the story.

THE POWER OF THE DALEKS (update by Bruce Robinson)

The enhanced version of *Power* has been delayed while I complete work on *The Enemy of the World*. However, some preliminary work has commenced on *Power*, and I'm still hopeful of having the story released at roughly the same time as *Enemy*.

THE EVIL OF THE DALEKS / THE WEB OF FEAR (update by Michael Palmer)

The two stories mentioned above will be the first in a series of updates to Richard Develyn's reconstructions. The enhancements are a "joint venture" between Richard, myself and Robert Franks, who will continue to provide the credits. Several other people will also be helping out with episode details etc.

The telesnaps have been re-scanned using a very high quality scanner, and the end results are superb. Text captions have been added to explain a scene where the actions are not clear from the audio and/or telesnaps. It should be noted though that the text captions will be used sparingly.

There have also been a few picture changes, such as ensuring that people face each other when talking. Also, where possible, the original BBC trailer has been reconstructed to accompany the story.

Eventually, all the telesnap reconstructions will be updated in a similar way. The first of these joint ventures will be released sometime around February or March 1998.

THE ENEMY OF THE WORLD (update by Bruce Robinson)

As of writing, the reconstruction work on *Enemy* is progressing well. The story should be complete by February 1998 (in time for its premiere at *Gallifrey*, a big US convention held every year in February). The enhancements to the reconstructions as described by Michael above (ie the clearer telesnaps) will also be apparent in *Enemy* and *Power*. Of course, the greatest challenge for *Enemy* will be the reconstruction of Episode 4 - unfortunately no telesnaps exist for this episode.

SURVEY RESULTS

A big THANK YOU to all those who responded to the survey which was distributed with issue #9. The response rate was excellent - a total of 272 responses were received. Even more pleasing, was the fact that many, many interesting comments were received.

The survey results will be released in three to four weeks time as a supplemental to the newsletter. Due to the enormity of the results, people receiving this newsletter via the post will have the survey results counted as an "issue" against their subscription.

INTERVIEW WITH MESSRS BUTLER AND HOLMAN

In issue #6 of the newsletter, an interview was published with Graham Strong. For those unfamiliar with Graham's contribution to sixties Doctor Who, Graham was one of the people primarily responsible for recording the "crystal clear" audios of the missing episodes. However, Graham was not alone in his endeavour. Two other fans of early Doctor Who, David Holman and David Butler, also made audio recordings of Doctor Who episodes. We now talk to these two gentlemen to find out some further details on their recordings ...

(1) When did you first become interested in Doctor Who? In particular, what attracted you to the show?

David Holman : Right from the beginning. A serial about time travel was unheard of at the time - it was a new and exciting idea that I wasn't going to miss.

David Butler : I watched the first episode in 1963, mainly out of curiosity, I think, as the programme was described as "an adventure in space and time". I thought it was brilliant, and I've been a fan ever since. I was already interested in SF, having watched the 'Pathfinders' serials in the early sixties. Although, having seen a few clips from *Pathfinders To Mars* on BBC2 recently, I suspect that they would be embarrassingly awful if seen again now!

I should explain at this point that I never went through the "hiding behind the sofa" stage as a Doctor Who fan. I was already in my early teens when the show started.

(2) When did you first consider the idea of recording Doctor Who episodes on to audio tape?

DH : After the first Dalek story had started. I knew by now that this was a very special programme.

DB : It started by accident really. The first episode that I ever listened to on audio tape was episode 1 of *The Sensorites*. A relative recorded it for me while I was on holiday. The recording no longer exists - I had to give the tape back after I'd finished with it. I started making my own recordings in 1965 with one of the episodes of *The Web Planet*. I didn't have a tape recorder at this time, so I had to borrow my father's.

(3) How did you first go about the process of making the recordings? Was this a costly process at the time?

DH : Simply by holding a microphone to the television speaker. It was a great expense at the time for a schoolboy to find money for the tapes.

DB : I didn't have any special equipment - it was just a case of placing the microphone in front of the TV speaker and telling everyone to keep quiet while the programme was on. Even so, you can still hear the odd cough or sneeze in the background on some of the tapes. Eventually, I managed to get an old TV of my own in my bedroom, so that I could record the episodes without any extraneous noises.

It was very expensive at the time, which is why I could not afford to record too many episodes. A 600 foot tape, which could record two episodes, one on each side at 3.75 inches per second, cost about ten shillings in 1965 (these were cheap tapes that I used to buy from an electronics shop. The good quality brand-name tapes, such as Philips or BASF, cost twice as much). Also, bear in mind that I was still at school, and received only two shillings a week pocket-money from my parents (and sometimes a bit extra from my grandmother).

(4) As the early Doctor Who seasons were screened, did your approach to the recordings change in any way? If so, how?

DH : No, although I did obtain a better tape recorder and television set.

DB : Not really. As I have already indicated, cost was the crucial factor in determining how many episodes I could record. However, it is true that I did record more episodes during Patrick Troughton's time as the Doctor. Although I am unquestionably a big fan of Troughton, this was mainly because I had acquired a Saturday morning job by this time, so I had a bit more money.

(5) Do you still have most of your original recordings today?

DH : Yes, I still obtain copies of all of them.

DB : I still have all of them. The tapes are in a box in my loft. Some of the oldest tapes started to show signs of age about fifteen years ago, and I transcribed all of the tapes onto cassettes. My old reel-to-reel tape recorder is also long past its best, and I doubt if I'll ever listen to the original tapes again. In fact, the last time I tried to listen to one, it snapped - the tapes are very brittle now. A couple of years ago, some audio enthusiasts on the south coast borrowed all my tapes and successfully copied them onto digital audio tape, so the recordings are now preserved for the future.

(6) In general terms, what eras of Doctor Who did you manage to record? Were you able to record all episodes, or do you have the odd gap in your collection?

DH : I recorded all episodes from *Marco Polo* to *The Three Doctors*.

DB : Most of my recordings were made in the black and white series of the 1960s. I did make a few after that, but as I got older, I had less time to listen to Doctor Who tapes. Also, my inclination to record them diminished, as I was more interested in girls than Doctor Who at this time! As I have already said, cost prevented me from recording every episode. It was rarely possible for me to record more than one, or at most two, episodes of a story. The only exceptions being *The Evil Of The Daleks* and *The Web Of Fear*, where I managed to get enough tapes to record the whole story. I do have audio copies of quite a few of the missing episodes.

(7) *How were your audios brought to the world's attention?*

DH : I provided another Dr Who fan with copies of the audios. He then informed other people, who contacted me as well.

DB : In late 1983, I finally got around to joining the DWAS and also became a member of the South Surrey Local Group. The group, run by John Ryan, produced an audio fanzine called *Zero Room*, which some people may remember. When I joined, I did tell John Ryan that I had a lot of old audio material that he might find useful, but, as I recall, he didn't seem too enthusiastic.

One Sunday in 1984, at a Local Group meeting, someone was bemoaning the fact that many Doctor Who stories appeared to be totally lost, with nothing remaining - not even an audio tape. For example, stories like *Galaxy Four* and *Mission To The Unknown*. At this point, I casually dropped into the conversation the fact that I had a near-perfect audio copy of *Mission To The Unknown*. I was immediately deluged with requests from everyone in the room asking if they could borrow it! This reaction startled me as I quite unaware of its rarity value. For me, it had never been a missing episode as I had had the tape since I recorded it in October 1965.

After this, people became quite keen to borrow cassette copies of my tapes. Although audio copies of some of the episodes I had recorded were fairly readily available at the time, mine were generally of better quality than the copies previously in circulation.

In fact, the situation regarding missing stories has changed in the intervening years. There are now no Doctor Who stories that are completely lost. Audio copies exist of all of the 'missing' episodes.

(8) *Thank you both for your time!*

THE SEASON 1 CLIFFHANGERS

One of the greatest annoyances for fans interested in the Hartnell era, is the fact that the final episode to a story is often edited at the conclusion. This is normally the part of the story which contains a 'cliff-hanger' introduction to the next story, as well as a "Next Episode" caption. Due to a variety of reasons (presumably to hide the fact from the casual viewer that a "next episode" does exist, or indeed does not exist, as the case may be), these final scenes are edited from the story before being re-aired. Many of the BBC Videos also suffer from this fate.

Because of these edits, many fans would be unaware as to the exact endings of the Hartnell stories. Therefore, we've decided to examine each story in detail (with particular emphasis on missing or incomplete stories), and provide a list of "true" endings. This issue, we start with the first half of Season 1 ...

100,000 BC - *The Firemaker*

Scene - The TARDIS has landed the travellers in a petrified forest. The Doctor asks Susan to check the radiation meter. The detector registers no radiation, but as the travellers leave the control room, the needle moves into the "Danger" section.

Caption - 'Next Episode THE DEAD PLANET' is displayed over the radiation detector. As the detector continues to flash, the credits commence scrolling. The detector fades completely towards the end of the technical credits.

Notes - A 35mm insert of part of this final scene appears at the beginning of *The Dead Planet*.

The Mutants - *The Rescue*

Scene - Back in the ship, the Doctor busies himself at the controls while Susan and Ian watch. Suddenly, there is a flash of light and an explosion. The Doctor and companions are all thrown to the floor.

Caption - 'Next Episode THE EDGE OF DESTRUCTION' is superimposed over the high shot of the console and quickly the entire scene fades to black. The closing credits then appear.

Notes - A 35mm film insert of this cliffhanger appears at the start of *The Edge of Destruction*.

Inside the Spaceship - *The Brink of Disaster*

Scene - The Doctor and Ian prepare to join Barbara and Susan outside in the snow. A sudden shout from Susan stops them. As they look back at the scanner, they notice that Susan and Barbara have discovered a huge footprint in the snow, seemingly made by a giant.

Caption - The picture fades to black and 'Next Episode THE ROOF OF THE WORLD' is shown over a black screen. This is then followed by the closing credits.

Notes - The shots of Susan with the giant footprint are re-enacted for *The Roof of the World*.

Marco Polo - *Assassin at Peking*

Scene - Kublai Khan and Polo stare in amazement as the TARDIS disappears. As they gaze at the spot where the "flying caravan" had stood, Polo muses, "I wonder where they are now ... the past or the future ... ?" A close-up of Polo fades to a slide of a starfield - the TARDIS console is superimposed over it for a few seconds. The console fades away, leaving just the starfield background.

Caption - 'Next Episode THE SEA OF DEATH' starts over the space shot. The scene slowly fades to black, followed by the caption fading, and then the credit scroll.

Notes - The above description is described in the camera scripts for the final episode. There is no reprise of this scene in *The Sea of Death*.

FILM & VIDEO FORMATS GUIDE PART 1

When discussing the world of missing episodes (or indeed television in general), one can sometimes become overwhelmed with the technical terms thrown about, such as 16mm telerecording, or 405 line videotape. In the first of a two-part article, Dominic Jackson explains the technical details of the video and film formats used during the Hartnell and Troughton eras ...

~~~~~  
By the time of *Doctor Who* in 1963, videotaping was the most common way of making a programme. Videotape was however still very expensive and difficult to work with, meaning that programmes were still played out and recorded with a minimum of breaks (as if they were being transmitted live). This is one reason why the Hartnell era has apparently more line fluffs and recording mishaps than later eras. It simply was not practical to stop and start again as to do so would have meant cutting the videotape and splicing it back together. This meant that the tape could not be wiped and reused. It must be borne in mind that these early video recorders had very primitive editing facilities compared to even modern VHS machines. Winding back the tape to make a clean join between the old recording and the retake of a scene was not a practical proposition.

The format of tape used was 2 inch, 405 line monochrome, often referred to as "Quad" (as the machines that played it had four heads). Later (from *The Enemy of the World* Episode 3 onwards), 625 line tape was used in preparation of the switch from VHF 405 line monochrome broadcasts to UHF 625 line transmissions (again in black and white).

As strange as it might seem, recently uncovered documentary evidence points to the switch of format for *Doctor Who* occurring halfway through *The Enemy of the World*. The Programme-as-Broadcast documentation indicate this, and the wiping forms for the original videotapes of episodes 1 and 2 described them as 625 line. This has then been corrected by the person wiping the tapes - 625 is crossed out and "No - 405" is written over it. This might explain why *Enemy 3* was kept by the BBC Film Library - as the first episode made on 625 line tape.

It should be pointed out however, that at the time, BBC1 was not broadcasting in 625 line. BBC1 was still using 405 line monochrome until November '69, after which it switched to 625 line colour. BBC2 started in April '64 with 625 monochrome and transferred to 625 colour in July 1967. The BBC maintained four line-converters during the sixties, all located in the Central Apparatus Room ("CAR") at TVC. Three were 625 to 405 line converters, and one was 405 to 625 line. 405 line material could be played into BBC2 (and BBC1 post November '69) via the CAR's line converter. 625 line material could be played into BBC1 prior to November '69 via one of the three 625 to 405 line converters. The monochrome 405 line service was continued into the eighties by line-converters at the transmission sites, which down-converted from 625 to

405 and broadcast on VHF. In the case of a Birmingham transmitter, the 405 line facility was not decommissioned until 1982.

It seems that for some reason, *The Power of the Daleks* Episode Six was made with 625 line cameras. However, it was transmitted from 35mm film (and not videotape), with the cameras being linked to a telerecording suite rather than the episode being recorded on videotape. The reason for using the 625 format could have been to increase the resolution of the telerecording.

Usually the episodes would be transmitted from the master videotape they were recorded onto. However some exceptional cases required complex editing work. This was easier to perform if the episode was recorded onto film (or sometimes it was a matter of directorial preference - some directors preferred working with film). It was also important to reuse as many videotapes as possible to cut costs.

To this end, a method of transferring a programme originally shot on videotape to film was developed - this was known as telerecording. This allowed a programme to be preserved on film and the original videotape could be wiped. Film was used only in cases where complex editing was required. For normal studio recordings, videotape had the advantages of instant replay and better picture quality than telerecorded film. The ability to re-use a tape, although not used for editing purposes in those days, probably contributed to slightly lower internal costs. This helped to further swing the balance in favour of videotape for undemanding recordings.

Telerecording had been developed in the late 1940s and was also capable of recording live broadcasts. The marriage of the then Princess Elizabeth to Philip Mountbatten (now Duke of Edinburgh) was preserved for posterity in this way. By the time it was employed on *Doctor Who*, mainly by BBC Enterprises to facilitate overseas sales to countries whose television systems might vary widely in specification, specially designed equipment was employed. This was far more sophisticated than common reports of film cameras pointing at flat screen monitors. The BBC film recorders were advanced devices comprising a built-in fast film transport mechanism and a high resolution monitor screen, together with a set of very complex electronics to keep the two devices synchronised to each other. The telerecording process produced a master negative which could then be used to strike any number of prints for viewing or sales purposes.

Two types of film were in common use by television companies at this time - 16mm and 35mm, both monochrome (for the purposes of this article, 35mm telerecordings will be denoted as TR35 and 16mm telerecordings as TR16). Both were employed in the telerecording process. 35mm film gives higher quality than 16mm, due to the larger frame size. Episodes that were broadcast from film for domestic transmissions were invariably recorded onto 35mm film. Examples of this are :

(a) *Crisis (Planet of Giants 3)*. This was compiled from separate TR35s of the original *Crisis* and the scheduled fourth episode *The Urge to Live*, rather than the videotapes of the two episodes. However, the TR35 of *Crisis* was not selected for preservation by the BBC Film Library and the episode now exists as the TR16 recovered from BBC Enterprises in 1978.

(b) *The Wheel in Space* Episode 6. This was telerecorded onto 35mm film out of studio, as if from a live broadcast, although the episode itself was NOT transmitted live.

It should be noted that BBC Enterprises dealt exclusively with 16mm film. Any TR35s held nowadays stem from other sources, such as those detailed above.

Confusion often arises between telerecording film and film used to shoot such things as location or model sequences for episodes. To the naked eye there is no difference, but playing the film (either on a projector or a telecine) shows that telerecorded film almost always has a much poorer picture quality than film which has been shot directly (that is, film that has been used to record, for example, location sequences). Compare the picture quality of the two existing episodes of *The Daleks Master Plan* (which are held on TR16) with that of the surviving film inserts for episodes 1 and 2 (which are held on directly shot 35mm monochrome film). See also the "Remastering for quality" article on the Restoration Team homepages for a comparison shot between picture quality of the TR16 and the 16mm monochrome film inserts for episode 2 of *The Abominable Snowmen* (URL at the conclusion of this article).

16mm film was the telerecording medium chosen by BBC Enterprises to make film copies of episodes for overseas sale. Episodes such as *Crisis*, which were transmitted from TR35, would have been copied onto

16mm film by Enterprises before being returned to the BBC Film Library. Once Enterprises had negatives prepared from a videotape, the tapes were later wiped by Engineering.

Telerecording is a rather inexact science and the results would not be known until the processed master negative was returned from the developing laboratory. This meant that the quality of the finished product was often highly variable - as can be seen from viewing various surviving sixties episodes. Telerecording invariably introduces a degree of noise to the picture and often crops it slightly, due to the aperture of the film transport not exactly matching the screen it points at - so the finished image appears slightly zoomed in. For these reasons, it is always preferable to source a programme from videotape, if the original quad tape still exists. This is not the case for any sixties *Doctor Who* episodes. However for a few sixties BBC programmes (and for a surprisingly large number of sixties ITV programmes), videotapes do exist, and the picture quality is invariably superior.

#### Summary

Hartnell and Troughton eras: existing episodes are held mainly on 16mm monochrome film, telerecorded from a 405 or 625 line monochrome source. A handful of episodes are held on 35mm monochrome film, telerecorded from a 405 or 625 line monochrome source. Some filmed inserts and location film are held: these are shot directly onto film (i.e. they are not telerecorded). These inserts are held on both 16mm and 35mm monochrome film. No videotapes from these eras exist.  
(DOMINIC JACKSON)

For further details on the "Restoration Team", visit the following web-site :

<http://ourworld.compuserve.com/homepages/SteveRoberts/restorat.htm>

## STORY GUIDES

### SEASON 1, STORY 4 D : MARCO POLO

#### (a) GENERAL

7 episodes

| Episode               | TX        | TI    | DU     | VA   | CP | AA |
|-----------------------|-----------|-------|--------|------|----|----|
| The Roof of the World | 22 Feb 64 | 17.15 | 24'12" | 9.4  | 33 | 63 |
| The Singing Sands     | 29 Feb 64 | 17.15 | 26'34" | 9.4  | 33 | 62 |
| Five Hundred Eyes     | 07 Mar 64 | 17.16 | 22'20" | 9.4  | 34 | 62 |
| The Wall of Lies      | 14 Mar 64 | 17.15 | 24'48" | 9.9  | 31 | 60 |
| Rider from Shang-Tu   | 21 Mar 64 | 17.16 | 23'26" | 9.4  | 37 | 59 |
| Mighty Kublai Khan    | 28 Mar 64 | 17.30 | 25'36" | 8.4  | 49 | 59 |
| Assassin at Peking    | 04 Apr 64 | 17.30 | 24'48" | 10.4 | 22 | 59 |

(Note - durations for the final three episodes were calculated from the Start and Finish times on the Programme-as-Broadcast documentation. No "official" duration exists for these episodes.)

Total Duration (approx) = 171'44"  
Average Viewing Audience = 9.47 million  
Average Chart Position = 34.14

Repeat Screenings - nil

Countries Sold To (in order of sale) : Australia, Canada, New Zealand, Nigeria, Singapore, Hong Kong, Uganda, Ghana, Zambia, Jamaica, Cyprus, Kenya, Thailand, Mauritius, Rhodesia, Venezuela, Bermuda and Ethiopia.

#### (b) VIDEO FOOTAGE

Status - all 7 episodes currently missing (junked by the BBC between 1972 to 1977).

Clips - nil

Notes -

- there is BBC documentation from 1974 which lists the stories still available for purchase. Because *Marco Polo* is not on this list, this suggests that the entire story was junked somewhere between 1972 and 1974.

(c) AUDIO RECORDINGS

All 7 episodes exist in audio format - David Holman is believed to have the best quality recording. However David's recordings are missing a few seconds from *Mighty Kublai Khan* (episode 6) and *Assassin at Peking* (episode 7) - these have been patched from other copies.

(d) RECONSTRUCTIONS

All 7 episodes reconstructed by Bruce Robinson (*A Change of Identity*).

(e) PHOTOGRAPHIC MATERIAL

Telesnaps - PasB (Programme-as-Broadcast) documentation indicates that John Cura created telesnaps for all episodes. In fact, receipts exist for the first two episodes documenting this fact. The current whereabouts of the *Marco Polo* telesnaps are unknown.

Behind-the-Scenes Shots - colour and black/white rehearsal scenes exist for many of the episodes.

Designer Barry Newbery holds photographs of a number of the sets designed for the story. These were published in *The Frame* issue 17. Carole Ann Ford also holds a collection of photographs from the story.

Publicity Shots - *The Radio Times* held a photocall session for the issue that would feature *Marco Polo* on its front cover. Although photographs were taken of all four regulars, *The Radio Times* eventually settled on a photo consisting of the Doctor, Marco Polo and Tegana (much to the annoyance of William Russell).

- 31 Jan 64 - photocall at Lime Grove D (caravan scene consisting of Tegana, a Mongol warrior, Susan and Ping-Cho. A photograph of the Mongols confronting the four time travellers appeared in the BBC's internal magazine *Ariel*)
- 14 Feb 64 - photocall at Lime Grove D (the Doctor and Ping-Cho)
- 28 Feb 64 - photocall at Lime Grove D (a publicity photographer was present for the final studio recording of *Rider From Shang-Tu*)
- Week of 2 Mar 64 - photocall at Uxbridge Road Drill Hall (publicity photos of Jacqueline Hill)
- 6 Mar 64 - photocall at Lime Grove D (Tegana, Susan, the Doctor and the Khan, at the way-station)

Many of the publicity shots were published in DWM's *Marco Polo* archive (#240). DWM also published a nostalgia feature on the story, which contained a collection of photographs (#162).

Other Shots - at least eight photographs were taken by an Australian fan during the story's original broadcast (ie directly from the television screen). All shots appear to be from *Mighty Kublai Khan*. The photographs were published in DWB #57 and the DWB Compendium.

(g) AUSTRALIAN CENSOR CUTS

| Episode               | DR        | FT   | RA | CUTS  |
|-----------------------|-----------|------|----|-------|
| The Roof of the World | 28 Oct 64 | 910  | G  | none  |
| The Singing Sands     | 28 Oct 64 | 1011 | G  | none  |
| Five Hundred Eyes     | 28 Oct 64 | 938  | G  | none  |
| The Wall of Lies      | 28 Oct 64 | 932  | G  | cut A |

|                     |           |     |   |       |
|---------------------|-----------|-----|---|-------|
| Rider from Shang-Tu | 28 Oct 64 | 879 | G | none  |
| Mighty Kublai Khan  | 28 Oct 64 | 957 | G | none  |
| Assassin at Peking  | 28 Oct 64 | 930 | G | cut B |

Cut A : "cuts ... 5ft. At end of reel delete chop to guard's back." [just before Ian discovers the guard's body]  
 Cut B : "cuts ... 4ft. At 2 mins - delete knife in thief's back." [refers to stabbing of Kuiju]

The above are verbatim descriptions of the cuts as recorded by the Censorship Board. Additional comments appear in square brackets.

#### (h) OTHER NOTES

- working titles - *A Journey to Cathay* (whole story), *The Cave of Five Hundred Eyes* (episode 3). In fact, the latter was actually stated to be the "Next Episode" at the conclusion of *The Singing Sands*.
- all recording occurred at Lime Grove Studio D (from 31 Jan to 13 Mar 1964), with film inserts at Ealing (13 Jan to 17 Jan 1964). Waris Hussein left most of the filming supervision to one of his production assistants, Douglas Camfield.
- to coincide with the BBC transmission of *The Roof of the World*, *The Radio Times* promoted *Doctor Who* with a cover photograph from *Marco Polo*. This was the first time that *Doctor Who* appeared on the cover of *The Radio Times*.
- William Hartnell became ill during rehearsals for *The Singing Sands*, and was thus, largely absent from the episode.
- novelisation by John Lucarotti as *Doctor Who - Marco Polo* (#94). It was first published by W.H. Allen in December 1984 (hardcover) with a cover by David McAlister. The paperback release followed in April 1985.

## REVIEWS AND COMMENTS

### THE MOONBASE (COI VERSION)

I think I am a Cybermen fan. I have added *The Moonbase* to my Doctor Who favourite episodes, along with *The Tenth Planet*. I don't understand why, but these stories are quite different than the others. A lot less boring than stuff like *The Savages* (the story itself, not the reconstruction) or *The Rescue*, and with more mystery than the historical serials. Unlike the Daleks, the Cybermen do not sound and look so silly. They have a credibility that the Daleks do not have - you cannot escape a Cyberman by climbing a stairway!  
 (DOMINIQUE BOIES)

### THE TENTH PLANET

What about this, then? Very good, I must say, production-wise. I really got the feel of life on a polar base. The Cybermen, if somewhat silly looking designs, were a good enemy. The scenes of them walking through the snowy landscapes were very atmospheric. The story was perfect at four episodes.

The reconstruction, on the other hand, was very strange. First of all (and not a fault of the creator), was the rather poor quality of episodes 1-3 - its soundtrack was rather difficult to follow at times. Episode 4 was even worse. The reconstruction was however intriguing. It was the poor quality of the sound that put me off at times. I will have to rewatch this one, with the script in my hands!  
 (JOACHIM ANDERSSON)

## LETTERS AND OPINIONS

Long ago, circa 1983, my class at school studied the text of a BBC play called *David and Broccoli* which I think was broadcast about 1960. The school edition we used was illustrated with what I now think must have

been Cura telesnaps, though its difficult to be certain at this distance. I don't remember the exact broadcast date of the play as I don't have my reference guides with me, but it certainly doesn't exist.

Also, my father has a copy of a *What's My Line?* book with photo illustrations credited to John Cura. This must have been about 1953, though the quality is much poorer than usual. Perhaps at this relatively early date his equipment was not so good.

(JOHN BUTCHER)

## **ACKNOWLEDGEMENTS**

Thanks to the following for help with this issue : Chris Avery, David Butler, Ian Edmond, David Holman, Dominic Jackson, Michael Palmer, Andrew Pixley, Steve Roberts and Graham Strong. Thanks also to Derek Handley and Ken Robinson for their invaluable assistance with the UK distribution of the reconstructions.

And "Memory Cheats" will return next issue - sorry, we ran out of space!

## **BORING STUFF**

The *Doctor Who* reconstructions are fan-produced endeavours completed without the consent of BBC Worldwide, BBC Television, or any holders of the *Doctor Who* licence. No infringement on any such copyright holder is intended nor are the tapes produced for any sort of monetary compensation. Tapes are distributed through the worldwide *Doctor Who* fan network. Support the BBC releases!

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The newsletter is available in three formats - plain text, Word 6 and HTML. Send an E-mail to Bruce if you wish to be added to one of the three lists. The back-issues (in HTML format) can be located at the following web-site :

<http://freespace.virgin.net/dominic.jackson/coi/>

THE DISUSED YETI  
THE NEWSLETTER ON EARLY DOCTOR WHO  
ISSUE 11  
8 MARCH 1998

Edited by :  
**Bruce Robinson (robinsba@ozemail.com.au)**  
**Robert Franks (TelesnapGuy@compuserve.com)**

Harold Chorley - *Any theories?*  
Anne Travers - *On what?*  
Chorley - *On what the Doctor and these two kids were doing in the tunnel.*  
Anne - *Mushrooming?*  
(*The Web of Fear* Episode 2)

**STEVE ROBERTS ON VIDEO FORMATS**  
**STEVE PHILLIPS ON EVERYTHING!**  
**THE KEYS OF MARINUS STORY GUIDE**  
**THE SEASON 1 CLIFFHANGERS CONTINUE**  
**EXTENDED REVIEWS AND COMMENTS!**

**WELCOME!**

From Robert ... Ahh, the smell of fresh videotape in the morning. No? Well, all right, at least the new reconstructions are just around the corner. It's been a long time since anything new has come out, and we are eagerly awaiting the new reconstructions as much as you are. We hope everyone appreciates the improved quality, and particularly, the extra effort that has gone into their creation. As much fun as you have watching them, it still can't compare to the joys of creating them.

From Bruce ... as Robert said, a lot of effort goes into the reconstructions. And it's not just effort involved in the actual reconstruction process itself. Many, many people are involved in various stages throughout the process - from discussing the original idea to completing a story, to placing the tape into the hands of the viewer. And unfortunately, a lot of the time, this uncredited "in-between" work is forgotten about. Therefore, I'd just like to conclude with a message to this hard-working group of individuals - THANKS!

As always, take care and enjoy the newsletter!

Robert and Bruce

**RECONSTRUCTION UPDATES**

After being in a hiatus for the last few months, the new reconstructions are finally starting to trickle out ...

THE POWER OF THE DALEKS [COI2] (update by Bruce Robinson)

The last month has been quite a productive one for the *Change of Identity* releases. Apart from the completion of *Enemy* (see below), the enhanced version of *Power* has (finally!) been completed. This new version contains improvements such as clearer telesnaps, a clearer soundtrack, and more concise text captions. Distribution of *Power* will commence in approximately two to three weeks.

THE ENEMY OF THE WORLD [COI5] (update by Bruce Robinson)

The release of *Enemy* has been delayed due to a couple of unforeseen problems. In particular, it was discovered that the Graham Strong recording of Episode 6 was missing about one minute's worth of material at the start of the episode. Also, VCR-related problems have caused the distribution to be delayed. However, the good news is that the story has now been completed, and general distribution should commence shortly.

THE WEB OF FEAR [JV1] (update by Michael Palmer)

The new "joint venture" (JV) version of this reconstruction is now available. I would be grateful if people could E-mail me with their comments at <mjp@swdal.win-uk.net> - preferably AFTER you have seen the

story! This feedback will assist us in preparing all future JV reconstructions - the next one being *The Evil of the Daleks* (in about 2 months time).

#### AND IN SUMMARY...

The Evil of the Daleks [JV2] - April 98  
The Faceless Ones [JV3] - June 98  
The Crusade [CO16] - June 98  
The Wheel in Space [JV4] - August 98  
The Abominable Snowmen [CO17] - September 98  
The Celestial Toymaker [JV5] - October 98

Of course, all of these dates are tentative, and can alter drastically depending on material availability.

### **MISSING CHRISTMAS GREETING NOW AVAILABLE**

For many years, the Hartnell Christmas greeting to the audience in *The Feast of Steven* has been the subject of much fan speculation. Unfortunately, this portion had been deleted on most of the audio copies previously circulating. Thanks to Graham Strong and David Holman, everyone can now enjoy this piece of nostalgia. The clip has been added as a sound file to the main reconstruction web-site at :

<http://members.aol.com/dwundergrd/>

### **WAR MACHINES IN AUSTRALIA**

Australian fans may have noticed the delay in *The War Machines* video. Alternatively, some people may have purchased the video and discovered that the *Blue Peter* footage was missing. Some reports have even indicated that the initial copy of *The War Machines* planned for Australian release was incomplete, in that the censored clips were not included.

However, as Steve Roberts reports, BBC Worldwide sent over a copy of the full master to Australia. The tape was subsequently edited by either ABC Video or Village Roadshow to insert their own trailers, etc. Presumably, whoever performed this task decided that the *Blue Peter* and the BBC1 ident were not relevant to an Australian audience, and therefore removed them. Steve points out that this action contravenes the sales agreement!

Contrary to rumours, nothing else has been removed from *The War Machines* (there is definitely no 30 minute documentary at the end of the tape!). Village Roadshow have now managed to obtain a new master from BBC Worldwide. This means that the Australian release of *The War Machines* should be imminent ...

### **THE WORLD ACCORDING TO STEVE PHILLIPS**

One of the interesting results of the 1997 *Change of Identity* survey, was the fact that many people have optimistic hopes on the recovery of future missing episodes. In the article below, Steve Phillips examines the missing episode situation in more detail. Steve also highlights his involvement with a number of surviving clips.

#### **THE RECOVERY OF MISSING EPISODES**

My own gut feeling is that there are perhaps half-a-dozen episodes waiting to be discovered. I would expect these to still lie forgotten in foreign TV stations, rather than being in the hands of "high up" fans as is so often rumoured. The trouble with material in the hands of TV stations, is that it is only going to be so long before the films are junked without being checked. I imagine if we knew what existed overseas when the missing episode hunt began in 1978, and has since been junked without anybody knowing, we would all be quite horrified! The end of the seventies must have seen quite a lot of TV companies ditch their monochrome recordings.

The idea that missing episodes circulate freely amongst fans in some kind of exclusive "club" is an idea I find nonsensical. I have never heard one concrete, traceable, provable rumour regarding complete missing episodes circulating in the UK. If there is the odd episode in private hands in the UK, I would expect it to be held by some fifty-something general TV collector rather than your archetypal twenty-something fanboy.

I fear the time between episode recoveries will grow longer and longer - it's been five years since the last (*The Tomb Of The Cybermen*). It wouldn't surprise me at all if we had to wait five more years for the next.

One thing is clear - fans should forget the idea of there ever being a complete set of "Who" in the archives, or indeed, of there ever being many more episodes than we have now. I know some people who still dream of the idea that they are going to be watching *Fury From The Deep* in a couple of years time. These people are only deluding themselves. The appearance on the Net of a couple of highly misleading articles hasn't helped matters (ie prattling on about complete collections in America).

#### THE GALAXY 4 CLIP

It's a long clip (nearly 6 minutes) from near the end of *Four Hundred Dawns* (episode 1). It's mostly dialogue inside the spaceship, but does feature the attempted destruction of a Chumbley. Its existence has been known for about fifteen years. The 16mm original is held by early DWAS member and *TV Zone* editor Jan-Vincent Rudzki. He was helping out with the compilation of the *Whose Doctor Who* documentary in 1977 - the section was lifted from a copy of *Galaxy 4* (which still existed at that time). This was performed so that the show's production team could choose a suitable segment for inclusion in the finished programme. The production team eventually settled upon a 30 second clip, and the offcuts were given to Rudzki.

The material then went underground for many years, with copies only existing with Rudzki and his early DWAS colleagues. A couple of years back, I met a fan on the Net who claimed to have a copy which had been duplicated for him back in the early eighties. He passed a copy on to me (it was about 5th generation VHS by this time) on the condition that I didn't reveal his name (which I have never done).

#### THE POWER OF THE DALEKS CLIPS

For many years, a rumour was doing the rounds that some mysterious ABC (Australia) TV programme called *C For Computer* was in existence. It was thought to contain a clip from *The Power Of The Daleks* described only as "the Dalek production line". That was as far as the story went, although I do recall a fan showing me some off-screen stills way back in the eighties of this sequence, claiming that the material existed. Later when John Cura's telesnaps of *Power* came to light, I thought that the telesnaps explained nicely where the stills had originally derived! Now, I'm not so sure ...

Anyway, in 1995, I was E-mailed by Robert Mammone (an Australian fan) who had been battling with the ABC in order to obtain a copy of the material. His original intention was to secure a VHS copy of the programme, and thus return it to the BBC. I explained that the BBC would really want a broadcast-quality copy. Due to his contact at the ABC being unusually helpful, Robert discovered both the transmission date of the programme and its full title - *Perspectives (C For Computer was just the segment title)*. Both of these were crucial to the ABC archive being able to locate the programme. In fact, an earlier BBC attempt to secure the footage had failed because they were solely working on the *C For Computer* title.

To obtain a decent copy, I passed on Robert's details to Steve Roberts at the Beeb. Steve set the wheels into motion formally. At the ABC, there was initially no sign of the complete programme. It was eventually discovered that a single film insert had been retained, which by chance, contained Dalek footage! Four new clips were discovered, two each from episodes 4 and 5. These consisted of : (a) a brief shot of model Daleks on a conveyor belt, (b) two Daleks passing through a doorway, (c) some Daleks assembling in a room, and (d) a weapon-less Dalek gliding up to the camera intoning "we are not yet ready to teach these humans the law of the Daleks!". There was a fifth clip (the Daleks moving out of the capsule in Episode 5), but this was already held by the BBC. The information from the ABC did not say which episodes the clips came from, but I was able to deduce this by using the telesnaps and a copy of the audio.

Since the conveyor belt sequence was not a substantial part of the material, and since the programme title is not visible on screen during this sequence, we must wonder whether a full copy of the programme exists containing further clips. Otherwise, how would the earlier fan descriptions have been applied to the footage? My dim recollection of the off-screen stills (mentioned above) is of more varied views of the production line than those which are present in the existing *C for Computer* material.

#### THE CLIPS LIST

My web-page consists of an extensive list of all the missing episode clips in existence. That list basically started because a few years back, there was no decent list of clips which survived from the missing episodes. Therefore, I decided to start one myself! Later on, I did some grabs from the clips, as I think a still is worth many lines of descriptive text. This also provides some idea of the picture quality of the clips. With the recent discovery of the Australian "censor" clips, the list has doubled in size. I still think it is the most

complete list of such material - and it was certainly the first to document the long *Galaxy 4* segment and the 8mm off-screen clips.

Identifying the 8mm clips within an episode, was along the same lines as the *Power* clips. However, for the 8mm clips, I determined these solely on the basis of the audio recordings. I watched the clips numerous times, and formed a mental image of what the characters could be saying. It then leaps out at you when you hear the correct dialogue on the audio.

I later obtained a VHS tape of the 8mm clips with the soundtracks reinstated. I was pleased to note that my guesses were exactly the same as those of Mal Tanner, the fan who had compiled the "audio" version.

AND WHAT OF THAT HARTNELL 8mm CLIP ...

The 8mm footage consists of one intriguing clip of Hartnell talking to himself in a room - as of writing, no-one has been able to pinpoint exactly where this clip originates. My initial guess was that it was the Doctor musing upon the departure of Vicki at the end of *The Horse of Destruction* (*The Myth Makers* episode 4). The fact that it was mute on Mal Tanner's tape made me recheck it, and I found it didn't quite fit in as I first thought.

I heard a rumour that somebody had placed it as part of a spaceship scene from *The Daleks Master Plan*. However, I have been unable to confirm this. The 8mm clips are generally in transmission order, which would mean that the clip hails from somewhere between *Small Prophet*, *Quick Return* (*The Myth Makers* episode 2) and *The Savages* Episode 3 inclusive. That's a lot of possible episodes (34 in total), so I am not surprised it hasn't been located!  
(STEVE PHILLIPS)

## THE SEASON 1 CLIFFHANGERS

We now continue our look at the exact cliffhangers featured at the conclusion of the Hartnell stories ...

The Keys of Marinus - *The Keys of Marinus*

**Scene** - The TARDIS dematerializes from the beach as the camera pans out to a long shot of the island (a reversal of the original film insert).

**Caption** - 'Next Episode THE TEMPLE OF EVIL' starts over the scene of the island and the scene slowly fades to black. The end title music starts, the caption fades out and the credit scroll begins.

**Notes** - There is a very short insert of the TARDIS on the beach at the beginning of *The Temple of Evil*.

The Aztecs - *The Day of Darkness*

**Scene** - In the console room, a perplexed Doctor notes that the TARDIS is still moving, even though the ship has stopped. Ian wonders if they have landed on top of something, and Barbara adds "Or inside something ... ?"

**Caption** - 'Next Episode STRANGERS IN SPACE' is superimposed over a tight shot of Barbara's face. The end title music cues and the picture slowly fades to black. The caption then fades, followed by the credit scroll.

**Notes** - The above scene is re-enacted for *Strangers in Space*.

The Sensorites - *A Desperate Venture*

**Scene** - As the travellers watch Maitland's ship on the scanner, Ian comments "At least he knows where he's going." The Doctor is offended by Ian's remark and vows to put the teachers off the ship at the next stop.

**Caption** - 'Next Episode A LAND OF FEAR' appears briefly over the Doctor busying himself at the controls. The end title music starts and the caption quickly fades replaced by the credit scroll.

**Notes** - There is no reprise in *A Land of Fear*.

The Reign of Terror - *Prisoners of Conciengerie*

**Scene** - Back in the TARDIS, Ian ponders "And what are we going to see and learn next, Doctor?" The Doctor replies (as his voice begins to fade out) "Well, unlike the old adage my boy, our destiny is in the stars, so let's go and search for it."

**Caption** - 'Next Episode PLANET OF GIANTS' - the end title music then commences over the starfield. As the caption fades, the scene continues to pan out over the starfield as all of the cast credits scroll. The starfield then fades quickly to black as the first technical credit appears.

**Notes** - There is no reprise in *Planet of Giants*.

## FILM & VIDEO FORMATS GUIDE PART 2

In issue #10, Dominic Jackson examined film formats in some detail, and with particular reference to how film was utilised on *Doctor Who*. This issue sees Steve Roberts examining video in more detail ...

~~~~~  
Videotape recording was first used by the BBC in 1961. The format was 405-line Quadraplex, pioneered by the American company Ampex, which would be the main broadcast format in the UK for nearly twenty years. To achieve sufficient head-to-tape speed to allow the recording of video signals onto tape, Quad used a system of four heads mounted on a drum, spinning at 15,000 rpm, writing onto 2" wide tape. The drum was mounted at ninety degrees to the direction of tape travel. The linear motion of the tape caused the tracks to be written across the tape. Each track recorded only 16 lines of the television signal, so the picture was made up of a number of segments.

Electronic misalignment of the heads in either record or replay, caused the characteristic "Quad banding" effect, which resulted in horizontal bars appearing on the picture. This is particularly noticeable on colour recordings, where slight head clogs begin to show up as an increase in the colour saturation. Mechanical misalignment could show up as "sawtoothing" on vertical lines in the picture. A good example of this can be seen at the very beginning of *The Tomb of the Cybermen* as the TARDIS dematerialises.

A 625-line variant of Quad first appeared in 1964, with the introduction of the monochrome service on BBC2 (colour machines first appeared around 1967). As far as *Doctor Who* is concerned, the programme was (normally) recorded on 405-line Quad up until *The Enemy of the World*. From Episode 3 of this story onwards, it was recorded on 625-line Quad in monochrome. From the first episode of *Doctor Who and the Silurians* in 1970, to the *The Five Doctors* in 1983, colour Quad was used for all episodes.

Although Quad was a remarkable format, it did suffer from certain problems. Apart from the aforementioned banding, there were two major difficulties. The first was that pictures could only be viewed in "play". It was not possible to picture-search through a tape or still-frame it, which obviously made locating material quite difficult. Secondly, for the first few years of the format's life, the tapes had to be manually edited. This involved finding and marking the required cut points, "developing" the magnetic track structure using a suspension of ferrous particles in alcohol so that the track structure could be seen, and then using a microscope to identify the beginning of the video frame. The tape was then cut with a razor blade and joined together with a metallic foil.

Electronic editing (frame accurate dubbing from one tape to another) began to appear in the mid-sixties and was in common use on colour material by 1967. However, it was not unknown for tapes to contain both cut edits and electronic edits.

Quad was the workhorse format within the BBC from its introduction until the early eighties. However, the format was still in use to record *Breakfast Time* until 1984.

In 1978, Ampex launched its successor to 2" Quad - the 1" C-format VTR. This was a radically different format to Quad. Instead of the segmented video tracks, 1" used separate single record, replay and erase heads, mounted on a large drum, with a helical tape wrap. This recorded a single field of video as one continuous diagonal track on the tape. By utilising an auto-tracking play head, 1" could produce usable pictures between -1 and +3 times normal play speed and viewable pictures in shuttle. The one thing that was ultimately not as good as Quad was the picture quality, particularly of multi-generational material. A properly aligned quad recording was noticeably "cleaner" than a 1" recording. 1" was the standard recording format of all *Doctor Who* stories from *Warriors of the Deep* in 1984, to *Survival* in 1989.

The next major breakthrough was the advent of digital video recorders in the late eighties. At last it was possible to dub one tape to another without incurring generational artefacts such as noise. The first digital format was Sony's 3/4" D1 component digital tape. This stored the luminance and colour components of the video signal separately, making it an ideal format for high-end post production work. It was soon followed by 3/4" D2, a composite format which could directly record PAL video signals. The BBC moved to digital video recording in 1991, using Panasonic's brand-new 1/2" D3 composite digital format. D3 offered several advantages over D2, including better error performance, smaller tapes and viewable pictures at x100 shuttle forward and reverse.

D3 remains the current production format in the BBC, although the move to digital broadcasting and away from PAL will eventually mean it will be phased out over the next few years. Its successor will undoubtedly be Sony's Digital Betacam format, a 1/2" component tape format which has proven to be very robust. Digital Betacam is a development of Sony's analogue Betacam SP format and utilises data compression (by roughly 2:1, using M-JPEG) to reduce the bit-rate sufficiently to allow it to be recorded on tape.

A couple of other formats are also worth mentioning:-

(a) U-Matic - a 3/4" analogue format introduced in the early seventies. Primarily designed for news-gathering, U-Matic has in fact become one of the most enduring formats for low-end broadcast use and is still in common use today. In the UK, there have been three variants - Low Band (the original format), High Band (offering an increase in picture detail), and SP (Superior Performance - with even greater detail).

(b) Betacam is a 1/2" analogue composite format, developed in the mid-eighties as a replacement for U-Matic. An enhanced version, Betacam SP, was introduced in 1988 and has become a standard format for both acquisition and broadcast use. It is gradually being replaced by its successor, Digital Betacam, which has been designed to allow replay of analogue Betacam tapes (a shrewd move by Sony to protect its customer base).

(STEVE ROBERTS)

STORY GUIDES

SEASON 1, STORY 5 E : THE KEYS OF MARINUS

(a) GENERAL

6 episodes

Episode	TX	TI	DU	VA	CP	AA
The Sea of Death	11 Apr 64	17.32	23'20"	9.9	22	62
The Velvet Web	18 Apr 64	17.31	25'37"	9.4	25	60
The Screaming Jungle	25 Apr 64	17.30	23'45"	9.9	22	61
The Snows of Terror	02 May 64	17.30	24'54"	10.4	20	60
Sentence of Death	09 May 64	17.15	25'03"	7.9	29	61
The Keys of Marinus	16 May 64	17.18	25'11"	6.9	43	63

Total Duration (approx) = 147'50"

Average Viewing Audience = 9.067 million

Average Chart Position = 26.83

Repeat Screenings - nil on BBC1, although the story has been screened on UK Gold.

Countries Sold To - Abu Dhabi (dubbed in Arabic), Aden, Algeria, Australia, Barbados, Bermuda, Canada, Chile (Spanish), Costa Rica (Spanish), Cyprus, Dominican Republic (Spanish), Ethiopia, Ghana, Gibraltar, Guam, Hong Kong, Iran, Jamaica, Jordan (Arabic), Kenya, Lebanon, Libya (Arabic), Malta, Mauritias, Mexico, Morocco (Arabic), New Zealand, Nigeria, Rhodesia, Saudi Arabia (Arabic), Sierra Leone, Singapore, Thailand, Trinidad, Tunisia, Uganda, United States, Venezuela, Zambia.

(b) VIDEO FOOTAGE

Status - *Sentence of Death* (episode 5) always existed as a 16 mm black/white telerecording held by the Film Library. It was believed that all of the BBC Enterprises prints had been destroyed some time between 1972 and 1977, however negative film prints of all 6 episodes was recovered from a vault in 1978. The newly discovered film print for episode 5 was an improvement over the existing copy.

Clips - n/a

Notes -

- never released on BBC Video
- the Film & Video Tape Library also possess an Arabic dubbed version of *The Sea of Death* (episode 1) as a 16mm black/white telerecording.

(c) AUDIO RECORDINGS

n/a

(d) RECONSTRUCTIONS

n/a

(e) PHOTOGRAPHIC MATERIAL

Telesnaps - currently missing. PasB (Programme-as-Broadcast) documentation indicates that John Cura created telesnaps for *The Sea of Death* and *The Velvet Web* only. However, it is probable that telesnaps were taken for all six episodes.

Behind-the-Scenes Shots - nil

Publicity Shots -

- 20 Mar 64 - photocall at Lime Grove D (regular cast; submarines on the beach; Archive room)
- 10 Apr 64 - photocall at Lime Grove D (Carole Ann Ford and Voord (Peter Stenson))

(g) AUSTRALIAN CENSOR CUTS

Episode	DR	FT	RA	CUTS
The Sea of Death	25 Nov 64	872	A	none
The Velvet Web	25 Nov 64	944	A	cut A
The Screaming Jungle	25 Nov 64	892	A	none
The Snows of Terror	25 Nov 64	930	A	none
Sentence of Death	25 Nov 64	937	A	none
The Keys of Marinus	25 Nov 64	944	A	none

Cut A : "cuts ... 8ft. Near end remove sequence in which girl smashed brain creatures. A brief flash or two may be allowed, but remove all screams and close up shots of creatures." [this refers to the scene where Barbara smashes the glass casings of the Brains of Morphoton]

(h) OTHER NOTES

- all recording occurred at Lime Grove Studio D (from 20 Mar to 24 Apr 1964), with film inserts at Ealing (early March 1964, exact dates unknown).
- William Hartnell was absent on holidays during *The Screaming Jungle* and *The Snows of Terror* (episodes 3 & 4). Script-editor David Whitaker was forced to make alterations to the scripts to cater for Hartnell's absence.
- novelisation by Philip Hinchcliffe. *Doctor Who and the Keys of Marinus* (#38) was first published by W.H. Allen in August 1980 (hardcover and paperback). The cover was painted by David McAllister.

REVIEWS AND COMMENTS

THE WEB OF FEAR

For 30 years, the Yeti have been quiet ... but now, they can be experienced in a newly released (and rather impressive!) reconstruction. I had previously seen the original reconstruction of *The Web of Fear*, and I remember being enthusiastic about seeing the story for the first time. Although the original was a good effort, I did criticize it for the following reasons:

- (a) lack of captions to explain unseen action,
- (b) some blurry photographs, and
- (c) quite a few photos were so dark, that they were impossible to make out.

The new reconstruction has vastly improved the situation in all areas. The two most significant changes are (a) the occasional text captions to explain the narrative, and (b) clearer photographic material. There is a brilliant example of this at the beginning of the tape - this short segment highlights the difference in resolution between the old and new versions. These clearer images provide a more detailed view of the actors' faces, the backgrounds, and the props.

The captions were very nice - white letters in a dark blue box towards the bottom of the screen. There were a few minor grammatical errors, and an awkward space in the middle of a sentence. However, I am sure that these will not detract from anyone's enjoyment of the production (unless you're an English Professor and this sort of thing drives you crazy). Even "the explosives explodes" is bearable.

During Episode 4, I noticed another effective touch to the reconstruction. Between certain scenes, there is a fade to black between the adjoining photographs. I imagine this was due to the original scripts calling for a fade at that point. It did seem very appropriate for the scenes in which it was utilised.

Bottom Line - a major improvement over the original reconstruction. The occasional captions help the viewer follow the story and keep track of who's where doing what and are non-obtrusive to the flow of the production and story. Due to the good audio quality of the episodes a running script is not necessary. *Web* is a wonderful story, and one of the definitive classics of the Troughton era and Doctor Who itself. While it is unfortunate that only the first episode exists, this reconstruction performs a great job in presenting the story as close as possible to the original broadcast. In fact, I am convinced that *Web* could have been a successful "slide show adventure" before the invention of the VCR. This new version has been a giant leap in quality above all previous reconstructions I have seen. I can only hope that future releases maintain and build upon the level of professionalism and dedication so very evident here.

(CHARLES DANIELS)

The full version of Charlie's review, which is significantly longer, can be located at Paul Cryer's web-site (URL listed below).

LETTERS AND OPINIONS

The quality of the reconstructions are incredible. One element they provide to the viewer is the ability for "closure". For instance, during the second episode of *The Reign of Terror*, the Doctor escapes from the taskmaster by hitting him on the head with a shovel. The camera pans away for a shot at the grimace of a peasant's face. At that moment, the director has allowed the viewer to imagine what the blow looked like, how hard the hit was and exactly where on his head the blow occurred. The viewer has completed a story "closure". This element, used frequently in the past, has been dropped from much of the popular media today. We are now shown (graphically) many things without the use of our own imagination. I don't need to elaborate here - many articles have been written on the "idiotification of media", or playing to the absolute lowest common denominator.

The reconstructions that I have seen are so well put together in linking the audio to visuals, that just by watching a few static images, an entire sequence of events can be played with much grander, more colourful (yes colourful!) action than even the original producers could achieve.

(STEPHEN COOK)

I have recently paid a visit to Dominic Jackson's web-site [ed : see 'Requests' below for the URL]. I have found it very useful and the various FAQ's explain the whole thing very clearly. The 'Doctor Who Video and Audio FAQ', in particular, is superb. The site is also very user-friendly and it is easy to move to the other sites dealing with the telesnap reconstructions. In fact, I would say that all the related reconstruction sites are of the highest standard - informative and non gimmicky. A great many web sites are so image laden that they take ages to download. Then, they often provide little hard information or originality. These accusations could not be made about Dominic's site and the others related to it. So, well done!

(ROGER ANDERSON)

THE MEMORY CHEATS

Back in issue #7, Chris Avery presented his thoughts on the first four *Doctor Who* stories that he can recall. Chris now continues his recollections from *The Moonbase* ...

The Moonbase (age 4 years)

I was terrified of the Cybermen - they always scared me more than the Daleks. I can remember the Doctor, Jamie, Ben and Polly in their spacesuits floating across the Moon, and the victims of the plague with black veins on their faces. The memory of Jamie's fear of the "Phantom Piper" is particularly strong as when we were on holiday in the Isle of Wight, a nearby resident used to go out to the hills at night to practice playing his Bagpipes. My Dad always referred to this eerie sound as the Phantom Piper!

The Macra Terror (age 4.5 years)

I was terrified of the Macra - they scared me more than the Daleks and the Cybermen! I'm not sure I would want to see this story again (oh all right, of course I would!), as my memories of the Macra are so vivid and chilling, that seeing it again as an adult might spoil it. Take it from me, they were terrifying! I remember Jamie being lost, and then being surrounded by mist. This great claw then came out of the darkness!

The Faceless Ones (age 4.5 years)

As we go on, my memories become clearer. I remember a lot of running around Gatwick Airport. Curiously, I remember specifically that it was Gatwick, as it was the first time I'd ever heard of it, and it was such an odd name (strange child!). I remember someone opening a drawer full of minituarised people and someone with no face (which also scared me). I also remember the departure of, as we referred to them, Pen and Bolly.

The Evil of the Daleks (age 4.5 years)

Please someone return this to the BBC!! It was totally wonderful - I remember a Dalek appearing out of nowhere in a secret room and exterminating someone with that wonderful negative effect. Other memories include - Edward Waterfield looked scary even though he wasn't; Jamie and Kemel fighting, and then joining forces; a humanized Dalek chanting "Dizzy Dalek"; the awesome Emperor Dalek; and the final destruction of the Dalek city. I firmly believe that this story would still be excellent, even if viewed today!

(CHRIS AVERY)

REQUESTS

⇒ Patrick Furlong is seeking issues of DWM which contain archives of the Hartnell, Troughton and Pertwee stories. If you think you can help, write to Patrick at <pkjf95@stvincent.ac.uk>.

⇒ Dominique Boies is interested in receiving plot summaries for *Doctor Who* (to be published on his web-page). These must be original summaries, and not based on an existing source. Dominique is also after people to review his efforts so far. If you think you can help, please send Dominique an E-mail at <boies00@microtec.net>.

⇒ UK fan Paul Cryer has recently set up a web-site which contains reviews of the reconstructions. Paul is interested in receiving further contributions for his page. If you think you can help, E-mail Paul at <paul@cryer.globalnet.co.uk>. The address of Paul's site is:

<http://www.users.globalnet.co.uk/~cryer/DW.HTM> (note the use of capitals for "DW.HTM")

⇒ ordering details for the reconstructions can be located at the following web-site's :

[Robert Franks' site] <http://members.aol.com/dwundergrd/>

[Dominic Jackson's site] <http://freespace.virgin.net/dominic.jackson/>

The distributors would greatly appreciate that you read the relevant FAQ first! Also, Dominic points out that his service provider can be temperamental - "If you can't get through first time, please keep trying (as they say!)."

ACKNOWLEDGEMENTS

Thanks to the following for help with this issue : Chris Avery, Charles Daniels, David Howe, Michael Palmer, Steve Phillips, and Steve Roberts. Also, we'd like to give the authors of the *The Doctor Who Production Guide : Volume 2* a special thank you for providing such a fantastic reference source!

BORING STUFF

The *Doctor Who* reconstructions are fan-produced endeavours completed without the consent of BBC Worldwide, BBC Television, or any holders of the *Doctor Who* licence. No infringement on any such copyright holder is intended nor are the tapes produced for any sort of monetary compensation. Tapes are distributed through the worldwide *Doctor Who* fan network. Support the BBC releases!

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The newsletter is available in three formats - plain text, Word 6 and HTML. Send an E-mail to Bruce if you wish to be added to one of the three lists. The back-issues (in HTML format) can be located at the following web-site :

<http://freespace.virgin.net/dominic.jackson/coi/>

THE DISUSED YETI
THE NEWSLETTER ON EARLY DOCTOR WHO
ISSUE 12
10 MAY 1998

EDITED BY :
Bruce Robinson (robinsba@ozemail.com.au)
Robert Franks (TelesnapGuy@compuserve.com)

*No one on the colony believes in Macra.
There is no such thing as Macra.
Macra do not exist.
There are no Macra!*
(The Controller - *The Macra Terror* Episode 2)

**HISTORY OF THE RECONSTRUCTIONS
JUST WHO IS PAMELA NASH?
FEEDBACK FROM 1997 SURVEY
THE AZTECS STORY GUIDE
THE SEASON 2 CLIFFHANGERS COMMENCE ...**

WELCOME!

We'd just like to start by mentioning a small milestone - this is the first issue of the newsletter to be received by over five hundred people!

Recently, we've been receiving a few E-mails asking us how we go about creating the reconstructions. Although our methods aren't a trade secret or anything, we generally don't discuss this in the newsletter for a couple of reasons. Firstly, we usually have more interesting things to talk about (believe us, the actual process of creating a story is not that exciting!). And secondly, we don't want to give the impression that there's only one definitive method for creating a reconstruction. Just about every person to have created one of these videos has gone about it in a different way.

We should also point out that creating reconstructions is far from easy. In fact, it involves a dedication of nearly all your spare time and energy. When you have seen a particular episode numerous times, it almost makes you want to break down and cry (well OK, that's going a little too far!). But when an entire episode can be recited from memory, you know you're spending too much time on this! At the end of day though, the joy of seeing the finished product is all that matters.

Take care and enjoy the newsletter!

Bruce and Robert

RECONSTRUCTION UPDATES

THE CRUSADE [COI6] (update by Bruce Robinson)

At this stage, only a limited amount of work has been performed on the text captions (eg trying to decipher some rather unintelligible dialogue!). Due to the limited number of photographs that exist from the story, the existing third episode (*The Wheel of Fortune*) will be relied on heavily for photo-visual material. The story is expected to be complete in two to three months' time.

THE EVIL OF THE DALEKS [JV2] (update by Michael Palmer)

The JV version of *Evil* is nearly complete, and should be available by the time this issue is released. Although the reconstruction is in the same style as *The Web of Fear*, the picture quality of the *Evil* telesnaps is generally better than that of *Web*. Also, there are an increased number of text captions for *Evil*, due to there being more action not evident from the dialogue. The captions are slightly larger, and the text has been positioned further in from the edges. This means that the captions should be readable on all TV sets.

THE ENEMY OF THE WORLD [COI5] (update by Bruce Robinson)

Unfortunately, the VCR related problems that were mentioned in the last issue, turned out to be more problematic than originally thought. In fact, the whole of *Enemy* had to be re-recorded, as the first recording was afflicted with a number of incurable problems (eg flickery yellow text). However, the good news is that the second recording appears to have been a success. This means that your local distributors should have a copy of *Enemy* by the time this issue is released.

THE TERROR OF THE MACRA

Recently, an American fan by the name of Rick Brindell, completed a reconstruction of the Troughton story, *The Macra Terror*. In his own words, Rick describes the endeavour ...

I seriously started the *Macra* project last December. I would like to say that I picked *Macra* because I loved the story, or because it had not been reconstructed at that point. But in reality, I picked *Macra* because it was the only set of telesnaps I had. A fairly lame reason, but the truth, I assure you.

From the outset, my ambition was to create a different style of reconstruction to previous efforts. To this end, I included screen captions to explain parts of the story that could not be comprehended based on the pictures and audio alone. I also wanted to keep the photos as large as possible, so I scrolled the captions from right to left at the bottom of the screen.

The project was actually a lot harder, and took a lot longer than expected. I had to rescan all the photos, sometimes several times, and the video editing was extremely tedious and painstaking. I worked almost every night and weekend for 3 months before the project was completed. In fact, I now have a greater appreciation of all the hard work and money it takes to complete a project like this - I take my hat off to the other creators.

With the help of the regular distribution network, I hope fans all over the world obtain a copy of *The Macra Terror*. Please enjoy!

(RICK BRINDELL)

JUST WHO IS PAMELA NASH?

In issue #10, we published a few suggestions for the new name of this newsletter. One of the suggestions received was the *Pamela Nash Appreciation Society*. However, it appears that many people aren't familiar with the name "Pamela Nash". Therefore, a quick explanation is in order.

By the early seventies, BBC Enterprises' stock of telerecordings had grown considerably. It became apparent to Enterprises that they could no longer continue to retain prints of serials unable to be sold in the future (due to contractual reasons). The full reasons are still unclear today, but a very sad era of British television was about to begin.

Pamela Nash was the person in charge of maintaining Enterprises' cache of telerecording prints. Initially, she had ordered the creation of many of the film negatives from the original videotapes. However in 1972, it was Pamela Nash who ordered the destruction of many of the original prints. It is uncertain whether Ms Nash was aware that she might be destroying the only copies of the episodes.

Enterprises dealt solely with 16mm telerecorded film prints for overseas sales. When the rights to sell these prints expired, they were considered to just be taking up valuable space. The only archive in operation at the BBC during this time was the Film Library. The FL had a mandate to keep programs recorded on film and to preserve certain telerecordings of historical value or representative of a series.

This led to the situation in the early seventies, where for several years, Pamela Nash ordered the destruction of many early British television series. It wasn't until Ian Levine visited Enterprises' repository at Villiers House in 1977, that the full impact of these actions was realised. In fact, as Ian Levine has often pointed out, Ms Nash's response in 1977 was "No one wants them, they're only old black and white prints."

Almost immediately, the practice of destroying old prints was ceased, as was the wiping of original videotapes, with the creation of the new Film and Videotape Library. The new Library would house not only film prints as previously, but as the name implies, the original broadcast tapes as well. This was the first full "Archive" at the BBC, but the damage had already been caused.

Pamela Nash was partially responsible for the destruction of a large portion of television history - whether unwittingly or deliberately. Thus the *Pamela Nash Appreciation Society* pays homage to the woman we have to largely thank for the missing episodes. Without her, we couldn't have newsletters on missing episodes today!

HISTORY OF THE RECONSTRUCTIONS PART I

This newsletter, in all its various guises, has been around for about 18 months now. In that time, a variety of information has been published on the reconstructions, such as updates on the new releases, and short articles of a technical nature. However, at no time has the newsletter presented any material on the history of the reconstructions. How did they all start? What stories have all the creators completed? What can we look forward to in the future?

This article, presented in two parts, will concern itself mainly with the reconstructions created by three people - Richard Develyn, Michael Palmer, and Bruce Robinson. It will also highlight the involvement of other people towards the whole endeavour, such as Robert Franks. However, this is not to say that these are the only people to have ever created a reconstruction. Other efforts do exist - in particular, one other reconstruction is definitely worth a mention. In the late 1980s, ex-DWM editor Richard Landen created a reconstruction of *The Power of the Daleks*. This appears to have been the first serious attempt by a fan to complete a reconstruction.

RICHARD DEVELYN

In 1993, a UK fan by the name of Richard Shipton was attempting to complete a reconstruction of *The Savages*. Although the telesnaps for *The Savages* were available at the time (courtesy of director Christopher Barry), the majority of the current telesnaps had yet to be discovered. Richard Develyn then came forward, and offered to help out with the reconstruction process. Apart from *The Savages*, Richard assisted Richard Shipton with the picture processing for *The Highlanders*. However, these plans were altered by the discovery of the other telesnaps in late 1993. Richard immediately offered to complete the picture scripting for the newly-discovered *Fury From the Deep*.

In early 1994, Richard managed to acquire improved copies of the missing episode soundtracks. This, in conjunction with the newly-discovered telesnaps, made him think more seriously about the whole idea of completing reconstructions. In May 1994, Richard purchased a VCR with picture editing capabilities, a hand-scanner, and a TV coder card. Around about September 1994, Richard commenced his first reconstruction - *The Web of Fear*.

Originally, Richard had the ambition to reconstruct all 64 "telesnapped" episodes. This did not include *The Tenth Planet*:4, but did include *The Enemy of the World*:4 (for which no telesnaps exist). Three and a half years later, Richard would still like to fulfil his ambitions, but in the "JV" format (see Part II for further details).

Richard's approach to creating the reconstructions has remained fairly constant over the years. In the pre-JV days, he would commence by hand-scanning the telesnaps at 400 dots per inch. He would then process the telesnaps in *Corel Photo Paint* (nowadays, *Adobe Photoshop* is used). Then, Richard prepared a "script" for the episode, which listed the exact places where all the telesnap changes occur. As a general rule, there would be approximately one hundred picture changes per episode. At this point, Richard may have decided to create "new" telesnaps due to the lack of material for certain scenes. This would usually be performed by modifying existing telesnaps (eg by cropping out unwanted material).

Once the script and telesnaps have been prepared, Richard then picture inserted each telesnap on to video tape. Initially, the video tape only had a copy of the soundtrack recorded on to it. Using the following procedure, Richard inserted each of the telesnaps one-by-one :

- (a) wait for the audio cue;
- (b) press pause;
- (c) rewind the tape by 14 frames (Richard's average reaction time);
- (d) display the photo on screen;
- (e) press "picture insert", which commences the recording;
- (f) wait for the next audio cue, and then stop the tape;
- (g) rewind the tape and check.

Richard estimates that the above procedure worked successfully around eighty percent of the time. For the other twenty percent, it is simply a case of repeating the entire process.

Richard completed *Web* in November 1994. However, he then struck an unforeseen problem. In Richard's own words, his attempts to re-create the credits were "pretty useless". Therefore, Richard asked a friend of his, Stephen Cranford, whether he would be able to complete the credits for the reconstructions. Stephen agreed, and the result was four very impressive sets of credits for *The Web of Fear*, *Fury From the Deep*, *The Wheel in Space*, and *The Ice Warriors*.

However, due to other commitments, Stephen was unable to complete the credits for the remaining stories. Richard then found himself with many "credit-less" reconstructions, meaning that the story could not be distributed. This problem was rectified when Robert Franks stepped into the picture ...

ROBERT FRANKS

Robert's first involvement with the reconstructions was in 1991, when he managed to obtain a copy of the Richard Landen version of *The Power of the Daleks*. Although Robert points out that the tape quality of the reconstruction was not great, he was "bowled over" by the whole concept. However, due to lack of material, Robert realised there was nothing further he could do towards the reconstructions.

This changed in late 1995, when Robert first became connected to the Internet. Almost immediately, he discovered the existence of the "crystal clear" audios. When Robert received the new version of *The Power of the Daleks*, he considered whether it was possible to replace the soundtrack on the Richard Landen reconstruction, with a copy of the new soundtrack. However, Robert realised this was almost impossible due to the fact that a soundtrack seldom runs at the same speed twice.

Not to be deterred, Robert then decided to create his own reconstructions. Robert purchased some special lenses for his camcorder, and tried to capture the stills on to video tape. He then purchased a video-mixer, with the intent of creating the reconstruction by a purely video-orientated approach (ie with no PC assistance at all). However, Robert admits that his experiments were "awful", and he started to have second thoughts about the whole idea of creating reconstructions.

It was around this time that Robert first discovered the Richard Develyn reconstructions. Robert eventually made contact with Richard, and discovered that Richard was having problems releasing his stories due to the lack of credits. Since Robert already possessed the sufficient video equipment, he offered to complete the credit work. Therefore, from *The Underwater Menace* onwards, Robert inserted the credits (and the existing video footage) into Richard's reconstruction.

Nowadays, apart from his contribution towards the credits, Robert also performs a significant role in ensuring the videos are distributed to fans. In particular, Robert has created a web-page for the reconstructions, which, as of writing, has received over 14,000 "hits".

MICHAEL PALMER

Michael Palmer first entered in the scene in early 1995. Michael's first encounter with the reconstructions was when he obtained a copy of Richard Develyn's *The Web of Fear*. Michael points out that the reconstructions were generally an unknown commodity in those days, meaning that the original version of *Web* was only distributed to six people! As a result of seeing *Web*, Michael decided that he would like to try his own hand at creating a reconstruction. In discussion with Ian Davenport (then UK distributor), Michael realised that the non-telesnap stories would be the best option. Therefore, the first episode that Michael decided to reconstruct was *Mission to the Unknown*.

However, during the planning stages for *Mission*, the silent 8mm clips were discovered. Michael decided to temporarily postpone *Mission*, so that he could attempt to adjust the 8mm clips to their correct speed. From this initial project, his reconstruction of *The Tenth Planet*:4 reconstruction was born.

Because of Michael's desire to concentrate on the non-telesnap stories, this required more creative techniques to bring the reconstruction to life. In the "pre-JV" days, Michael would commence a reconstruction by firstly collecting as many photos and clips from the story as possible. If he was unable to find photos of a particular actor from the story, he would then resort to utilising clips from other productions. For instance, in *The Reign of Terror*, Michael was unable to locate any photographs of Ronald Pickup (the Physician). In the end, he managed to obtain a few screen grabs of the actor from a JAMES BOND movie!

The next stage performed by Michael was to listen to a few seconds of the audio at the time, and then choose an appropriate clip or still to bring the scene to life. This process would be repeated numerous times until the whole episode was complete. Michael would use (and still does use) video editing software which enables the whole production to be laid out as one long film "strip". This means that the production can be edited like a real piece of film, such as cutting out scenes, or splicing two separate pieces of film together.

Michael's approach has changed slightly as a result of the "JV" reconstructions. This will be discussed in Part II of this article.

BRUCE ROBINSON

In Bruce's case, his involvement with the reconstructions commenced in 1990. Armed with a Commodore 64 and an abysmal copy of the *Marco Polo* soundtrack, Bruce decided to create a simple text only reconstruction. The results weren't very successful, but the first six episodes were recorded on to video tape. Unfortunately, it was during the reconstruction of the final episode, that Bruce's C64 decided it had had enough, and promptly blew a few circuits! Frustrated, Bruce archived his old *Marco Polo* tape, never thinking it would be dug out again in 6 years time, with another ambitious idea in mind ...

Similar to Robert, Bruce joined the Internet in late 1995, and also discovered the existence of the "crystal clear" audios. After making an initial "order" in early 1996, with one of the first stories obtained being *Marco Polo*, Bruce then noticed the old C64 reconstruction sitting on the shelf. With his new PC equipment, he realised it should be an elementary task to reconstruct the final episode. However, as Bruce was preparing the text only reconstruction, it suddenly occurred to him that there was no reason why he couldn't make the reconstruction more presentable. Suddenly, a whole range of possibilities presented themselves, and Bruce realised that maybe he should look at the idea more seriously.

Towards the middle of 1996, Bruce decided to attempt his first "major" reconstruction. He decided to abandon *Marco Polo* temporarily, as he realised it was not a good choice for a first-up reconstruction. Instead, he decided that a four-part telesnap story would be the ideal way to go - since Bruce already had all the material for *The Savages*, this seemed like the logical choice. At this stage, he was unaware of the other reconstructions being completed. So the fact that he chose a story that had yet to be reconstructed, was more due to luck than anything else!

After obtaining the necessary hardware upgrades, Bruce began to experiment with different software packages. He eventually settled for a relatively well known package - *Microsoft Powerpoint*. Because of his text-only reconstruction back in 1990, and his interest in the DWB photo-novels, Bruce was always keen to incorporate text into his reconstructions (ie his ambition was almost to create a photo-novel on video tape). Therefore, *Powerpoint* seemed the ideal choice as it made the process of matching up text to photos relatively straight-forward.

The Savages was released in August 1996 to a small, but enthusiastic, audience. The initial response seemed positive, although right from the start, people were divided on the issue of including the script. As Bruce was half-way through completing his second story, *The Power of the Daleks*, he started to become aware of the Richard Develyn reconstructions. When Bruce noticed that Richard's reconstructions were "script-less", he realised there was no need for him to consider two versions of the reconstructions. Therefore, it was at this point that Bruce made a commitment to continue using the script in all future reconstructions.

Apart from some minor modifications, Bruce's approach to the reconstructions is still basically the same as it was in the early days. That is, prepare the text captions, and then match up each caption with the most appropriate photograph. Although this approach may sound simplistic (and from a technical view-point, it is), there is still an enormous amount of work required to put an episode together. In particular, each story requires extensive preliminary research, such as hunting around for every available photograph, and studying the original camera script for details that may be missing from contemporary material.

TO CONCLUDE PART I ...

This brings us to the end of Part I, which has mainly concerned itself with the reconstruction creators. Hopefully, this has provided a better idea as to how these videos are put together. In Part II, we consider, amongst other matters, how the creators have pooled their efforts, what motivates them to keep going, and what we can expect to see in the future.

FEEDBACK FROM 1997 COI SURVEY

Following, is a sample of some of the feedback received from the 1997 *Change of Identity* survey results :

I certainly don't think the availability of the reconstructions makes the audios redundant. The reconstructions are a great endeavour, and very enjoyable, but they, out of the lack of suitable moving material most of the time, reduce an episode to a parade of stills. Like the TV version of THE HITCH-HIKER'S GUIDE TO THE GALAXY, which didn't make the radio series redundant, the audios are still just as vital to me as they were before seeing the reconstructions. In my imagination, when listening to an audio, the pictures move! In fact, after watching a reconstruction, you can listen to the audio separately again, and incorporate the pictures so that your imagination becomes more accurate! So, what I'm saying is, please consider the audios as a separate product, whether or not a reconstruction is available.

(ALAN HAYES)

I think the "Don't Knows" should be separate from the "Don't Cares". For instance, I don't know how many missing episodes are "out there", but I do care. I don't care how the BBC reconstructs missing episodes, as I know that the fan versions will always be better.

(IAN RILEY)

I have come to the conclusion, through looking at the survey and comments, that there are two different groups of people viewing the reconstructions. One group want to study and digest every single detail of an episode. For them, the COI ones are perfect. The other group just want to watch a story to obtain a feel of the original production. This group considers a continuous running script to be a distraction. These people will lean more towards the JV style, and are more likely to enjoy the *Mission to the Unknown* and *The Tenth Planet:4* reconstructions. In fact, I was surprised how high up *The Tenth Planet* reconstruction was in the results, seeing that it is the reconstruction I have received the most diverse comments on. I've received everything from "it is the best reconstruction I have ever seen" to "it looks like a badly dubbed foreign movie".

(MICHAEL PALMER)

Please in the next survey can you put in a section on the name of the newsletter. I mean, come on, *The Disused Yeti?* Stinks like a dead dog on a hot day mate!

(PAUL EBBS)

I was very interested in the survey results - the low polling of *Galaxy 4* being typical. Most people seem to ignore this story, but it's one of my favourites! It was strange to see how many people believed that "most" of the missing episodes existed - I fear as a result of unsubstantiated optimism from a lifetime of missing episode rumours. Anyway, it made for fascinating reading. Keep up the good work!

(SIMON HUNT)

THE SEASON 2 CLIFFHANGERS

We now continue our look at the exact cliffhangers featured at the conclusion of the Hartnell serials. This time, it's the first third of Season 2 ...

The Planet of Giants - Crisis

Scene - The Doctor is upset that the scanner does not appear to be working properly. As the TARDIS starts to materialize, the Doctor looks up, hopeful that he might be able to work out where they are. The picture on the scanner continues to roll ...

Caption - 'Next Episode WORLD'S END' appears over the rolling scanner screen and the end title music commences. The picture fades to black and the caption is replaced by the credits scroll.

Notes - There is no reprise in *World's End*.

The Dalek Invasion of Earth - Flashpoint

Scene - As David leads Susan away, Susan drops the last remnant of her old life - the key to the TARDIS. A close-up of the key fades to a picture of a starfield.

Caption - 'Next Episode THE POWERFUL ENEMY' appears over the starfield. As the credit scroll commences, the picture slowly fades to black.

Notes - There is no reprise in *The Powerful Enemy*.

The Rescue - *Desperate Measures*

Scene - The TARDIS has materialized, but the travellers are immediately rocked about. The Doctor warns his companions to hold on as the console room tilts sideways. Outside, the TARDIS teeters over a precipice and slowly falls ...

Caption - The picture fades to black and 'Next Episode THE SLAVE TRADERS' fades up with the end title music. The credit scroll quickly replaces this.

Notes - A 35mm film insert is used at the beginning of *The Slave Traders* to reprise this literal cliffhanger.

STORY GUIDES

SEASON 1, STORY 6 F : THE AZTECS

(a) GENERAL

4 episodes

Episode	TX	TI	DU	VA	CP	AA
The Temple of Evil	23 May 64	17.16	23'56"	7.4	25	62
The Warriors of Death	30 May 64	17.16	24'11"	7.4	34	62
The Bride of Sacrifice	06 Jun 64	17.15	25'27"	7.9	19	57
The Day of Darkness	13 Jun 64	17.15	25'30"	7.4	34	58

Total Duration (approx) = 99'04" (approx)

Average Viewing Audience = 7.5 million

Average Chart Position = 28.0

Repeat Screenings - nil on BBC1, although the story has been repeated on BSB and UK Gold.

Countries Sold To - Abu Dhabi (dubbed in Arabic), Aden, Algeria, Arabia, Australia, Barbados, Bermuda, Canada, Chile (Spanish), Costa Rica (Spanish), Cyprus, Dominican Republic (Spanish), Ethiopia, Ghana, Gibraltar, Guam, Hong Kong, Iran, Jamaica, Jordan (Arabic), Kenya, Libya (Arabic), Malta, Mauritius, Mexico, Morocco (Arabic), Nigeria, Rhodesia, Saudi Arabia (Arabic), Sierra Leone, Singapore, Thailand, Trinidad, Tunisia, Uganda, United States, Venezuela, Zambia.

(b) VIDEO FOOTAGE

Status - all four episodes were originally destroyed at an unknown time between 1972 and 1977. The complete serial now exists on 16mm monochrome film (negative film prints were recovered from BBC Enterprises in 1977/78).

Clips - n/a

Notes -

- released by BBC Video in UK and Australia in 1992 (BBCV 4743). The North American release followed in 1994 (CBS/Fox Video 8100). The cover illustration was provided by Andrew Skilleter. All episodes were uncut, apart from the deletion of the cliffhanger and the next episode caption at the conclusion of *The Day of Darkness* (episode 4).
- an Arabic dubbed version of *The Day of Darkness* exists as a 16mm monochrome film print. This print is held by a private collector.

(c) AUDIO RECORDINGS

n/a

(d) RECONSTRUCTIONS

n/a

(e) PHOTOGRAPHIC MATERIAL

Telesnaps - currently missing. Although PasB (Programme-as-Broadcast) documentation does not provide any mention of John Cura's services for *The Aztecs*, it is probable that telesnaps were taken of all four episodes.

Behind-the-Scenes Shots - colour and black/white rehearsal photos exist for many of the episodes. Designer Barry Newbery holds photographs of a number of the sets designed for the story. These were published in *The Frame* issue 18.

Publicity Shots -

- 01 May 64 - photocall at Lime Grove Studio D (tomb, sacrifice)
- 15 May 64 - photocall at TC3 (further details unknown)

(f) AUSTRALIAN CENSOR CUTS

Episode	DR	FT	RA	CUTS
The Temple of Evil	30 Dec 64	905	G	none
The Warriors of Death	30 Dec 64	915	G	none
The Bride of Sacrifice	30 Dec 64	962	G	none
The Day of Darkness	30 Dec 64	961	G	none

(g) OTHER NOTES

- recording occurred at both Lime Grove Studio D and TC3 (Television Centre). *The Temple of Evil* and *The Day of Darkness* were recorded at Lime Grove on 01 May 64 and 22 May 64 respectively. *The Warriors of Death* and *The Bride of Sacrifice* were recorded at TC3 on 08 May 64 and 15 May 64 respectively. Film inserts were recorded at Ealing on 13 & 14 April 64. Therefore, *The Warriors of Death* (episode 2) marks the first episode of DOCTOR WHO to be recorded outside of Lime Grove Studio D.
- Carole Ann Ford took two weeks' holiday during the rehearsal and recording of *The Warriors of Death* and *The Bride of Sacrifice* (episodes 2 & 3). Ford was released during rehearsals of *The Keys of Marinus* so that pre-recorded film inserts could be made. These were subsequently inserted into episodes 2 & 3.
- novelised by John Lucarotti, *Doctor Who - The Aztecs* (#88) was first published in hardback by W. H. Allen in June 1984, with the paperback release following two months later. The cover was provided by Nick Spender. In 1992, Virgin re-issued the story with a new cover illustration by Andrew Skilleter.

ERRATA : in *The Keys of Marinus* story guide last issue, we omitted to mention the repeat screening over the BSB weekend. We also incorrectly stated that the serial had been sold to New Zealand.

REVIEWS AND COMMENTS

THE POWER OF THE DALEKS [COI2]

I really loved *The Power of the Daleks* - you did a great job! I planned to watch it an episode at a time over a few days, but I ended up watching it all in one go. The script works really well, and more than anything else, it explained the story clearly. Reconstructing episodes is fine, but it must be more than just combining telesnaps and audio into one medium. The aim should always be to tell the story as originally told, and the *Power* reconstruction did this extremely well.

The only criticism I have is that the soundtrack, whilst generally excellent, is still a bit muffled at times. If I was playing it through a stereo, it would be fine as I could just tweak the high frequencies on the graphic EQ. But on a TV, this can't usually be done.

(DYLAN CRAWFOOT)

I have just received a copy of the enhanced *Power* - WOW!! It is very, very impressive indeed. The quality of the images is just wonderful - I can't really express how impressed I am by this one! Perhaps the following will give you some idea of the impact that your reconstructions have. A friend of mine who has seen a lot of the reconstructions has told me that watching the COI *Power* reconstruction has made him reconsider his "list" of Troughton favourites. *Power* is now up there at the top! This is from someone old enough to have seen the episodes when originally broadcast. Praise indeed, and all this as a result of seeing your wonderful enhanced version!

(ROGER ANDERSON)

LETTERS AND OPINIONS

Just read DY11 - great stuff as usual. I was intrigued to read Steve Phillips' comments about Mal Tanner's redubbing of the 8mm cine clips. I do have a copy of Mal's version, which is expertly done. However, I also have another version, less well done, which has that mysterious Hartnell clip with dialogue. Hartnell mutters "it's not good...not good at all", then something like "take care, Vicki" then Vicki says something to him (which I can't understand because the sound on this copy is too fast!). Perhaps this is the scene near the end of *The Horse of Destruction (The Myth Makers:4)* which Mr Phillips says doesn't fit?

(DAVID MAY)

I have actually read all the newsletters, *A Change of Identity* and *The Disused Yeti* - "wonderful names, all of them!" But I do love the new name, brilliant! Names apart, the whole blooming thing is superb. For starters, the fact that you are all producing this for free is very much appreciated. All your hard work and dedication shows in the finished product. The newsletter is very informative and interesting, containing articles that I don't think other magazines/fanzines would carry (to their shame!). I have particularly enjoyed the interviews with those wonderful individuals who recorded the audios in the first place - thank god for them!!

(ROGER ANDERSON)

THE MEMORY CHEATS

We never had a telly until I was 14. This probably explains why I spent the next 21 years making up for lost time. Every Saturday afternoon when I was a kid, we would make the trip over to my Gran's and watch the wrestling on WORLD OF SPORT, or maybe the rugby. I hated the rugby - it always made the afternoon go on so much longer. After what seemed like a whole year of sport, we had the news and then to cap it all, another 5 minutes of bloody sport, with FINAL SCORE. Then, in what I would class as the best years of DOCTOR WHO, we would have Pertwee followed by THE GENERATION GAME (which I hated as well!).

Meanwhile, I'll return to my even more formative years. My first memory of DOCTOR WHO was *The Tomb of the Cybermen*. All I remember was being at my Gran's, and crying because it was dark and spooky and there were Cybermen in it (*Tomb* that is, not my Gran's). I knew what DOCTOR WHO was and what Cybermen were (kind of), but I'm not entirely sure how I knew.

Eventually, because I was too upset to watch any more, we turned over to watch THE DICK VAN DYKE SHOW. After that, we didn't watch DW much over at Gran's place until Pertwee, for fear of scaring me. So the only DW I caught was when I went over to friends' places for birthday parties and the like. For instance, I remember writing about an episode of *The Wheel In Space* in my "What I did at the week-end" diary at school. I remember this because I drew a Cyberman hypnotising this man. Recently, I looked in the loft for the original drawing, but it was long gone. I dare say this could have been the very first attempt at a telesnap reconstruction, which means you are all in breach of copyright and owe me millions.

Maybe it's because I wasn't at my Gran's and got confused with the days, but I always maintained that DW was broadcast on a Sunday. I know I'm probably wrong, but I still can't bring myself to look at the original transmission dates for fear of shattering the warm nostalgic glow that still creeps over me. *The Web of Fear*, with the soldiers shooting at and retreating from a number of Yeti in the London Underground, was at another kid's party. Out of all the stories that went AWOL over the next 10 years, I think that this is the one

my poor memory misses the most. Happily when *Tomb* was found, and subsequently released on video, I started to watch it with great expectancy and sure enough, it was just like at my Gran's.

(IAN FOULSHAM)

REQUESTS

⇒ The current UK distribution system for the reconstructions is almost one year old. In recognition of this, Dominic Jackson would like to hear of your experiences with the system. Reports of problems would be appreciated, as would suggestions on how the system can be improved. Please send Dominic an E-mail at :

dominic.jackson@virgin.net

⇒ Winston Engle <englew@pop.wwa.com> is interesting in attempting a reconstruction of *The Space Pirates*. If you think you can help (especially in the gathering of photographs), please send Winston a note.

⇒ Patrick Furlong <patrick.j.furlong@usa.net> would like to announce that his web-page has recently changed address to :

<http://www.geocities.com/Area51/Zone/4239/>

Patrick would also like to hear from those who have a link to his site, as he is keen to return the favour.

ACKNOWLEDGEMENTS

Thanks to the following for help with this issue : Rick Brindell, Richard Develyn, Ian Foulsham, Dominic Jackson, Michael Palmer and Steve Roberts.

BORING STUFF

The *Doctor Who* reconstructions are fan-produced endeavours completed without the consent of BBC Worldwide, BBC Television, or any holders of the *Doctor Who* licence. No infringement on any such copyright holder is intended nor are the tapes produced for any sort of monetary compensation. Tapes are distributed through the worldwide *Doctor Who* fan network. Support the BBC releases!

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The newsletter is available in three formats - plain text, Word 6 and HTML. Send an E-mail to Bruce if you wish to be added to one of the three lists. The back-issues (in HTML format) can be located at the following web-site :

<http://freespace.virgin.net/dominic.jackson/coi/>

THE DISUSED YETI
THE NEWSLETTER ON EARLY DOCTOR WHO
ISSUE 13
11 JULY 1998

EDITED BY :

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Robert Franks (TelesnapGuy@compuserve.com)

The Doctor - "*Oh, I used my own special technique.*"
Klieg - "*Oh really Doctor? And may we know what that is?*"
The Doctor - "*Keeping my eyes open and my mouth shut.*"
(*The Tomb of the Cybermen* Episode 1)

HISTORY OF THE RECONSTRUCTIONS PART II
THE DWAS REFERENCE BOOKS
ANNOUNCING FIVE HUNDRED EYES - OUR FIRST MAGAZINE!
MYSTERY 8mm CLIP IDENTIFIED!
BARRY LETTS ON THE ENEMY RECONSTRUCTION

WELCOME!

We can finally make the big announcement - we're heading into magazine territory!

While the news item below provides the "what" and "when" about our proposed DOCTOR WHO magazine, it doesn't really answer the "why". Well, there's only so much that can be achieved with an E-mail version of the newsletter. Of course, E-mail is handy for keeping people up-to-date with the reconstructions, as well as providing short articles of an informative nature. However, E-mail has its obvious limitations, for instance, we're unable to include lengthy analytical articles, or include photographic material.

We'd be very interested in hearing your thoughts about the magazine - what type of articles do you think should be included? We'd also like to hear from those interested in contributing. In particular, we intend including in-depth reviews of every reconstruction released during 1998. Also, if you think you have a better name for the magazine (*Five Hundred Eyes* is only a working title), then please write in!

We are hoping to compile a truly informative volume, which will feature the names of many recognisable DOCTOR WHO researchers and writers. Future issues of the newsletter will contain further details about the magazine, but we DO want to hear your thoughts!

Take care and enjoy the newsletter,

Bruce and Robert

RECONSTRUCTION UPDATES

Due to current uncertainty, we have decided to withdraw the reconstruction updates from this issue. This is in response to a recent UK case which touched upon the subject of distributing DOCTOR WHO related videos (in fact, the reconstruction videos formed a significant part of the case). Since the situation is still very uncertain, we've decided to temporarily postpone all news on upcoming releases. A full and extensive report of the situation will be published in issue #14 of the newsletter.

MYSTERY 8mm CLIP IDENTIFIED!

Previously in this newsletter, we have raised the issue of the "mystery" 8mm cine clip of Hartnell talking to himself (for example, this is discussed in Steve Phillips' article in issue #11). Thanks to the efforts of two fans, the true identity of this clip now appears to have been ascertained. In separate research efforts, Chris Smith and Rick Brindell have managed to pinpoint the clip to the following scene in *The Horse of Destruction* (*The Myth Makers*:4) -

DOCTOR : His name is Steven. [clip starts] And remember Katarina, you must call me Doctor.

KATARINA : As you wish Doc.

DOCTOR : I'm not a doc, and I'm not a god. Oh, my dear Vicki, I hope you'll be all right. I shall miss you child. [he turns and the clip ends]

THE ANNOUNCEMENT LIST

Some readers may recall that in the 1997 survey results, it was suggested that an "announcement only" mailing list option be created for this newsletter. In other words, recipients on this list would simply receive a short E-mail message indicating that a new issue was available, and that the issue can be downloaded from a web-site. Well, for those interested, this mailing list option is now a reality. Please send Bruce an E-mail if you are interested in having your name included on the announcement list.

FIVE HUNDRED EYES

Following months of preliminary discussion and planning, we can finally announce the proposed release of *Five Hundred Eyes*. The exact format of the magazine has yet to be determined, however keep an eye on the newsletter for further details. We anticipate that the magazine will be available for distribution in February 1999 (to co-incide with the *Gallifrey* convention in Los Angeles).

The magazine will primarily consist of "new" articles not yet featured in the DY newsletter. We have already secured the services of a number of highly respected researchers into DOCTOR WHO, including Andrew Pixley and Stephen James Walker. In addition to the material, we will be revamping selected material from the newsletter.

The magazine will be edited by the two editors of the DY newsletter - Bruce Robinson and Robert Franks. However, due to the scope of the project, a third editor will also be assisting us - Richard Bignell, from the UK. Richard has been responsible for editing a number of high-quality DOCTOR WHO fanzines in the past, most notably the *Proteus* fanzine from 1990.

For further information about the magazine (including details on how you can contribute), please consult the on-line FAQ at :

<http://members.aol.com/dwundergrd/dyfaq.htm>

HISTORY OF THE RECONSTRUCTIONS PART II

Following on from Part I of this article, which mainly concentrated on the reconstruction creators, we now turn our attention to a variety of other matters ...

DOMINIC JACKSON

Apart from the contributions mentioned in Part I, there are other people who have been heavily involved in the reconstruction projects. These contributions can encompass a range of tasks, such as assistance with the source material, discussing ideas, or distributing the tapes. One such person is Dominic Jackson, who is now primarily responsible for co-ordinating the UK distribution of the reconstructions. In early to mid 1997, Ian Davenport, then UK distributor, was unable to keep up with the continuing demand. Ian resigned from the job, in effect indicating that with the increased number of tapes, the job was too large for one person to handle.

In April 1997, Dominic decided to step into the breach. With the help of others (most notably Richard Develyn and Robert Franks), a distribution network was set up throughout the UK. Keeping in mind the difficulties faced by Ian, a method was devised whereby certain dub-sites would only be responsible for specific stories, thus ensuring the workload would be fairly distributed between all. The system has been in action for approximately a year, and Dominic is happy to note that things appear to be running very smoothly!

THE "JV" SERIES

Around about August 1997, the reconstructors considered the idea of pooling their resources to create a single product. This spawned the "JV" (Joint Venture) series of reconstructions. The whole JV idea was developed as a result of obtaining the high quality scans of the telesnaps, which were a significant improvement over previous efforts.

As a result of obtaining the scans, the "JV" reconstruction team was formed. This team consisted of Richard Develyn, Michael Palmer and Robert Franks (with assistance from other people). The JV team decided it would enhance Richard's previous reconstructions by inserting in the new telesnaps. As both Michael and Robert had collaborated with Richard to produce *The Power of the Daleks*, a similar strategy was adopted for the JV reconstructions.

The JV creation process is primarily based around Richard's original telesnap reconstruction. In most cases, such as the recently released *The Web of Fear*, the reconstruction had already been completed a number of years ago. Based on Richard's original reconstruction (and hand-written notes), Michael creates a PC version of the episode using video-editing software. In the meantime, Richard has painstakingly gone through each telesnap one-by-one, and processed it for use in the reconstruction (eg by adjusting brightness and contrast, removing unwanted marks, etc). Michael, after optimising the telesnaps for a TV screen, takes a copy of each new telesnap, and then inserts it into the correct position in the reconstruction file.

After all the telesnaps have been inserted into place, Michael carefully evaluates the end-result, and makes appropriate changes (eg the new telesnaps may reveal features that were not apparent with the old set). Michael then adds text captions to explain unclear parts of the narrative. Simultaneously, Robert Franks prepares the credit captions, and sends those to Michael for insertion into the reconstruction file.

Following this general procedure, the JV team, apart from enhancing all of Richard's previous efforts, also intend working on the stories yet to be completed. This includes the remaining telesnap stories (eg *The Faceless Ones*), as well as some of the non-telesnap stories.

HOW AUTHENTIC SHOULD A RECONSTRUCTION BE?

One question that is often raised by people, is how closely the creators work together in preparing the videos. Generally, the teams will swap material back and forth, but will work on the actual reconstruction independent of each other. Occasionally, E-mail discussions will occur on contentious issues. In the past, the reconstructors have debated such topics as the inclusion of authentic credits, using non-telesnap photos in telesnap reconstructions, and the inclusion of the on-screen script. Of course, a mutual agreement is sometimes never reached!

One such "sticky" point is whether the reconstructions should be as close as possible to the original episode. Richard Develyn admits that when he started creating the reconstructions, his initial aim was to put together something as close as possible to the original episode. As Richard explains, "watching the reconstructions is like going into a trance, in which you try to kid your mind into making that last little jump from stills to moving picture. Anything which rudely reminds you of the imperfection of the reconstructions, breaks the spell." However, Richard points out that this approach doesn't always work as well in practice!

Richard has now accepted that since the reconstructions can never replace the original episodes, there is little point in attempting to create them as close as possible to the original. Instead, Richard now views a reconstruction as a media form in itself, in which it can present a story in its own unique way. "I think it's a better way than either books or soundtracks or telesnaps on their own can achieve. In fact, it's the best way, short of the episodes themselves." Richard now believes that the "JV" style format, which recently culminated in the *The Web of Fear*, is the ideal way to present the material that exists from the missing episodes.

In Michael Palmer's view, the most important factor when creating a reconstruction, is to highlight the "flavour" of the story. As an example, the existing Dalek video clips in *The Daleks' Master Plan* were capable of being used in *Mission to the Unknown*, due to the similar nature of the storyline. However, Michael admits that he uses a more "authentic" approach when faced with the telesnap stories.

Bruce Robinson, based on his original aim of creating a photo-novel on video tape, has never considered the reconstructions as something that should be an exact replication of the original episode. Similar to Richard's view of the reconstructions being a media-form in their own right, Bruce has always wanted to present the stories in a way that makes them the most "digestible" to modern-day audiences. Obviously, authenticity is still important, and Bruce would like to think this is achieved by reviewing the text captions against the BBC camera script, as well as creating the end credits as close as possible to the original. However, Bruce is prepared to present the photo-visual material in such a way that viewer interest is maintained, even if this means occasionally displaying telesnaps out-of-order.

THE FUTURE

Having considered the past and the present of the reconstructions, what can we expect in the future? Obviously, the JV team have very clear ideas of their ambitions. The team-members firstly intend to devote their time to the telesnap stories. The team have estimated that it will take approximately another two years to re-do all of the stories with the enhanced telesnaps. As mentioned above, the team also intend to complete some of the non-telesnap stories.

Bruce Robinson is interested in reconstructing as many stories as possible, both telesnap and non-telesnap. Bruce's eventual ambition is to see a whole suite of COI tapes adorning his video shelf! However, like most things with life, it mainly depends on sufficient motivation.

All the reconstructors agree that one of these days, all the missing episodes will be reconstructed in one form or another. At first glance, stories such as *The Myth Makers* and *The Massacre of St Bartholomew's Eve* may be problematic to reconstruct due to the paucity of available material. However, with some creative flair, it is possible that these stories may eventually come to life, albeit in a slightly different form to the conventional reconstruction.

LIKES AND DISLIKES

What actually drives the creators in putting together these videos? As is the case with any other hobby, creating the reconstructions has both its good and bad sides. Firstly, we will consider the most satisfying reasons:

Richard Develyn - seeing it done, hearing people on the Internet enjoying them too, and being part of a praise-worthy section of Who fandom.

Michael Palmer - when preparing the JV reconstructions, it's terrific to see the improved quality after all the "new" telesnaps have been inserted into place.

Robert Franks - seeing people enjoy the tapes! At conventions, I love to sit in the screening rooms and listen to all of the comments. I enjoy talking to fans, and since the Hartnell and Troughton eras have always been my favourite, it's like having a bunch of new friends to discuss this with.

Bruce Robinson - hearing comments from people who say things like "well, I used to think the Hartnell and Troughton era was really, really dull and boring, but after seeing some of these reconstructions, I've changed my mind completely". If the reconstructions can contribute a small part to making this era of the show more prominent, then they must be on the right track.

And now, the least satisfying reasons ...

Richard Develyn - all the bloody work! There have been times when my resolve has faltered. Scanning little pictures at 400 DPI with a hand scanner is a pain - you go too fast, you slip, the scanner gets stuck and you judder, or you get a hair on the thing, etc, etc. I must have scanned over three thousand of the little blighters. Picture inserting is even worse - three to four hours per episode of pushing buttons on the VCR. I must have inserted over five thousand of them.

Michael Palmer - having to watch all the copies off the computer to make sure they came out OK. Intently watching the same episode six times or more in a row is not the most enjoyable activity. By the end of it, I have whole lines of dialogue stuck in my mind.

Robert Franks - I suppose the most frustrating thing is trying to please everyone. Many people are demanding new stories, but they don't realise the time and effort that goes in behind the scenes (this includes the collection of material, and the assembling). Rest assured that all stories will be appearing, but we won't complete some of them until we can guarantee a quality product with as much material as possible.

Bruce Robinson - undoubtedly, having to deal with problems of a technical nature that have nothing to do with the actual reconstruction. I'm not as technically-minded as some of my colleagues, and dislike the fiddly editing that is required to put these things together on video tape. It's also annoying when something that looks fantastic on the PC, looks fairly mediocre when transferred to the lower-resolution medium of video tape.

SUMMARY OF RELEASES

To conclude this article, a list of all the reconstructions completed to date is presented below. Please note that release dates are approximate, as it is often difficult to pinpoint an exact date on which a story first became available.

The following key is used for the list - "RD" for Richard Develyn, "MP" for Michael Palmer, "COI" for Change of Identity (Bruce Robinson), and "JV" for the Joint Venture reconstructions (Richard, Michael and Robert Franks). The numbers immediately following the codes indicate the order of completion. For Richard's reconstructions in particular, this highlights how the order of completion can differ drastically from the order of release. In the case of *The Evil of the Daleks*, Richard actually completed the reconstruction some time ago. However, the story was never released in its original form. With the formation of the JV team though, *Evil* has been the second story released in that series.

1995

- *The Web of Fear* [RD1] - March (enhanced as "JV" version - see below)
- *The Wheel in Space* [RD3] - June
- *The Ice Warriors* [RD4] - October

1996

- *Fury From the Deep* [RD2] - March
- *The Tenth Planet* [MP1] - August (enhanced August 97)
- *The Savages* [COI1] - August (enhanced July 97)
- *The Underwater Menace* [RD8] - September
- *Mission to the Unknown* [MP2] - October (enhanced August 97)
- *The Power of the Daleks* [COI2] - November (enhanced March 98)
- *The Highlanders* [RD7] - November
- *The Moonbase* [RD9] - November

1997

- *The Smugglers* [RD5] - January
- *The Reign of Terror* [MP3] - February (enhanced August 97)
- *Marco Polo* [COI3] - February
- *The Abominable Snowmen* [RD10] - February
- *The Moonbase* [COI4] - July
- *The Power of the Daleks* [RD6] - September
- *The Invasion* [MP4] - September

1998

- *The Web of Fear* [JV1] - March
- *The Enemy of the World* [COI5] - April
- *The Evil of the Daleks* [JV2] - May

THE DWAS REFERENCE BOOKS

Following on from the *Production Guide* series of reference books, David Brunt now provides details about his next DWAS project

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"What happens when you have enough unpublished DOCTOR WHO information to fill several books?"  
"Start publishing it!"

This hypothetical question faced Andrew Pixley and myself both before, and after, the compilation of the *Doctor Who Production Guide* series, which we had prepared for the Doctor Who Appreciation Society. In compiling the earlier works, we had accumulated a vast array of additional material that didn't really fit into the *Guide* books (eg details of unused stories). Therefore, to compliment the *Guide* books, we decided to start another series which would concentrate not only on the televised serials, but on the unproduced stories as well. And thus, the *Chronicles* series was born.

The research stage involved us trawling through all the paperwork we'd already trawled through a dozen times before. With all the text to hand, we started arranging it into a cohesive shape, while I attempted to find a layout which would present the material in a user friendly manner. This task was completed alongside the latter stages of the third *Guide* book (the *Cast and Crew* guide).

The *Chronicles* were originally planned as two independent volumes, one for Hartnell, and one for Troughton. This is because our initial aim was merely to cover the black/white era only. However, this all changed when the sixties books were split into the six seasons. The main reason we changed from an "era" focus to a "season" focus was simply one of logistics and size. For example, Season One, when completed, took up 100MB in disk space, and a manageable 120 pages. On the other hand, the era books would have been close to 500 pages.

In essence, the bulk of the book is a scene-by-scene story synopsis of every episode of the season. Each episode has a double-page spread to itself (except for three instances, as noted below). Accompanying the synopsis (as boxed footnotes) are details of the film inserts in each episode, positioning of the title captions, and the "Radio Times" billing. The largest footnotes are those which detail the original storylines for the episode (extracted from the rehearsal rewrites and the camera scripts). For instance, did you know that Napoleon was 25 years old?

Fortunately, with the help of the BBC Written Archive and private collectors, we have obtained access to all the camera scripts. As an example, the BBC hold rehearsal scripts of only four episodes from the original Dalek serial, along with camera scripts of the remaining three. Therefore, there were numerous factual material which had never been located before, mainly because no-one knew where to look for it! However, this all changed with the *Chronicles*. In particular, Andrew Pixley managed to discover what the Doctor was really doing prior to *100,000 BC* - it's a lengthy section featured in *The Sea of Death (The Keys of Marinus:1)*. It's hardly surprising they didn't use it though ... colour TV indeed!!

The *Chronicles* series also feature the commissioning and delivery dates for all transmitted, and untransmitted, stories. There's also an appendix of additional material, such as the three versions of the Series Format Guide used during Season One, synopsis of *The Giants* and *The Masters of Luxor*, and short précis of three other storylines that were at one time considered for inclusion in the season.

And then there's the photos. How does the thought of fifty *Marco Polo* photos grab your interest ... of which almost thirty are seldom-seen or previously unpublished? So extensive was the number of photographs for three of the episodes that additional pages were inserted to utilize them all. Overall, there are approximately 250 photos in the Season One book.

As for the future, we now have enough information to cover all twenty-six seasons, so there's no reason (apart from weariness!) why we can't continue. The second book in the series (Season Six) is well into compilation, and should be available in October this year. In addition to DOCTOR WHO, we're also considering an exploration other series, such as QUATERMASS (which has more unpublished facts and material than you could ever imagine).

Right now though, you can obtain a copy of *The Doctor Who Chronicles: Season One*. The price is £6.50 for UK purchasers (post included). The price for Australia and USA is £9.00 British sterling (post included). Credit card orders can be sent on-line to [dwas@dwasdrwho.org](mailto:dwas@dwasdrwho.org) (though be aware that this is not a secure line at present). If ordering by credit card, please note the full card number and expiry date. Orders can also be faxed to 07050 622 401. Otherwise, the postal address is DWAS, PO Box 519, London, SW17 9XW. (DAVID BRUNT)

## THE SEASON 2 CLIFFHANGERS

### The Romans - *Inferno*

**Scene** - Frenetically working at the controls, the Doctor explains to Ian that the TARDIS has been dragged down. "To what?" queries Ian. The Doctor remains silent, with a concerned expression on his face ...

**Caption** - The picture fades to black and 'Next Episode THE WEB PLANET' appears, followed by the end title music.

**Notes** - A 35mm film insert reprises this scene in *The Web Planet*.

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The Web Planet - Invasion

**Scene** - Vrestin provides the Menoptera force with directions on where to land. The warriors step back to watch the sky.

**Caption** - The scene fades to black and then 'Next Episode THE LION' fades up, followed by the end title music and credit scroll.

**Notes** - There is no reprise in *The Lion*. Another version of *Invasion* exists with the caption reading 'Next Episode THE SPACE MUSEUM' (this was because *The Crusade* was banned in some countries due to its content).

The Crusade - The Warlords

**Scene** - As the Doctor is about to argue with Barbara about her distrust of the TARDIS, the room darkens and the time travellers are "frozen". However, the time rotor is still lit, and continues to slowly move up and down ...

**Caption** - 'Next Episode THE SPACE MUSEUM' appears over the immobile crew. As the picture starts to fade to black, this is replaced by the credit scroll.

**Notes** - A film insert was used to reprise this scene in *The Space Museum*.

**STORY GUIDES**

**SEASON 1, STORY 7  
F : THE SENSORITES**

(a) GENERAL

6 episodes

| Episode                | TX        | TI    | DU     | VA  | CP | AA |
|------------------------|-----------|-------|--------|-----|----|----|
| Strangers in Space     | 20 Jun 64 | 17.15 | 24'46" | 7.9 | 17 | 59 |
| The Unwilling Warriors | 27 Jun 64 | 17.40 | 24'44" | 6.9 | 39 | 59 |
| Hidden Danger          | 11 Jul 64 | 17.15 | 24'53" | 7.4 | 22 | 56 |
| A Race Against Death   | 18 Jul 64 | 17.15 | 24'49" | 5.5 | 58 | 60 |
| Kidnap                 | 25 Jul 64 | 17.15 | 25'47" | 6.9 | 29 | 57 |
| A Desperate Venture    | 01 Aug 64 | 17.15 | 24'29" | 6.9 | 39 | 57 |

Total Duration (approx) = 149'28" (approx)

Average Viewing Audience = 6.9 million

Average Chart Position = 34.0

Repeat Screenings - nil on BBC1, although the story has been repeated on UK Gold.

Countries Sold To - Abu Dhabi, Australia, Caribbean, Chile, Costa Rica, Cyprus, Dominican Republic, Ethiopia, Hong Kong, Iran, Jamaica, Jordan, Libya, Mauritius, Mexico, Morocco, Nigeria, Rhodesia, Saudi Arabia, Sierra Leone, Singapore, Trinidad, Tunisia, Uganda, Venezuela, Zambia

(b) VIDEO FOOTAGE

Status - all six episodes were originally destroyed at an unknown time between 1972 and 1977. The serial now exists on 16mm monochrome film (negatives of all six episodes were recovered from BBC Enterprises during 1977/78).

Clips - n/a

Notes -

- never released on BBC Video

(c) AUDIO RECORDINGS

n/a

(d) RECONSTRUCTIONS

n/a

(e) PHOTOGRAPHIC MATERIAL

Telesnaps - currently missing. PasB (Programme-as-Broadcast) documentation indicates that John Cura created telesnaps for *Strangers in Space* and *The Unwilling Warriors* only. However, it is probable that telesnaps were taken by Cura for all six episodes.

Behind-the-Scenes Shots - unknown

Publicity Shots -

- 29 May 64 - photocall at Television Centre Studio Three (regular cast, spaceship crew)
- 05 Jun 64 - photocall at Television Centre Studio Three (spaceship crew, Sensorites)

(f) AUSTRALIAN CENSOR CUTS

| Episode                | DR        | FT  | RA | CUTS |
|------------------------|-----------|-----|----|------|
| Strangers in Space     | 22 Dec 64 | 934 | A  | none |
| The Unwilling Warriors | 22 Dec 64 | 927 | A  | none |
| Hidden Danger          | 22 Dec 64 | 935 | A  | none |
| A Race Against Death   | 22 Dec 64 | 940 | A  | none |
| Kidnap                 | 22 Dec 64 | 969 | A  | none |
| A Desperate Venture    | 22 Dec 64 | 926 | A  | none |

Both *Strangers in Space* and *The Unwilling Warriors* were originally rated A (adult), but changed to G with the following handwritten note "reclass G & cut. See files." No further information is available.

(g) OTHER NOTES

- the recording studios for *The Sensorites* varied greatly, with three separate studios used. *Strangers in Space* and *The Unwilling Warriors* (episodes 1 & 2) were both recorded at TC3 on 29 May 64 and 05 Jun 64 respectively. *Hidden Danger* (episode 3) was recorded at Lime Grove Studio D on 12 Jun 64, *A Race Against Death* (episode 4) was recorded at TC4 on 19 Jun 64. *Kidnap* and *A Desperate Venture* (episodes 5 & 6) were both recorded at Lime Grove Studio D on 26 Jun 64 and 03 Jul 64 respectively.
- no episode of DOCTOR WHO was screened on 4 July 1964 (ie between *The Unwilling Warriors* and *Hidden Danger*) due to the coverage of the Ashes Test Match between England and Australia, as well as the Wimbledon tennis tournament.
- at one stage, Donald Baverstock (Chief of Programmes for BBC1) stated that Season 1 would conclude with the final episode of the *The Sensorites* (and this would be followed by a six week break in transmission). However, Baverstock subsequently ordered the break in transmission to occur after *The Reign of Terror* (and for a duration of four weeks only).
- novelised by Nigel Robinson, *Doctor Who - The Sensorites* (#118) was first published in hardback by W. H. Allen in February 1987. The paperback release followed in July of the same year. The cover was painted by Tony Masero.

**REVIEWS AND COMMENTS**

THE ENEMY OF THE WORLD [COI5]

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*The Enemy of the World* has often been criticised by fans over the years. It is certainly an oddity, coming in the middle of Patrick Troughton's second season which is often referred to as the "monster season", and yet containing no monsters. It is, in essence, more of a low budget thriller in the JAMES BOND mould. Characters like Salamander, the mad would-be dictator, and Benik, his sadistic but camp number two, could quite happily fit into any number of Bond films.

The new twist in *Enemy* however, is that the dictator (Salamander) is a near-exact double of the Doctor. What follows is a complicated plot, packed with intrigue and double-crossing and full of interesting and well-drawn characters. It is here where the story really scores, with the majority of the characters, especially Denes, Benik and Fariah being convincing and detailed. The actors are also assisted by some excellent dialogue - a common feature in David Whitaker's work. Unusually for DOCTOR WHO, many of these characters even have (gosh!) first names! The only defect in this area is with the cave dwellers, who only have three recognisable characters, two of which, Colin and Mary, are very stagy and seem to conform to clichés. This is something that the rest of the story just about manages to avoid.

Another reason for the negative views many fans have of this story is that the remaining Episode 3 is actually quite poor. It would be a shame to misjudge the story from this, since it is actually quite unrepresentative of the story. Its cheap-looking sets and jumpy editing are not noticeably present in the reconstructed episodes (although presumably were in the original programme). It also has a noticeable lack of incident which the rest of the story is not afflicted with. For example, Episode 1 has an excellent chase sequence at the beginning which Bruce, aided by some very good telesnaps, has made an excellent job of reconstructing. The cliff-hanger to Episode 2 has an epic quality about it which is made even more compulsive by top-class acting.

The regular cast have mixed fortunes in this story, with Patrick Troughton being called upon to play two parts, a challenge to which he rises admirably. The viewer can really believe that Salamander is a different character, and he even manages to make the Doctor's impersonation of Salamander slightly different from the real thing! His companions don't fare so well, though. Jamie seems distinctly out of character, although Victoria is reasonable. Both have very little to do in the second half of the story.

What about the reconstruction? Once again, Bruce has done an excellent job with this. The framing material is very good (helped by Michael Palmer's reconstructed trailers), and his trademark script on the screen is accurate and does not distract from the very clear pictures. The fact that no telesnaps exist for Episode 4 has not deterred him, either, and only a lack of continuity with costumes of some characters occasionally reminds the viewer of this problem. The images are sensibly arranged throughout and make the story both easy and pleasurable to watch. I'm looking forward to *The Crusade* already!

(CHRIS SMITH)

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Thank you so much for sending me the reconstructed version of *The Enemy of the World*. It's brought back a lot of memories, some good, some appalling. The one negative thing that stands out - for it's impossible to judge my neophyte directing totally from that one naff episode - is that the script was even worse than I remembered!

Still, I thoroughly enjoyed watching it, and I'm knocked out by the ingenuity and skill shown in the reconstruction. I remember John Cura's telesnaps well as I was a regular customer. I still have one or two dating back to the first time I was directed by Shaun Sutton in Rex Tucker's *The Three Princes*, which was the Christmas play in 1954. As it went out live on Boxing Day, we had to spend Christmas day in camera rehearsal. I had my Christmas lunch reheated in the evening.

(BARRY LETTS - director of *The Enemy of the World*)

[*The Evil of the Daleks* (JV2) will be reviewed next issue]

LETTERS AND OPINIONS

Thanks for the latest issue of the newsletter. After flicking through it, I did notice one small point. In the information on *The Aztecs*, it is stated that the BBC video release is uncut apart from the end of part four. In fact, though, there is also one word of dialogue missing from the *Bride of Sacrifice* episode. This is in the scene where Ixta is explaining to Tlotoxl why the Doctor unwittingly helped him in his fight against Ian. The BBC video release has Ixta saying: "He promised to help me if I told him the secret of my work". The complete line, however, is: "He promised to help me if I told him the secret of my FATHER'S work" (emphasis added). I noticed this as soon as I saw the video, as by that stage I knew the dialogue virtually word for word! It wasn't a deliberate edit made by BBC video, but rather the result of them using a damaged print (if you look carefully, or play it back in slow motion, you can actually see this). Fortunately there is a complete print in existence, although I am uncertain whether or not the BBC possesses a copy.

(STEPHEN JAMES WALKER)

[Ed : The negative film print held by the Film and Videotape Library is complete. However, it appears that the BBC release was prepared from an incomplete viewing print.]

THE MEMORY CHEATS

Following on from his contribution in issues 7 and 11, the prolific Chris Avery continues his recollections from *The Abominable Snowmen* ...

The Abominable Snowmen - This story started seven days after my fifth birthday, and the images of it are particularly strong. I remember a dazed Professor Travers saying something like "They just wanted their ball back!" after the Yeti had attacked and retrieved a control sphere. I also remember the much more agile "real" Yeti bounding away over the rocks (not unlike the one in *The Five Doctors*!) closely followed by Travers.

The Ice Warriors - The only real memory I have of this is the first episode when they discover the warrior in the ice. I watched the reconstruction recently, and although I really enjoyed it, this scene was not as impressive as I remembered it.

The Web of Fear - Lots of memories of Yeti and dark underground tunnels. I remember the little Yeti models. Surprisingly I have no recollection of Colonel Lethbridge-Stewart in this, although I remember thinking "Oh it's him again" when I saw *The Invasion*! I am currently watching the reconstruction of this and it's excellent. It really does capture the atmosphere of the story, which is something I do remember.

(CHRIS AVERY)

REQUESTS

⇒ judging by comments received, the *Memory Cheats* column has proven to be a popular feature of the newsletter. However, we do need further contributions to keep it going. If you think you can help, then please send a note to the editors. All you require is a recollection of the sixties stories when originally broadcast.

⇒ Paul Ebbs <paulebbs@compuserve.com>, with the help of a few mates, has recently commenced an audio series project under the banner *Season 27*. Please point your browser to ...

<http://www.timelord.demon.co.uk/>

... for a preview of *Profit of Doom*, the first story from *Season 27*. Here you will find a three minute trailer to download, as well as information on how you can contribute a script to the ongoing series of adventures.

⇒ Tim Roll-Pickering <rollpickering@mcmail.com> is interested in creating a *Galaxy 4* reconstruction. Please send Tim an E-mail if you can help with the project in any way.

ACKNOWLEDGEMENTS

Thanks to the following for help with this issue : Chris Avery, Richard Bignell, Rick Brindell, David Brunt, Richard Develyn, Dominic Jackson, Michael Palmer, Andrew Pixley and Chris Smith.

BORING STUFF

The DOCTOR WHO reconstructions are fan-produced endeavours completed without the consent of BBC Worldwide, BBC Television, or any holders of the DOCTOR WHO licence. No infringement on any such

copyright holder is intended nor are the tapes produced for any sort of monetary compensation. Tapes are distributed through the worldwide DOCTOR WHO fan network. Support the BBC releases!

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The newsletter is available in three formats - plain text, Word 6, and HTML. There is also an "announcement" mailing list which simply announces the release of a new issue, and provides details on how the issue can be downloaded from a web-site. Send an E-mail to Bruce if you wish to be added to any of these lists. The back-issues (in HTML format) can be located at the following web-site:

<http://freespace.virgin.net/dominic.jackson/coi/>

THE DISUSED YETI
THE NEWSLETTER ON EARLY DOCTOR WHO
ISSUE 14
23 AUGUST 1998

EDITED BY :
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Robert Franks (TelesnapGuy@csi.com)

Ian - "*Doctor, we've got our clothes on!*"
The Doctor - "*I should hope so, my dear boy, I should hope so.*"
(*The Space Museum*)

EVIL, FURY AND THE ICE WARRIORS
RECONSTRUCTIONS ... THE BRINK OF DISASTER?
MARCUS HEARN'S DISCOVERY OF THE TELESNAPS
RECONSTRUCTION UPDATES RETURN!
THE MEMORY CHEATS ... FROM SERGEANT ARNOLD'S SON!

WELCOME!

It is with a little relief that we'd like to welcome you to a new issue of the newsletter ... because recently, we were starting to wonder whether there would BE a new issue. By now, many of you have probably heard some details of a copyright case in the UK, and wondered how it would affect the reconstructions. Well, for a few days, we were asking ourselves the same questions. Would the reconstructions be finished for good? And would the newsletter have to change?

Fortunately, the answer to both these questions appears to be "no". However, the facts of the case (which are discussed in more detail below), did make us rethink our whole strategy. One of the decisions we did reach was that the publicised distribution of the reconstruction videos will have to cease. Of course, this is a major blow to just about everyone. The reconstruction creators won't be able to promote their products as much. And the average fan may find it more difficult to obtain copies of the tapes. In a strange twist of fate, the only people who will really benefit from this change of circumstances are the pirates themselves. Because we can no longer publicise the "free" nature of the videos as extensively as before, the pirates will be in a better position to dupe the uninitiated into thinking that these videos are only available via the payment of large sums of money.

If you find this whole situation perplexing, then don't worry. We ourselves are still trying to work out the logic behind it ...

Take care, and enjoy the newsletter,

Bruce and Robert

RECONSTRUCTION UPDATES

To start on a lighter note, here's a couple of small brainteasers. Why is *The Crusade* the first real *Change of Identity* reconstruction? And just what are the continuity errors referred to in *The Faceless Ones* update below?

THE CRUSADE [COI6] (update by Bruce Robinson)

The reconstruction is progressing smoothly, and should be complete shortly after the release of this issue. Similar to other non-telesnap stories with existing episodes, the reconstruction is a mixture of publicity photos, behind-the-scenes photos and screen grabs from the existing episode. Also, for the first time in a COI reconstruction, more creative techniques have been used to obtain greater variety out of the existing photo-visual material. Changes have also been made to the font used for the on-screen captions.

THE DALEKS' MASTER PLAN VOLUME 1 [COI8] (update by Bruce Robinson)

Yes, you read that correctly! The first six episodes of *The Daleks Master Plan* will constitute the eighth release in the COI series. The story is tentatively scheduled for completion in November later this year (the second volume is expected to be complete early in 1999). As no telesnaps currently exist from *Master Plan*, the reconstruction will combine existing photographs with screen grabs from the surviving episodes. Arrangements have also been made to "re-master" the David Holman recording of the story, thus allowing the best possible soundtrack to be made available.

THE FACELESS ONES [JV3] (update by Michael Palmer)

The JV version of *The Faceless Ones* is now complete. The release follows the same style as *The Evil of the Daleks*. Some creative licence had to be used when reprising the video footage for the commencement of Episode 4. This was because the cliff-hanger to Episode 3 was refilmed. As a result, the audio for Episode 4 does not run in "synch" with the existing footage from Episode 3.

The telesnaps reveal an unusual "blooper" in the story - a person is still displayed in a room, even after it is indicated that they have actually left the scene! Furthermore, there is another interesting continuity error in the actual story as transmitted. This involves the events of Episode 4, and a subsequent scene in Episode 5. Obviously, no attempt was made to correct this for the reconstruction, as it was considered important to keep as true as possible to the transmitted story.

THE ABOMINABLE SNOWMEN [COI7] (update by Bruce Robinson)

Most of the preliminary work has been completed on the story, and it is now simply a case of "fine-tuning" the reconstruction elements (for example, inserting the higher-quality telesnaps). The story should be complete in the very near future.

THE WHEEL IN SPACE [JV4] (update by Michael Palmer)

Following the recent completion of *The Faceless Ones*, this will be the next story to be tackled. *The Wheel in Space* will be a JV-style update of the existing Richard Develyn reconstruction. The release will also feature video clips from episodes 1 & 4.

IN SUMMARY

The Crusade [COI6] - September

The Abominable Snowmen [COI7] - September

The Wheel in Space [JV4 enhanced] - October

The Daleks' Master Plan Volume 1 [COI8] - November

IN OTHER NEWS

Rick Brindell is pleased to announce that his next two reconstructions, *The Myth Makers* and *The Tenth Planet*.4, are near to completion. If you'd like to find out more, please send Rick an E-mail at <BRINDELLR@aol.com>, or visit the following web-page :

<http://www.recons.com/>

EVIL, FURY AND THE ICE WARRIORS

The preparations for the BBC release of *The Ice Warriors* are now close to completion. The package will consist of the existing episodes from the serial (1,4,5,6), as well as a "mini-reconstruction" of the two missing episodes.

The reconstruction will have some similarities to the fan-produced videos, but will also feature a variety of subtle effects. These include flickering monitors, and snow effects for the external shots. The reconstruction will be introduced to the viewer as an announcement from World Computer Control. Due to a communications failure, the computer informs us that the next two episodes can only be displayed via still pictures and audio. The reconstructed section will then utilise suitable material, with accompanying narration, from the second and third episodes (the telesnaps have been scanned from the original albums held by the BBC's Written Archives Centre). The section runs for approximately twenty minutes (for both of the episodes combined).

The package will also include a CD of the restored soundtracks of episodes 2 and 3, which have been sourced from Graham Strong's recordings. DreamWatch editor Paul Simpson is also writing a booklet on the history of the Ice Warriors, for inclusion in the package.

The second video to be included in the package has the title *The Missing Years*. This documentary-style tape will include interviews with researchers and film collectors who have assisted in preserving DOCTOR WHO over the years. The tape will also include clips from many of the missing episodes, as well as a copy of the only surviving episode from *The Underwater Menace* (Episode 3). The linking material for this tape is presented by Frazer Hines and Debbie Watling. The entire second tape runs for approximately sixty minutes.

Only recently, the BBC's Restoration Team have announced the acquisition of elusive film footage from the making of *The Evil of the Daleks* and *Fury from the Deep*. This footage, although not consisting of actual clips from the series, does show the recording of material in studio. The *Evil* reel contains footage of the destruction of the Dalek city, and the final battle in the Emperor's throne room. The *Fury* material, which is in colour, consists of the weed creature's attack on the control room. Even though the initial quality of the material was questionable, the Restoration Team have managed to include a couple of sequences in the documentary.

The Ice Warriors package is due for release in November in the UK and Australia. The United States release will be delayed until September 1999.

RECONSTRUCTIONS - THE BRINK OF DISASTER?

Recently, the people behind the reconstructions were faced with a dilemma. This situation came about as a result of a recent UK court case, where a fan was prosecuted for selling a number of DOCTOR WHO related videos. The man prosecuted, Stephen Bennett, could not really be described as a "big-time" pirate, but his advertisements in a local newspaper did attract the attention of the Federation Against Copyright Theft. FACT is an independent body set up to look into copyright violations, and to initiate follow-up action if necessary. The BBC and several other television corporations employ FACT to guard their intellectual property. Therefore, it should be stressed that the BBC themselves were not directly responsible for bringing the action.

Bennett was found to be selling video tapes for seven pounds each and audio tapes for four pounds each. This included material from UK Gold and BBC Video releases as well as the reconstructions. He was also in the possession of inlay sleeves and materials for packaging the tapes. Bennett appeared in the Crawley Magistrates Court on 6 July 1998 and pleaded guilty to the charges of selling and possessing copyrighted material. Bennett decided to take his chances with a guilty plea, as he had no desire to involve others in a Crown Court hearing. The magistrate gave Bennett a two-year conditional discharge, and ordered payment of £150 costs.

Shortly after the court proceedings, Bennett distributed a statement to the people behind the reconstructions. The facts of the court proceedings were confirmed, and extra details were provided as to the exact nature of the charges. Bennett was summoned to appear before the court to face a total of five charges under the Copyright Designs Patent Act 1988. These charges related to 129 separate infringements. Some press reports even indicated that Bennett was distributing missing episodes - however, this was most likely due to confusion with the reconstructions.

In the days immediately following the court proceedings, many rumours were circulating through fandom. In particular, some people were of the belief that the reconstructions would have to cease. To a certain extent, the distributors also feared increased scrutiny of their actions, so a decision was made to take down all the related web-pages. However, this caused even more confusion, as people were left wondering about the true state of affairs. Although it was later discovered that the distribution was not really in danger, it did cause the creators to re-consider the method by which their work is shared with the fans. To this end, a new web-site service is currently being devised.

Once again, we'd like to warn all readers against purchasing the reconstructions from dealers who are obviously out to make a profit. If you are aware of the activities of any such person, then please contact the editors of this newsletter. Your identity, and any information that you provide, will be treated as confidential.

DISCOVERY OF THE TELESNAPS

Marcus Hearn, along with Stephen James Walker, is recognised as one of the discoverers of the John Cura telesnaps. In a future issue, Stephen will provide us with details on his involvement in the discovery. However, in this issue, Marcus now provides us with a closer look at events from his perspective ...

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The whole saga commenced in the spring of 1993, when I started working for Marvel Comics. Right from the beginning, I was determined to use the official status of *Doctor Who Magazine* as a way of furthering research into the programme's origins. I cannot recall what first led me to the BBC's Written Archives Centre - I think it may have been a suggestion from the magazine's archivist, Andrew Pixley. The Written Archives Centre (WAC) resembles a large cottage, and is situated outside Reading (approximately twenty minutes west of London). It forms a satellite establishment to the BBC's impressive and imposing monitoring service, which is nearby.

The WAC is open only to BBC employees and a select few studying for doctorates and the like. As licensees, we were eventually granted permission to use the facility (for the usual hefty daily charge). As such research was considered to be "my thing", DWM editor Gary Russell allowed me to visit the WAC. What I found was one of the most exciting, yet sedate, places that I'd ever been to. I remember being immediately impressed upon scanning the names in the visitors' book inside the front door. The list included former OUT OF THE UNKNOWN producer/story editor Irene Shubik, who had visited the WAC just days before me, presumably to research one of her previous productions.

I first visited the WAC in the late summer of 1993. Armed with a notepad and a pencil (all that one is actually allowed to take into the reading rooms), I compiled notes on DOCTOR WHO's creation that superceded or corrected nearly everything I had previously read about the programme's inception (these findings were published in DWM Issues 207, 208 and 209, so I won't go into details here). The way things work at the WAC is that production files and other associated documentation are requested in advance from the "librarians", either prior to your visit, or as soon as you arrive. It saves time (and therefore money) if you have the material waiting for you in advance.

It was during either my second or third visit (in late August or September 1993), that I said to my librarian something like, "Look, every time I come here, I request files for stories and episodes that you have no records on. This wastes time for you, and means that I have to hang around while you come up with an alternative for me. Could you not just show me the records of files you have on DOCTOR WHO?" He agreed and, eventually, showed me an alphabetical computer printout of the files held. I flicked to DOCTOR WHO - there was a lengthy list of episode files and, right at the foot of the page in tiny type, a listing that began "Finance ... General ... General B". The very last listing on the page indicated that there were two files of "Telesnaps: Series Z-UU". I was astonished.

Trying to stay calm, I asked the assistant if these files actually existed - the assistant said he would check. The assistant emerged a few minutes later with what looked like a children's scrapbooks, bound together with brown tape. "What are these?" he asked me, regarding the heavy books with some curiosity. I carefully opened the pages and gazed upon images no-one had seen for nearly thirty years - and images that weren't even supposed to exist. "These are possibly the only existing visual record of wiped episodes of DOCTOR WHO," I told him. He left me alone, and I continued to turn each page, savouring the tiny pasted down images from *The Smugglers*, *The Tenth Planet*, *The Underwater Menace*, *The Faceless Ones*, *The Evil of the Daleks*, *Fury From the Deep* ...

At lunch-time, I was evicted from the WAC. I walked back to the monitoring service building, found a pay-phone and excitedly called Gary Russell at the office in London. I told him about the images from *The Tenth Planet*, told him what the Chameleons looked like, and described the final episode of *The Evil of the Daleks*. We both agreed that we had to do everything possible to obtain the images - the magazine was by far the best way of ensuring that as many people as possible were able to see the images.

That afternoon, I immediately entered into negotiations with the lady that runs the WAC. One of the elderly assistants had charmingly suggested that the chemist's at the end of the road may be able to copy the pictures for us. This of course, wasn't really practical, but it was nevertheless impressed on me that no materials from the Centre would ever stray far from BBC hands. Over the following week, we came to an arrangement whereby the pages of the scrapbooks were photographed, and the negatives and stills were delivered to Marvel Comics, at Marvel's expense. It was money well spent. Of course, we did not require every page that was photographed, as some contained images from DOCTOR WHO episodes that already existed. Unfortunately, because we had no direct influence on the way the pictures were taken, we were unable to undertake any basic restoration on the stills (ugly glue smears sadly obscure some of the pictures). However, the chance to share the material was exciting enough.

The publication of the telesnaps in DWM commenced with *The Tenth Planet*:4, and continued on with *Fury From the Deep*. Before too long, we found a presentation format that worked. I wrote the accompanying "narration" working from the audio recordings (and occasionally the camera scripts, when the sound quality was too poor). This work was completed as a labour of love, and was usually written in my spare time, at home, at no charge to Marvel. As regular readers of DWM will be aware, the telesnaps still appear in the magazine, although my regular association with the title, and its current publisher Panini, has long since ceased.

As for the telesnaps themselves, they were taken by a freelance photographer called John Cura, who worked from his home in Battersea (south west London). The director Morris Barry once told me that he remembered visiting Cura at home, and watched him take pictures at regular intervals using a camera on a tripod in front of his television screen. Where there are pictures missing from the WAC collection (for instance, for *The Enemy of the World*:4, the scrapbook page is blank), it can only be assumed that Cura was ill or away from home. I have heard stories that Cura actually worked from monitors at the BBC (probably Television Centre), but this would contradict Morris Barry's story and the fact that Cura didn't seem to be on staff.

I am fortunate enough to own an original set of telesnaps, from the *The Moonbase*:4. The pictures were delivered in small manilla envelopes that bore an advertisement for Cura's services on the front. The advert read "Tele-snaps are reproduced in the leading national newspapers, magazines, periodicals and technical publications of every description." This was followed by Cura's address and telephone numbers. The advert concluded with the following proud statement - "Over 250,000 tele-snaps have been photographed." (This would have been the situation in 1966).

In regards to the actual format of the telesnaps, I believe it is a bit misleading to refer to Cura's pictures as "contact sheets". While they resemble contact sheets due to their thumbnail size, the tiny photos he issued are actually the "finished product". Although the telesnaps are very small at 24mm by 18mm each, the quality of my *Moonbase* photos is actually high as the images appear extremely sharp at the reduced size. Enlargements could be specially ordered (DWB printed some from *The Macra Terror* once). However, these really did illustrate the technical limitations of taking off-screen stills from 405-line black and white broadcasts.

I am uncertain when Cura stopped taking the telesnaps, and more specifically, when he stopped working on DOCTOR WHO (I believe it to be the early seventies). I discovered no telesnaps prior to *The Gunfighters* or post *The Mind Robber*. I certainly find it hard to believe that Cura stopped at *The Mind Robber*, as there was no logical reason why he should have stopped. There was still a demand from the cast and crew who had yet to experience the benefit of home video replay systems. I know for a fact that Cura was taking DOCTOR WHO telesnaps as early as 1964. During later research, I discovered the BBC's receipts for their purchase of telesnaps from *Marco Polo*. Unfortunately, I only ever found two scrapbooks, and these were the ones that covered the serials from *The Gunfighters* to *The Mind Robber*. I would have dearly loved to have found "Scrapbook Number 1", if only for the chance to look at *Marco Polo*. This is not to say that the scrapbook doesn't exist at all, except that it doesn't appear to be in the BBC's hands.

The telesnap discovery is perhaps my fondest memory of my time at Marvel, and I remain grateful to Gary Russell for sharing my enthusiasm.  
(MARCUS HEARN)

## THE SEASON 2 CLIFFHANGERS

### The Space Museum - The Final Phase

**Scene** - As the travellers leave Xeros, they are unaware that an old enemy is monitoring them. The Daleks are planning to follow them ...

**Caption** - 'Next Episode THE EXECUTIONERS' appears over the Dalek communications panel. The picture fades to black and the end credits commence scrolling.

**Notes** - There is a 35mm reprise of this scene in *The Executioners*.

### The Chase - The Planet of Decision

**Scene** - After saying good-bye to Ian and Barbara, the Doctor and Vicki sadly return to the TARDIS. After the TARDIS dematerialises from Mechanus, a space background is displayed. The TARDIS is seen winding back and forward into the distance ...

**Caption** - 'Next Episode THE WATCHER' appears over the star-scape. The caption fades into the credit scroll, followed shortly by the star-scape fading to black.

**Notes** - There is no reprise of this scene in *The Watcher*. The video release is one of the rare cases where BBC Video have kept the "Next Episode" caption intact.

The Time Meddler - Checkmate

**Scene** - After the TARDIS has faded from the beach, the closing title music commences, and a star-scape is displayed. Over this star-scape, the faces of Steven, Vicki and the Doctor individually appear.

**Caption** - This is the first episode to feature no "Next Episode" caption. The credits commence scrolling over the shot of the Doctor's face.

**Notes** - There is no reprise of this scene in *Four Hundred Dawns*.

**STORY GUIDES**

**SEASON 1, STORY 8  
G : THE REIGN OF TERROR**

(a) GENERAL

6 episodes

| Episode                     | TX        | TI    | DU     | VA  | CP | AA |
|-----------------------------|-----------|-------|--------|-----|----|----|
| A Land of Fear              | 08 Aug 64 | 17.15 | 24'24" | 6.9 | 37 | 58 |
| Guests of Madame Guillotine | 15 Aug 64 | 17.15 | 24'04" | 6.9 | 35 | 54 |
| A Change of Identity        | 22 Aug 64 | 17.30 | 25'23" | 6.9 | 34 | 55 |
| The Tyrant of France        | 29 Aug 64 | 17.15 | 24'46" | 6.4 | 36 | 53 |
| A Bargain of Necessity      | 05 Sep 64 | 17.31 | 23'51" | 6.9 | 39 | 53 |
| Prisoners of Conciergerie   | 12 Sep 64 | 17.30 | 25'04" | 6.4 | 38 | 55 |

(Note - duration for *A Change of Identity* was calculated from the Start and Finish times on the Programme-as-Broadcast documentation. No "official" duration exists for this episode.)

Total Duration (approx) = 147'32" (approx)

Average Viewing Audience = 6.7 million

Average Chart Position = 36.5

Repeat Screenings - nil

Countries Sold To - Australia, Cyprus, Ethiopia, Hong Kong, Jamaica, Kenya, Mauritius, New Zealand, Nigeria, Rhodesia, Singapore, Thailand, Trinidad, Uganda, Zambia

(b) VIDEO FOOTAGE

Status - All six episodes were originally destroyed at an unknown time between 1972 and 1977. Episodes 1,2,3 and 6 currently exist on 16mm monochrome film. Episodes 4 & 5 are currently missing.

Clips - silent 8mm home-recorded footage exists for the following scenes :

*The Tyrant of France*

- i) The Doctor in Robespierre's office (0:02)
- ii) Ian in Jules' house (0:03)
- iii) Ian in Jules' house, the following morning (0:01)

- iv) Susan in the physician's surgery (0:01)
- v) another shot of Susan in the physician's surgery (0:02)
- vi) Barbara trying to open the surgery door (0:01)

*A Bargain of Necessity*

- i) The Doctor talking to Barbara in her cell (0:04)
- ii) Barbara commenting on the Doctor's disguise (0:03)
- iii) Ian talking in the surgery (0:01)
- iv) The Doctor talking (0:01)
- v) The Doctor talking again (0:01)
- vi) Ian and Barbara in Jules' house (0:01)

[due to the variable nature of the material, all durations are approximate]

Notes -

- *Prisoners of Conciergerie* (episode 6) was returned by a private collector in May 1982. Episodes 1,2,3 and 6 were recovered from a TV station in Cyprus in Oct 1984. In the case of episode 6, the copy already held by the BBC was superior to the Cyprus print.
- the Archives also retain copies of episodes 3 & 6 as PAL D3 prints remastered from the original film prints.
- the existing episodes have never been released on BBC Video. However, at one stage, the BBC were planning a release of *The Reign of Terror*, with the linking segments provided by Carole Ann Ford. These segments were recorded, and are held by, BBC Worldwide.

(c) AUDIO RECORDINGS

The most commonly known recordings of episodes 4 & 5 are those made by David Holman and James Russell.

(d) RECONSTRUCTIONS

Michael Palmer has completed a video reconstruction of episodes 4 & 5, primarily using screen grabs from the existing episodes. The original reconstruction was completed in February 1997, with an enhanced version produced in August 1997.

(e) PHOTOGRAPHIC MATERIAL

Telesnaps - currently missing. PasB (Programme-as-Broadcast) documentation does not provide any mention of John Cura's services for the serial, but it is probable that telesnaps were taken for all six episodes.

Behind-the-Scenes Shots - unknown

Publicity Shots -

- 10 Jul 64 - photocall at Studio G, Lime Grove (regulars in the courtyard)
- 24 Jul 64 - photocall at Studio G, Lime Grove (road to guillotine, tailor's shop, prison, Renan's house)

(f) AUSTRALIAN CENSOR CUTS

| Episode                     | DR        | FT  | RA | CUTS  |
|-----------------------------|-----------|-----|----|-------|
| A Land of Fear              | 27 Apr 65 | 914 | G  | none  |
| Guests of Madame Guillotine | 27 Apr 65 | 911 | G  | none  |
| A Change of Identity        | 27 Apr 65 | 960 | G  | none  |
| The Tyrant of France        | 27 Apr 65 | 936 | G  | none  |
| A Bargain of Necessity      | 27 Apr 65 | 905 | G  | cut A |
| Prisoners of Conciergerie   | 27 Apr 65 | 950 | G  | none  |

Cut A : "cuts 3ft. At 19 mins, delete shots of Dr Who picking up a bottle and following Gaoler to cell whilst bottle is visible as weapon-threat" [verbatim description of the cut as recorded by the Censorship Board].

(g) OTHER NOTES

- working titles - *Guests of the Guillotine* (episode 2)
- the first four episodes were recorded in Lime Grove Studio G (10 Jul 64 to 31 Jul 64). The final two episodes were recorded in TC4 (07 Aug 64 and 14 Aug 64). Film inserts were recorded at Ealing from 16 Jun 64 to 18 Jun 64 for scenes in the first three episodes (specifically, Ian and Webster in jail, Ian escaping from jail, and a model shot of the farmhouse burning).
- location filming was utilised for the first time in a DOCTOR WHO serial. On 15 Jul 64, scenes were filmed in Denham, Buckinghamshire, of the Doctor strolling through the French countryside (used in *Guests of Madame Guillotine*). The role of the Doctor for these scenes was played by Brian Proudfoot.
- prior to the studio recording of *A Change of Identity*, director Henric Hirsch collapsed, and was unable to remain for the recording. John Gorrie subsequently filled in, however the director credit for the episode was removed.
- the recording of *A Bargain of Necessity* was covered by the film crew of a documentary called SHORT CIRCUIT - THE PARK.
- novelised by Ian Marter, *Doctor Who - The Reign of Terror* (#119) was first published in hardback by W. H. Allen in March 1987. A paperback edition followed in August of that year. The cover was painted by Tony Masero.

## REVIEWS AND COMMENTS

### THE EVIL OF THE DALEKS [JV2]

I have always felt rather "anti" the telesnap reconstructions, as in principal, they seemed a little pointless. Once, many years ago, I had the opportunity to witness *The Power of the Daleks* Episode One completed in this format (and God, was it hell to watch). So until I actually sat down to watch one (*Marco Polo*), I hadn't given the hard work completed by the reconstruction creators much thought. But then I watched *Polo*. And asked for more.

So, I ended up with *Evil*. Frankly, it was like watching a brand new DOCTOR WHO story (or at least, a recovered one, a la *Tomb*). Oh yes, I knew the story to some extent, but on seeing this version, it succeeded in adding subtle nuances to the story - characters were brought back to life, and it reinforced my view that David Whitaker did write terribly good Dalek dialogue.

On the actual reconstruction side, the sheer intelligence that has gone into selecting particular images for particular scenes is amazing. The patience and understanding that the team must have when one considers the limited quantity of material, is awe-inspiring. Never did I become bored with specific images - in fact, there were lots of little things I liked. This included the recap from Episode 1 being given a telesnap "edge" at the start of Episode 2, the tiny clip of the Dalek city in Episode 7, etc. Of course, the reconstruction does show up some of the flaws with the original material as well. It is overlong. It is unsatisfying at the end - what does happen to Theodore Mactible exactly? And what is the point of Arthur Terrall?

But overall, seeing *Evil* in this form has achieved something I would never have imagined possible. For years, next to the original transmitted stories, I have always maintained that the Target novelisations are the most important aspect of Who. *The Evil of the Daleks* being available in this format, with clarity of image and sound, and inventiveness borne out of a fandom who should, by rights, be bored, cynical and exhausted by now, has altered that opinion. This series of reconstructions IS the new Number Two. Thanks Guys.

(GARY RUSSELL)

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After the stunning success that was the JV version of *The Web of Fear*, there was probably little doubt in anyone's mind, certainly not in my own, that we could expect something special this time. After almost three hours of jaw-dropping quality, my best hopes were realised. My unabashed fandom of the JVs was not unfounded.

For those of you who have yet to see *Evil*, the reconstruction has the same scanning quality as the first JV reconstruction ("Scanning? Those pics were scanned? My God!"). Furthermore, *Evil* also has a few improvements to the subtitles. In *Web*, the captions were on the edge of the screen and quite a dark blue colour (and as some people may have noticed, dark blue and orange tend to get confused with each other - I know my copy of *Web* can't make its mind up which one it is). In *Evil* though, the captions have been moved in from the edge of the screen, and the background colour is now a slightly brighter shade of blue.

Oh, and in case you haven't noticed, despite a few little faults (such as a noticeable jump during the recon end credits!), I'm a big fan of the *Evil* reconstruction. I wish the JV team the best of luck for their later releases. I await these with the usual over-anticipation.

(MATT DALE)

LETTERS AND OPINIONS

I would like to express my thanks and gratitude to all involved in the superb missing episode reconstructions. The stories, like in any other show, have their ups and downs, but the enthusiasm of the teams making these stories available again, to enjoy and discuss, knows no bounds. I look forward to a continuing and fruitful future for the DOCTOR WHO reconstructions.

(TIM BALCHIN)

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I'd been thinking recently how this avenue of fandom has been so simple and enjoyable, like when I first started watching DOCTOR WHO fifteen years ago. This was a time when fans could enjoy the new episodes without any talk about series cancellations, pro/anti-production team politics, TV ratings, film negotiations - basically, without having to nervously wait for news of DOCTOR WHO's future. Is the current situation too good to be true? I hope not.

(DYLAN CRAWFOOT)

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Thanks for the latest issue. The info on the *Chronicles* was very useful - I've been out of the DWAS for years, so it's nice to hear of such publications.

I would just like to make a small amendment to the cliff-hanger information presented for *Invasion (The Web Planet:6)*. The correct ending for the original version is -

"Vrestin steps back from the communicator and looks up. The camera then pans up and zooms on to the large moon in the sky. The "Next Episode" caption is then superimposed over the moon and the credits roll as the picture fades to black."

The version for *The Space Museum* fades to black as the camera begins to pan to the moon. This version was the original held by the BBC before a better and complete print of the final episode was returned.

(RICHARD BERRY)

THE MEMORY CHEATS

This issue features a rather unusual column. The contributor is Tim Woolgar, son of the late Jack Woolgar, who played Sergeant Arnold in *The Web of Fear*. Tim recalls some of the interesting memories he has of his father's involvement in DOCTOR WHO ...

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At the time, it was great to obtain an acting role in DOCTOR WHO ... because that was what my father did. He was an actor, and work was work. My elder brothers and I thought it was "groovy" to be in the best Saturday programme there was. However, we were not too excited.

As a character actor, Dad was in many of the great series of the sixties and seventies (THE SWEENEY, THE SAINT, THE AVENGERS, RANDALL & HOPKIRK DECEASED, THE LIKELY LADS, etc). Dad was always telling stories about his appearances in these shows. However, I can recall Dad's tales from DOCTOR WHO more than any of those from the other shows. This might have been because he was in the whole serial, and wasn't "bumped off" in a single episode. Or perhaps it was due to the fact that some of the props arrived home for us to play with. I'm not too certain as I was only seven years old at the time.

The two things that I most remember from *The Web of Fear* are the death mask and the Yeti homing device.

The mask has sadly been lost due to several house-moves, and in any case, would have probably perished by now. This was a rubber mask taken from a plaster cast of Dad's face. The mask was created by Dad (a) having a straw inserted up each nostril; (b) closing his eyes; and (c) being immersed in Plaster of Paris. Several of these masks were made, and test scenes were shot for the final episode where Sergeant Arnold is "graunched". I never did find out whether the word "graunched" was a Dad-ism, whether it was part of the script, or whether it was just a 1967 "thing". However, it was always referred to as graunching.

One of the masks was stretched over a human skull, placed on a body and generally made to look like Sergeant Arnold. At the graunching moment, the dummy was placed in the chair. Acid was then poured over the rubber mask, which caused it melt away, revealing the bone beneath. The special effect was shot and viewed, but the powers-that-be deemed that the effect was too frightening for children, and ordered another visual effect be prepared. I seem to remember that the toned-down effect was broadcast with a lot of flashing lights, and many negative rapid cuts. It was a shame that the original was never used - I could have coped with dissolving skin. On the plus side, it did mean one of the masks found their way home. The mask was a bit creepy as it had hair stuck to it, as well as a moustache. However, we were delighted to put on Dad's face (Hannibal Lector who?) and scare most people witless.

The second item I still have and cherish. In *The Web of Fear*, when a Yeti was sent to obtain someone, the Yeti would home in on a bleeping four-inch high figurine. Dad actually brought home one of the dummy homing devices (ie without the electronic gadgetry). It has sat in all my bedrooms ever since. Unfortunately, it has now begun to perish slightly from being in the sun during in its early days (I only hope it doesn't become too graunched!). It will always serve as a reminder of the time my father played the leader of the Yetis.

(TIM WOOLGAR)

[Shortly after this article has written, Tim was able to relive his memories of *The Web of Fear* by watching the JV reconstruction. Tim recalls "it's funny how familiar the story was, even though I saw the original when I was only seven years old. The mystery of "graunching" has finally been solved - the Doctor refers to it in Episode 1."]

## REQUESTS

⇒ the following request is from David Herrick <David.Herrick@bris.ac.uk>, maintainer of the "Behind-the-Sofa" script page :

As many of you are aware, the BTS page contains transcripts of the missing episodes. These transcripts are based on the existing audio material, with assistance from Target novelisations, telesnaps and, increasingly, camera scripts. Most of the missing episodes have now been transcribed, with the remainder currently being worked upon. Once the missing episodes have been completed, we intend to re-edit all the transcripts, as they do contain some inaccuracies. We now feel able to correct most of these mistakes as better source material is now available (eg better quality audios). At the same time, it is our intention to standardise the format of the scripts. To this end, we would be interested to hear your thoughts on the most suitable format. Those of you who regularly visit the page will probably have noticed the proposed new style, but if you haven't, then please visit the page and let us know what you think. I am also considering setting up a mailing list so that I can let people know when a new script is posted. If you would be interested in this service, further details are available on the web page. The URL for the page is :

<http://www.bris.ac.uk/Depts/Union/BTS/Scripts/intro.html>

## ACKNOWLEDGEMENTS

Thanks to the following for help with this issue : Matt Dale, Marcus Hearn, Dominic Jackson, Francis Moloney, Michael Palmer, Steve Phillips, Steve Roberts, Gary Russell and Tim Woolgar.

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## **BORING STUFF**

The DOCTOR WHO reconstructions are fan-produced endeavours completed without the consent of BBC Worldwide, BBC Television, or any holders of the DOCTOR WHO licence. No infringement on any such copyright holder is intended nor are the tapes produced for any sort of monetary compensation. Tapes are distributed through the worldwide DOCTOR WHO fan network. Support the BBC releases!

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The newsletter is available in three formats - plain text, Word 6, and HTML. There is also an "announcement" mailing list which simply announces the release of a new issue, and provides details on how the issue can be downloaded from a web-site. Send an E-mail to Bruce if you wish to be added to any of these lists. The back-issues (in HTML format) can be located at the following web-site:

<http://freespace.virgin.net/dominic.jackson/coi/>

THE DISUSED YETI  
THE NEWSLETTER ON EARLY DOCTOR WHO  
ISSUE 15  
11 OCTOBER 1998

EDITED BY :

**Bruce Robinson (robinsba@ozemail.com.au)**  
**Robert Franks (TelesnapGuy@csi.com)**

*The Dalek Supreme is standing apart, watching operations. (He is virtually hopping up and down with rage)*  
(camera script extract from *Devil's Planet - The Daleks' Master Plan:3*)

**MORE ON THE TELESNAP DISCOVERY**  
**RICHARD LANDEN - AUDIOS AND RECONSTRUCTIONS**  
**DISUSED YETI MAGAZINE UPDATE**  
**THE FACELESS ONES REVIEWED**  
**PLANET OF GIANTS STORY GUIDE**

**WELCOME!**

As we look towards the thirty-fifth anniversary of a certain TV show (and let's not forget that this particular series was initially given a thirteen week trial run only), we find that there are still new facts to discover. Of course, while there may be no truly new stories for us to enjoy (well, not in a television sense anyway ...), we can still reflect on some of the events of the past.

And this raises the intriguing question ... in another thirty-five years, will people turn their attention back to the events of 1998? Will researchers one day attempt to dig up details on how the reconstructions were produced? Will they attempt to painstakingly read through old Internet postings and various e-mails sent between the reconstructors? Or maybe even unearth a rough draft of *Disused Yeti* #10 with the old *Change of Identity* header?

Well OK, you may argue that this sounds silly and far-fetched (in which case, you're probably right!). However, you have to wonder how Sydney Newman, Donald Wilson and Verity Lambert would have reacted if you had told them in November 1963 that in thirty years' time, many of their internal memos would be read by thousands of fans eager to digest new pieces of trivia about their favourite TV show. Would these types of thoughts have crossed their minds? It seems very unlikely - despite all the behind-the-scenes problems, the original production team were just interested in creating a high quality science-fiction series.

Certainly, one wonders how Ms Lambert and co would have reacted on hearing that in the nineties, fandom would be fiercely debating the accurate titles of the first few serials!

Oh yes, enjoy issue #15 of *Reconstruction Cutaway* ... errr ... *The Disused Yeti*.

Bruce and Robert

**RECONSTRUCTION UPDATES**

In the previous issue, we started off the Reconstruction Updates with a few quick brain-teasers. Well, it looks as if all have been well and truly stumped!

Firstly, we asked if anyone could determine why *The Crusade* can be considered the first real *Change of Identity* reconstruction. However, since it is necessary to view the COI reconstruction (which is not yet available) to work out the answer, we'll provide a bit more time to chew this one over!

Secondly, we mentioned a couple of interesting "mistakes" in *The Faceless Ones*. The first error concerns a character mistakenly left in a telesnap when he/she shouldn't have been there. This, in fact, refers to a scene at the start of Episode 4 where the stewardess Ann leaves the cockpit, but in the next telesnap, can be seen standing behind the Inspector.

The second "bloop" concerns a continuity error in the actual storyline as televised. In Episode 4, the Doctor discovers the body of the real nurse hidden behind a wall panel. However, in Episode 5, the Doctor has apparently forgotten about this discovery, and requires the air traffic controller Meadows to indicate where the nurse can be found!

MARCO POLO [COI3 enhanced] (update by Bruce Robinson)

I originally completed this reconstruction over eighteen months ago (February 1997 to be exact). At the time, I was confident that I had managed to obtain just about every photograph that existed from the story (which amounted to a collection of approximately 120 shots). However, thanks to some fantastic assistance from Derek Handley and David Howe, this amount has sky-rocketed to something close to three hundred images! Therefore, a *Marco Polo* enhanced version is something that I hope to complete by the end of the year.

THE CRUSADE [COI6] (update by Bruce Robinson)

There has been a slight delay in the completion of *The Crusade* as further work is performed to enhance the audio quality. However, the bulk of the reconstruction itself has been completed, and the final recording can occur as soon as the audio is available. As the existing David Holman audio is a little patchy in places, I believe that the delay will ultimately be worthwhile.

THE DALEKS' MASTER PLAN VOLUME 1 [COI8] (update by Bruce Robinson)

Steady progress has been made on this story. Although no actual insertion of photographic or video material has occurred, text captions have been prepared for the first six episodes (of course, this doesn't include the existing fifth episode, *Counter Plot*). I have also commenced the process of examining photographic material, and determining which parts of the reconstruction may be visually deficient.

THE ABOMINABLE SNOWMEN [COI7] (update by Bruce Robinson)

The situation here is similar to that of *The Crusade*. Although the reconstruction has more or less been completed, I am strongly considering re-recording the story with an enhanced version of the Graham Strong audio. Once again, I believe a few weeks' delay now is preferable to re-creating the whole story in a year's time because some elements were lacking the first time around.

THE JV RECONSTRUCTIONS [JV4] (update by Michael Palmer)

After the completion of the fourth JV story, *The Wheel of Space*, the next story that was originally going to be tackled was *The Celestial Toymaker*. However, due to the perennial problem of ensuring that we have the best possible material available, the release will most likely be delayed. This means that the next JV stories are likely to be either *The Underwater Menace* or *Fury from the Deep*.

For further information about the COI and JV reconstructions, please consult the following web-page :

<http://home.earthlink.net/~telesnapguy/>

LOOSE CANNON RECONSTRUCTIONS

Rick Brindell has recently completed two further stories in his *Loose Cannon* series of reconstructions. They are *The Tenth Planet:4* and *The Myth Makers*. Rick's next project will be *The Space Pirates*. As always, consult the following web-page for further details on Rick's efforts :

<http://www.recons.com>

**DISUSED YETI MAGAZINE UPDATE**

We first announced the proposed release of the *Disused Yeti* magazine in issue #13. Since that time, we've now reached the stage where a considerable portion of the first issue's content has been finalised. And just as significantly, we can finally announce the official name for the magazine. It is ... *Nothing at the End of the Lane*.

Before everyone starts crying "huh?!", we should point out that this name stems from one of the very first items of documentation which exist from DOCTOR WHO (so if anything, the name is both pre-Troughton AND pre-Hartnell). In April 63, a writer in the BBC's Script Department (Cecil "Bunny" Webber) put together some thoughts on the proposed series. One of the suggestions made was that the first episode would be called 'Nothing at the End of the Lane'. At the time, nothing further was made of the suggestion ... until now.

We decided that *The Lane* would make an ideal name for the magazine, as it highlights the type of information that can be discovered if one looks hard enough!

As for the content, below is a list of some of the items that will most likely be included in the first issue :

\* Have you ever wondered just how useful those sixties camera scripts are? Well, Andrew Pixley takes a detailed look at this important series of documentation, and highlights some of the interesting tidbits that can be discovered.

\* With a number of audio recordings floating around, it can sometimes be difficult to determine who actually recorded a story, and whether a particular copy is the "best" known version available. Bruce Robinson examines the audio recordings in more detail, including a discussion of the major recordists.

\* Locations guru Richard Bignell provides us with a closer look at researching the locations used for early DOCTOR WHO stories. Richard will be examining such stories as *The Dalek Invasion of Earth*, *Spearheard from Space* and *Terror of the Autons*.

\* A small group of fans are interrogated on their true feelings about the reconstructions. Just what do they think about the efforts so far? The responses obtained will be discussed as part of a closer look at these fan-produced videos.

And just to show that we're not totally obsessed with factual material, there'll be a few retrospectives and story reviews thrown in (and perhaps even the occasional "lighter" piece as well ...).

The magazine is now expected to be released in February 1999. This will co-incide with the *Gallifrey* convention in Los Angeles, and on a more personal note, the first overseas trip of your Australian editor ...

## **RICHARD LANDEN - THE AUDIOS**

Apart from a stint in the editor's chair of *Doctor Who Magazine*, Richard Landen has also made a number of other important contributions to the world of DOCTOR WHO. One of these was the production of an early reconstruction of *The Power of the Daleks* (further details about this are provided in the following section). However, Richard was also significantly involved in recording DOCTOR WHO episodes in the sixties. While we now have high quality recordings of Graham Strong and David Holman to experience today, it has to be remembered that for many years, Richard's audios were often the only recordings that existed from a number of stories (for example, *The Celestial Toymaker*).

Richard first developed the idea to record DOCTOR WHO episodes while he was operating sound equipment on one of the plays performed at his school. After saving up the money to purchase a reel-to-reel recorder, the first episode that Richard managed to record was *Death of a Spy* (*The Myth Makers*:3). After listening to the episode numerous times over the course of the following week, Richard was forced to record over the episode with the next installment of *The Myth Makers - Horse of Destruction*. However, Richard enjoyed this latter episode so much, that he decided to retain all his recordings from that point onwards.

In fact, Richard would continue recording DOCTOR WHO episodes up to the Tom Baker story *Underworld*. And amazingly, Richard managed to record all episodes from *Horse of Destruction* to *Underworld* - no gaps exist in his collection.

Richard's audios first came to the fandom's attention when organised groups such as the *Doctor Who Appreciation Society* commenced. In fact, Richard found himself providing so many copies of his audios, that some of the original tapes were left with little oxide (this was especially the case with *The Power of the Daleks*). In 1992, copies of Richard's versions of *The Evil of the Daleks* and *The Macra Terror* were utilised for the BBC *Missing Stories* audio releases.

## **RICHARD LANDEN - THE RECONSTRUCTION**

In DY 12 and 13, we published a detailed look of the fan-produced reconstructions. In the first part of the article, a mention was made of an early reconstruction of *The Power of the Daleks* completed by Richard Landen. At the time the article was written, no further information was available on Richard's efforts. However, we have now managed to make contact with Richard, who was more than happy to provide us with an overview of one of the world's first DOCTOR WHO reconstructions.

~~~~~  
Back in the late seventies, a fellow colleague and I embarked on the impossible task of collecting all the DOCTOR WHO photographic material from the then BBC Photographic Library. This was a costly exercise, although my offer to catalogue their department free of charge in return for copies of photographic transparencies, helped enormously. So when I eventually managed to view the John Cura telesnaps of *The Power of the Daleks* (which were known about at the time), the combination of these images with my audio recording seemed an obvious course.

Of course, it must be remembered that in those days, video was still in its infancy. Because of this, the reconstruction was fairly basic. Firstly, I obtained a camera script for *Power*, and arranged the telesnaps in the correct order. It was here that I discovered that in Episode Two, Janley's cover up of Resno's death was not totally featured in the script. Thankfully, I have a good memory! With suitable lighting, a vision mixer and two cameras (both of which were of a different type, which didn't help) plus the audio tape, I proceeded.

The sound was recorded to videotape first to ensure that the timings were correct. I was determined to recreate the episode exactly, much against the advice of several people who insisted I should cut out the silent, quieter parts and all the "um's" and "ah's" (ie that swamp!!). From then on, it was simply a matter of recording the relevant telesnap over the corresponding portion of the soundtrack. Along the way, if I felt I could use any "wipe" effect to good advantage, then this was performed. Finally, the closing captions were produced by stealing various bits from other episodes.

The final completed version of Episode Two was sent to Christopher Barry, who was impressed enough to send me some notes and helpful criticisms. I completed Episode Two first, as I considered it the easiest episode from a visual point-of-view (I also wanted to think more about how I would tackle the aforementioned swamp!). However, once I developed a firm technique for completing the reconstruction, I then moved on to Episodes One and Three. When completing Episode One, I decided to remove some of the silent parts in the swamp - however, I am now convinced that this was not such a good idea (being a purist myself ...).

(RICHARD LANDEN)

MORE ON THE TELESNAP DISCOVERY

Last issue, Marcus Hearn provided us with details of his discovery of the John Cura telesnaps. Around the same time that Marcus was digging around the BBC's Written Archives Centre, Stephen James Walker was also performing research for Howe/Stammers/Walker projects ...

~~~~~  
I had been researching and writing about DOCTOR WHO since the late seventies, and (along with Jeremy Bentham and David Auger) was one of the first people ever to be granted access to internal BBC files for these purposes. This was at the BBC's TV Drama Script Unit in Acton. I visited the Script Unit on many occasions over a period of approximately ten years prior to its eventual (and highly regrettable) closure in the early nineties. The Script Unit held, amongst other things, scripts (obviously), copyright files and writers' files.

What I was unable to access at the time were the programme files (ie files compiled by the production office at the time of making a particular serial). These were held by the BBC's Written Archives Centre (WAC) at Caversham. Just prior to the closure of the Script Unit, I came very close to gaining access to these files, when the staff at the Unit agreed to borrow the files from the WAC on my behalf. It was not until 1992 that I eventually succeeded.

Nowadays, the WAC take a rather more relaxed attitude towards external DOCTOR WHO researchers than they did at that time. This is possibly because, having had some experience of dealing with them, they now realise that they are generally quite respectable people and not the anorak- and scarf-wearing lunatics of popular myth. However, back in 1992, they would only allow access to people if they could prove that they were genuine and bona fide researchers with a publishing deal. As far as I am aware, I was the first DOCTOR WHO researcher ever to be granted access to their files. This was due to the fact that I had the backing of Virgin, although sadly I was unable to commence any research work until after the publication of *The Sixties*.

It wasn't until about my fifth or sixth visit to the Centre that I actually discovered the files containing the telesnaps. There were a great many programme files that the staff had already cleared (ie vetted to remove any confidential or sensitive documents) in order for me to examine. It wasn't until I had worked through virtually all of these that I managed to consult their file list to determine what other material was held.

At that time, incidentally, the Centre held no programme files for productions later than 1969. The files for 1970 onwards were held at the BBC's Records Management Unit, otherwise known as RAPIC, which David Howe and I subsequently gained access to when working on *The Seventies* and *The Eighties*. As far as I am aware, no other DOCTOR WHO researcher has ever been granted access to RAPIC. Files for early seventies productions have now been transferred to the Written Archives Centre, however.

On discovering the telesnap files in the WAC, I immediately had photocopies taken of all the telesnaps of missing episodes, for my own reference. I also started to explore with staff at the Centre the possibility of obtaining proper photographic copies. However, it quickly became apparent to me that this would be a very difficult thing to arrange (the BBC is still a very bureaucratic organisation!) and very expensive. Basically, I was told that this could be only be performed with the agreement of Bobbie Mitchell, the manager of the BBC's photographic department (someone I had previously found very difficult to deal with). Also, I would be required to pay a full fee for every single image obtained.

It was at that point, I believe, that Marcus Hearn, who had started visiting the WAC to research material for DWM, also independently discovered the telesnap files. (If I remember correctly, I learned about this from Andrew Pixley.) Given the greater clout and resources available to them, it was obviously going to be much easier and more affordable for DWM to arrange for proper photographic copies to be made. It was also more worthwhile in the sense that they could ensure that the telesnaps made it quickly into print.

I therefore left all the work to DWM from that point onwards, which is why they have been generally credited with making the first discovery of the telesnaps. However, whilst not wishing to nit-pick or make too much of the matter, I think that my own discovery was actually a couple of weeks before theirs!

(STEPHEN JAMES WALKER)

## THE SEASON 3 CLIFFHANGERS

Our look at the cliff-hangers featured at the conclusion of the Hartnell serials is drawing to a close. Here is the penultimate installment :

### Galaxy 4 - The Exploding Planet

**Scene** - After narrowly escaping the destruction of the planet, the travellers depart for new adventures. Vicki and the Doctor soon notice another planet on the scanner, and wonder what is happening on the surface. In a dense jungle, a man in ragged clothing is stumbling through the undergrowth, and muttering "I remember now ... remember ... I must kill ... must kill ... must kill ..."

**Caption** - The scene tracks out to a shot of the jungle, over which the "Next Episode MISSION TO THE UNKNOWN" caption appears. The picture fades to black and the credit scroll commences.

**Notes** - There is no reprise of this scene in *Mission to the Unknown*. The scene of Garvey in the jungle was actually recorded with the remainder of *Mission*.

### Mission to the Unknown - Mission to the Unknown

**Scene** - In the Dalek conference room on Kembel, Malpha presents a rousing speech about conquest to the other delegates. The other representatives continue the chant - "victory, victory, victory ..."

**Caption** - "Next Episode TEMPLE OF SECRETS" is displayed over a shot of the Daleks filing through the control room.

**Notes** - There is no reprise of this scene in *Temple of Secrets*.

### The Myth Makers - Horse of Destruction

**Scene** - As a result of the attack on Troy, Steven is suffering from an illness, and is lapsing in and out of consciousness. The Doctor briefly turns his thoughts to the recently-departed Vicki, before considering how he can find a way to heal Steven's sickness.

**Caption** - "Next Episode THE NIGHTMARE BEGINS" appears over a freeze shot of the Doctor, Katarina and Steven.

**Notes** - There is no reprise of this scene in *The Nightmare Begins*.

The Daleks' Master Plan - *Destruction of Time*

**Scene** - The Doctor and Steven survey the barren wasteland that was once the thriving planet of Kembel. Steven contemplates all the lives that have been lost in the battle, and the Doctor replies, "What a waste ... what a terrible waste." The Doctor and Steven then enter the TARDIS ...

**Caption** - As the TARDIS dematerialises from Kembel, the "Next Episode WAR OF GOD" caption appears. The screen fades to black and the credits roll.

**Notes** - There is no reprise of this scene in *War of God*.

**STORY GUIDES**

**SEASON 2, STORY 1  
J : PLANET OF GIANTS**

(a) GENERAL

3 episodes

| Episode           | TX        | TI    | DU     | VA  | CP | AA |
|-------------------|-----------|-------|--------|-----|----|----|
| Planet of Giants  | 31 Oct 64 | 17.16 | 23'15" | 8.4 | 37 | 57 |
| Dangerous Journey | 07 Nov 64 | 17.15 | 23'40" | 8.4 | 45 | 58 |
| Crisis            | 14 Nov 64 | 17.15 | 26'35" | 8.9 | 33 | 59 |

Total Duration (approx) = 73'30" (approx)

Average Viewing Audience = 8.6 million

Average Chart Position = 58.0

Repeat Screenings - nil on BBC1, however the story has been repeated on UK Gold.

Countries Sold To - Abu Dhabi (Arabic), Australia, Chile (Spanish), Costa Rica (Spanish), Dominican Republic (Spanish), Ethiopia, Hong Kong, Iran, Jordan (Arabic), Kenya, Libya (Arabic), Mauritius, Mexico, Morocco (Arabic), New Zealand, Nigeria, Rhodesia, Saudi Arabia (Arabic), Singapore, Thailand, Trinidad & Tobago, Tunisia, Uganda, Venezuela and Zambia

(b) VIDEO FOOTAGE

Status - all three episodes were originally destroyed at an unknown time between 1972 and 1977. The complete serial now exists on 16mm monochrome film (negative film prints were recovered from BBC Enterprises in 1977/78).

Clips - n/a

Notes -

- The BBC also possess an Arabic dubbed version of all three episodes (on 16mm monochrome film).
- A Spanish dubbed version of *Crisis* exists as a 16mm monochrome film print (the Spanish version of the show is called *El doctor misterio!*). This print is held by a private collector.
- The story has never been released on BBC Video. However, a short clip from the first episode, dubbed in Arabic, appeared on *The Hartnell Years*.

(c) AUDIO RECORDINGS

n/a

(d) RECONSTRUCTIONS

n/a

(e) PHOTOGRAPHIC MATERIAL

Telesnaps - currently missing. PasB (Programme-as-Broadcast) documentation indicates that John Cura provided his services for all four episodes of the serial. It is uncertain whether this means Cura created telesnaps of all four episodes (in which case, he would obviously require facilities at the BBC), or whether the first episode of the next serial (*World's End*) was mistakenly included as part of *Planet of Giants*.

Behind-the-Scenes Shots - unknown

Publicity Shots -

- 21 Aug 64 - photocall at Studio Four, Television Centre (regulars with the "giant" props)
- 28 Aug 64 - photocall at Studio Four, Television Centre (further photos of the regulars with the over-sized props)
- 04 Sep 64 - photocall at Studio Four, Television Centre (as above!)
- 11 Sep 64 - photocall at Studio Four, Television Centre (photos of the sets used)

(f) AUSTRALIAN CENSOR CUTS

| Episode           | DR        | FT   | RA | CUTS  |
|-------------------|-----------|------|----|-------|
| Planet of Giants  | 29 Jun 65 | 877  | A  | none  |
| Dangerous Journey | 29 Jun 65 | 900  | G  | cut A |
| Crisis            | 29 Jun 65 | 1007 | G  | none  |

Cut A : "cuts ... 18ft. At 4 mins delete shots of man turning over body and displaying its blood-stained face and chest. At 7 mins delete shots of 2 men turning over body and dragging it away." [This is a verbatim description of the cut as recorded by the Censorship Board - the above comment refers to the scene in which the scientist Smithers is murdered by Forester.]

(g) OTHER NOTES

- Working titles - *The Miniscales* (entire serial), *Death in the Afternoon* (second episode).
- The serial was originally produced as a four-episode story, but on viewing the story, co-creators Sydney Newman and Donald Wilson felt that the final two episodes (*Crisis* and *The Urge to Live*) should be combined into a single episode. The new episode incorporated the opening titles of *Crisis* with the closing credits of *The Urge to Live*.
- Recording for all four episodes occurred at TC4 (Television Centre Studio 4) between 21 Aug 64 and 11 Sep 64. Film inserts were recorded at Ealing on 30 Jul 64 and 13 Aug 64.
- Since the initial planning stages of DOCTOR WHO, the production team were always keen to put together a "miniscales" story. In fact, at one stage, a storyline submitted by C.E. "Bunny" Webber (with a working title of *The Giants*) was considered as the very first story of DOCTOR WHO. This story, which bears no real resemblance to *Planet of Giants*, apart from the concept of miniaturisation, was ultimately rejected.
- Novelised by Terrance Dicks, *Doctor Who - Planet of Giants* (#145), was published by W.H. Allen in January 1990 (as a paperback only). The cover was provided by Alister Pearson. This was, in fact, the final novelisation of a televised Hartnell story.

**REVIEWS AND COMMENTS**

THE FACELESS ONES [JV3]

I wasn't even born when *The Faceless Ones* was originally transmitted. In fact, at the time the serial was being junked, I was still at primary school. Consequently, until this JV reconstruction, my only real knowledge of the story came from the DWM archive, a wobbly copy of Episodes 1 and 3, and a rather dull-looking Target novelisation. The only thing that really captured my interest was a picture of miniaturised humans I recall seeing in a piece of fan art years ago (and even then, this seemed to have very little to do with the remaining episodes). Of course, I was aware that the story had something to do with a race of aliens escaping from a dying planet, but I had no idea how this concept was actually realised.

As to the story itself, well, against all of my expectations, I found I enjoyed the tale. While probably not the greatest of Who stories, it provides us with Malcolm Hulke's first attempt at creating a sympathetic alien race. The appearance of the Chameleons is interesting though by the end of the story, all of the main aliens appearing in their humanoid form is clearly a cost-cutting move. Equally, the whole of the Chameleons' history is presented in a conversation on the main Air Traffic Control set. The dénouement, where the Doctor agrees to help the Chameleons, is dispensed with in an equally cheap fashion. However, it is interesting to watch a race of DOCTOR WHO monsters say, to all intents and purposes, "Oh, all right then, we won't invade Earth."

Probably the most disappointing element of the story is the abrupt manner in which Ben and Polly are written out. Following their role early in the story, they disappear for a couple of episodes and are briefly reunited with the Doctor and Jamie at the end for a quick goodbye. Something must have been in the air on 20th July 1966. While Ben and Polly are being hastily written out at Gatwick Airport, a few miles away Dodo is being written out in an equally rushed manner in the final episode of *The War Machines*.

The role of the companion in this story is primarily split between Jamie and Samantha Briggs. Samantha is a well-written character, and indeed her role in the story is very much that of a prospective DOCTOR WHO companion (similar to that of Ray many years later in *Delta and the Bannerman*). Consequently, we learn much more about Samantha than normal, and it is a shame that she doesn't leave in the TARDIS at the end of the story.

The reconstruction itself maintains the excellent standards set by the JV team. The quality of the remaining episodes is excellent considering that they have never been released on BBC Video or repeated on any satellite channel. The telesnaps themselves are of the usual high quality, as is the soundtrack. There are no interview snippets at the beginning of the tape - instead we are treated to a COI-style introduction of pictures and text briefly outlining the story's history. There is, however, a treat for Pertwee fans at the end of the tape in the form of a reconstruction of the trailer for *The Mind of Evil*.

*The Faceless Ones* is a story that surpassed my expectations. While not an obvious "classic", it held my attention throughout and provided me with an enjoyable couple of evenings' entertainment.

(SIMON SIMMONS)

## LETTERS AND OPINIONS

All those who work with such motivation to bring lost episodes of DOCTOR WHO to life, are to be commended. You are all performing such a huge piece of work, completely out of your own money and time, and love for the show (while little else happens in the years since DOCTOR WHO came to an end).

I could go on about how I like one style of reconstruction over another, but in truth, all of them do just as good a job. Strangely, I'm a nineteen year old fan of the William Hartnell and Patrick Troughton eras. In fact, DOCTOR WHO has been a form of escapism for me ever since I was just a little "time tot", and it continues to be so. Thanks to all the reconstructors - I am so grateful.

(ROD HANNAH)

~~~~~

Thanks for the latest issue of the newsletter. It was fascinating stuff, especially the article by Marcus Hearn on the telesnaps, and the lovely bit of nostalgia from Tim Woolgar. *The Web of Fear* was one of my very favourite stories when I was a kid, and it still works its magic spell for me.

Having experienced most of the reconstructions and missing episode audios over the last few months, I recently started going through them all again chronological order (I eventually plan to integrate it with the surviving material and do a complete Seasons 1 to 6 one of these days!). This has once again brought home the fantastic achievement of the reconstructions, which it strikes me are of truly archival value and a lifeline to all the programme's fans.

Without wanting to sound a killjoy, I am one of those who believes that the chances of rediscovering even one more missing episode are now fairly slim. Therefore, to be able to sit down and watch these wonders come back to life actually strikes me as more valuable every time I watch them. The overall achievement is quite simply breathtaking and a tribute to all the teams' fantastic efforts.

(JULIAN HAYLOCK)

~~~~~  
I enjoyed reading the latest issue, however I did manage to find a possible error in the story guide for *The Reign of Terror*. The guide stated that the director's credit was removed from *A Change of Identity* (episode 3). However, the director's credit is intact in my copy of the story.

(PATRICK FURLONG)

[ed : Patrick has raised an interesting question which requires a little more research. Stay tuned for further details!]

## THE MEMORY CHEATS

Perry Armstrong, an Australian fan, provides us with his recollections of the show's early years ...

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Aged six years, or thereabouts, my earliest memories of DOCTOR WHO are from *Planet of Giants*. I can recall the general feeling of "smallness" being conveyed quite convincingly with scenes of our heroes scurrying around the laboratory sink, for example. The image that most strongly remained with me was the camera pulling back from the TARDIS until it was just a tiny speck at the bottom of the garden. Following *Giants*, there's a large gap between this story and the next one I can recall - *The Celestial Toymaker*. And even then, *Toymaker* exists in my mind only as a series of jumbled images of adults playing children's games. Another thing I do remember from the story is the sinister mood prevalent throughout.

From *The War Machines* onwards, my memories become a lot clearer. I was terribly impressed with the War Machines and found them scary in the way a lot of people talk about the Daleks. Their large size made them ominous, and the recognisable "present-day" setting added to the effectiveness of this story. At the time, I had the innards of an old mantlepiece clock as a play-thing, and I could wind it up and watch it whirr and click. I remember pretending it was a War Machine!

As I entered my seventh year, I was greeted with *The Tenth Planet*. The only part I remember from this story is, not surprisingly, the regeneration scene. It astonished me, and I couldn't wait to see what happened next. Therefore, I do remember *The Power of the Daleks* quite vividly. I accepted Patrick Troughton as the Doctor immediately, and I thought the steady build-up of the Dalek threat was superbly handled (in a similar way as would be done in *Genesis of the Daleks* years later). No one who saw *Power* will ever forget the infamous "production line" sequence, and I'm no exception.

I don't recall much from the early part of *The Evil of the Daleks* (I preferred seeing Daleks in futuristic settings). However, I do remember the climactic battle on Skaro - particularly impressive was a scene where a Dalek's top exploded, and the camera zoomed in, and we could see a pulsating brain-like mass inside (the brain seemed to be lit up from inside). To those who say there's never been a shot of a "topless" Dalek, I refer you to the photo on page 7 of *Starburst* magazine Vol. 1, No.6 which shows the BBC effects crew setting up the very shot I describe!

Now, on to *The Tomb of the Cybermen* ... and this DID terrify me! The whole mood of it was wonderful, with staggering sets, scary music and superb "film noir" photography. The story maintained a level of tension throughout - there was always the feeling that something was about to happen. It left an indelible impression, and when (in a state of ecstasy) I watched the recovered video many years later, I was amazed how accurate my memories really were.

At around this time, I was now eight years old ... and the Yeti stories came next. Apart from having a crush on Victoria, my main memories of *The Abominable Snowmen* are of the moving silver balls. I thought they were neat. *The Web of Fear* made a much greater impression, particularly the opening scene where a silver ball breaks the window and causes the Yeti to come to life and kill a man. I don't remember much from *Fury from the Deep*, except for the Doctor and Jamie in the TARDIS saying a tearful goodbye to Victoria as she (seen standing on a beach) shrinks to the distance on the scanner.

And finally, to conclude my early memories, I can recall *The Wheel in Space*. I liked the oddly shaped Servo Robot in this story, and I remember seeing the same costume (minus the "accordion" legs - it was being worn by a girl in black tights!) being used in some other kid's programme (possibly VISION-ON?). The other thing about *Wheel* that sticks in my mind is the eerie scene of floating globules attaching themselves to a spaceship, and then having embryonic Cybermen burst forth from them.

(PERRY ARMSTRONG)

REQUESTS

The following request has been sent to us by Julian Knott :

In 1987, while I was running the DWAS Reference Department, I produced a cassette containing music that had been used in the Hartnell and Troughton eras of DOCTOR WHO. This cassette, called *Space Adventures*, consisted of twenty-one tracks, and included material from such stories as *An Unearthly Child*, *The Moonbase* and *The Web of Fear*. When we compiled the original cassette, the technology available to us was extremely limited. However, eleven years later, the advances in digital technology have allowed us to create a CD version which is more accessible, and certainly more affordable. Apart from enhancing the existing tracks, we've also managed to add some new material from *The Space Museum*, *Terror of the Autons* and *The Tenth Planet*. The CD can now be obtained by mail order and from selected dealers. For ordering details, and a full track listing, visit the *Space Adventures* web page at :

<http://dSPACE.dial.pipex.com/juliank/index.htm>

or email me at <JulianK@Dial.Pipex.Com>.

ACKNOWLEDGEMENTS

Thanks to the following for help with this issue : Perry Armstrong, Dominic Jackson, Chris Krisocki, Richard Landen, Michael Palmer, Andrew Pixley, Simon Simmons and Stephen James Walker.

BORING STUFF

The DOCTOR WHO reconstructions are fan-produced endeavours completed without the consent of BBC Worldwide, BBC Television, or any holders of the DOCTOR WHO licence. No infringement on any such copyright holder is intended nor are the tapes produced for any sort of monetary compensation. Tapes are distributed through the worldwide DOCTOR WHO fan network. Support the BBC releases!

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The newsletter is available in three formats - plain text, Word 6, and HTML. There is also an "announcement" mailing list which simply announces the release of a new issue, and provides details on how the issue can be downloaded from a web-site. Send an E-mail to Bruce if you wish to be added to any of these lists. The back-issues (in HTML format) can be located at the following web-site:

<http://freespace.virgin.net/dominic.jackson/coi/>

THE DISUSED YETI
THE NEWSLETTER ON EARLY DOCTOR WHO
ISSUE 16
29 NOVEMBER 1998

EDITED BY :
Bruce Robinson (robinsba@ozemail.com.au)
Robert Franks (TelesnapGuy@csi.com)

It is well known that when you come amongst us, you adopt many different forms ... to me, in the guise of an old beggar. (Archilles mistaking the Doctor for the god Zeus - Temple of Secrets (The Myth Makers:1))

UNCOVERING THE ICE WARRIORS - A REVIEW
ARE DOCTOR WHO FANS REALLY UNLUCKY?
SPACE ADVENTURES - THE CD
LOTS OF RECONSTRUCTION NEWS!
MYTH MAKERS UNDER THE MICROSCOPE

WELCOME!

We could start off with some further indulgence about the 35th anniversary ... but instead, let's talk about *The Ice Warriors*!

As many people are aware, the BBC Video of *The Ice Warriors* has just been released in the UK. It is evident that the "Doctor Who Restoration Team" have decided to pull out all stops in an attempt to present the most wide-ranging DOCTOR WHO video yet. In fact, we take a closer look at the release in a preview article below.

Of course, of particular interest to many people, is the format adopted for the reconstruction of the two missing episodes. It is obvious that the quality of the materials used for the reconstruction will be first-class. And perhaps more importantly, all fans will be able to experience the reconstruction at the same level of quality (something, alas, that is impossible to achieve with the fan-produced recons).

So our advice - purchase a copy of the video, and let us know what you think! We hope to publish a sample of the comments in the next issue.

Bruce and Robert

RECONSTRUCTION UPDATES

MARCO POLO [COI3 enhanced] (update by Bruce Robinson)

Recently, most of the work performed for *Marco Polo* has revolved around the "cataloguing" of the existing photographic material. As mentioned in the previous issue, a significant amount of new material is now available for the story. However, this also results in the time-consuming task of studying each photo individually, and determining the exact location in the story from which the photo derives.

THE CRUSADE [COI6] (update by Bruce Robinson)

Apart from securing an improved copy of the David Holman soundtrack, this release will also be delayed to allow for the possibility of other new material to be obtained. Once again, it is difficult to estimate a possible completion date for the reconstruction - however, further details will hopefully be available in the next issue!

THE DALEKS' MASTER PLAN VOLUME 1 [COI8] (update by Bruce Robinson)

As most of the text captions have now been prepared for this story, I have started the process of collating the available photo-visual material. An exact completion date is still difficult to say, although I'd like to think that early 1999 is still achievable.

THE CELESTIAL TOYMAKER [JV7] (update by Michael Palmer)

This will be the first JV reconstruction of a story for which no telesnaps currently exist. However, we have still managed to accumulate approximately ninety rehearsal photos, many of which have never been published. Several of the photos depict actual scenes from the story, and thus have a similar feel to telesnaps. Of course, it will also be possible to obtain stills from the existing final episode.

Toymaker will be the first JV reconstruction to feature an audio not recorded by Graham Strong. Instead, the release will feature a good quality audio from a combination of the David Holman and Richard Landen recordings.

THE UNDERWATER MENACE [JV5] (update by Michael Palmer)

This release will be similar to other JV reconstructions, and in particular, close to the style used for *The Wheel in Space* (ie, with additional images and more picture changes per episode).

THE ABOMINABLE SNOWMEN [COI7] (update by Bruce Robinson)

By the time this issue is released, the *Snowmen* reconstruction should be close to completion. Although I was hoping to release the recon some time ago, the delay in obtaining a better quality soundtrack has enabled me to fine-tune a number of other elements (eg the font used for the text captions and closing credits).

THE ICE WARRIORS [JV6] (update by Michael Palmer)

This will possess the same style as the other JV releases, and should be seen as complementing the now available BBC release. As the latter only features an edited reconstruction, the JV release is for people who would rather see a complete reconstruction of the missing episodes. Similar to *The Invasion*, only the reconstructed episodes will be available - please obtain the BBC release for the existing episodes!

FURY FROM THE DEEP [JV8] (update by Michael Palmer)

This will be updated to include clearer telesnaps and the occasional publicity photo. Unfortunately with no existing episodes, we will be unable to include many extra photos, as was possible with *The Wheel in Space*. However, several photos are available to enhance the opening beach scenes.

LOOSE CANNON RECONSTRUCTIONS

Rick Brindell has recently completed another reconstruction in his *Loose Cannon* series - *The Space Pirates*. Further details on Rick's reconstructions can be located on the following web-page :

<http://www.recons.com/>

UNCOVERING THE ICE WARRIORS - A REVIEW

Co-editor Robert provides us with his thoughts on the latest offering from BBC Video ...

~~~~~

It seems that November 1998 is a great time to be a DOCTOR WHO fan. On offer from the BBC are a variety of special releases - amongst them, *The Ice Warriors Boxed Set* is undoubtedly one of the most anticipated DOCTOR WHO releases ever. Apart from releasing a partially-complete Troughton serial, the boxed set features almost every clip from a missing episode that exists in the archives. Of course, the other major aspect of the release is that it represents the BBC's first attempt to emulate the fan-produced reconstructions. Whilst the fan-produced reconstructions all possess their unique styles, the BBC version of *The Ice Warriors* Two and Three comes across as an approach which is both striking and bold.

Before we take a closer look at the boxed set, let's first consider how the project evolved. The initial proposal put forward was to produce a special release featuring the 1977 documentary, *Whose Doctor Who* (this would also incorporate many of the clips held by the archive). On 29 May 1997, the project was approved, but as a 150-minute release featuring the four existing episodes of *The Ice Warriors*, in addition to a linking segment for the missing episodes. The clips compilation was still planned for the release, but the exact format had yet to be determined.

The basic idea for the clips special was to include as many clips as possible that were held by the archives. With the recent return of the Australian censors clips, there was certainly an ample amount of material that could be included. However, there were also several other famous (or infamous) clips not officially held by the BBC. The most prominent of these was the six minute extract from *Galaxy 4*. Fans Jan Vincent-Rudzki and Stephen Payne had been given these two 16mm extracts after helping with the preparation of *Whose*

*Doctor Who*. Shortly after, the story was one of the last to be junked by Enterprises - therefore these pieces of film are all that currently survive from the story. Jan and Stephen were only too happy to allow nearly a quarter of an episode to be returned to the BBC.

Jan was also in the possession of a short reel of film that had been shot off a television set during the original broadcasts of the episodes (most likely in Australia). Although video copies of this material had been floating around fandom, the Restoration Team were able to arrange with Jan to borrow the film. Along with a new transfer, speed correction and sound restoration (the original film was silent), the quality was considered good enough for a few sequences to be included in the special.

Another late addition has been the subject of much fan speculation in the past. It had long been known that behind-the-scenes footage existed from *The Evil of the Daleks* and *Fury from the Deep*. In mid-1998, while production on the special was progressing, this footage was the subject of a heated debate on the Internet discussion group "rec.arts.drwho". During the height of the arguments, an anonymous package, which contained a video copy of the footage, arrived at the BBC addressed to Steve Roberts. Again, the quality was poor, but the team was determined to use portions of the footage in the special.

As mentioned above, almost all of the clips held by the archives have been included. These hit the viewer at a fast and furious pace, with linking segments provided by Debbie Watling and Frazer Hines. Due to Debbie's tendency to overact at times, her presentation sometimes comes across with an almost "William Shatner-like" performance. At best, this is humorous, but at other times, it fails completely.

A more impressive feature of the tape are the interviews with film collectors and fans. Many of these people have been instrumental in returning some of the episodes which exist today, therefore, it is only fair that they be awarded a share of the limelight. Sue Malden provides a very brief, but apt, description of the episode junkings, and how many of the episodes have been returned. In particular, keep an eye out for a crafty cut when Sue is describing the destruction of episodes - this leads neatly to a clip from *The Highlanders* depicting the rebels about to be hanged! And watch out for the man behind *Number One With a Bullet*.

The whole production is very clever and up-beat. The use of different colours to light the background is, in itself, interesting. If anything, the special is too short - it only seems to be running a few minutes before Frazer is introducing the bonus episode, *The Underwater Menace:3*. Overall though, I'd have to say that this special is the best offering from BBC Video since *The Tomb of the Cybermen*.

While Steve Roberts and Paul Vanezis had been busy preparing the clips presentation, Ralph Montagu, another member of the Restoration Team, worked on the reconstruction of *Ice Warriors* Two and Three. While there are similarities to the fan-produced reconstructions, such as the accurate reconstruction of the title sequences, there are many new and interesting touches. Most of these keep in mind the fact that the viewer is watching a static picture only. Hence, assistance is provided in the form of subliminal picture movements, the purpose of which is to keep the viewer's eyes interested. Outside scenes have snow blurring across the picture, and the photos are set against slowly moving background images that change subtly by scene. This is another method used to convey a shift in action.

A small wrist communicator recreated from the original story brilliantly links the whole reconstruction. In story terms, this has seemingly been lost in a terrain strewn with snow. The communicator explains that for the next fifteen minutes, only still pictures and audio are available.

The four remaining episodes of the story have been cleaned and remastered - in fact, the whole tape represents an honour to the story it presents. The release may also prove that the BBC are able to market a product that will appeal to both the fans and the general public alike.

Rounding off the package is a CD containing the complete audios for the two missing episodes. Also included is a brief booklet on the history of the *Ice Warriors*. Although these two additions may only interest the fans, they are presented in such an attractive and unified package that it may appeal to general viewers as well.

The Restoration Team will have a struggle on their hands to top this release. However, I for one, am looking forward to seeing them try.

## **ARE DOCTOR WHO FANS REALLY UNLUCKY?**

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It is not uncommon for DOCTOR WHO fans to bemoan the fact that 110 episodes of the programme's black and white era are currently missing. But when DOCTOR WHO is compared to other contemporary programmes, do we really have cause for complaint? Dominic Jackson examines this question in further detail ...

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Many people are aware that the BBC Film and Videotape library does not hold copies of every episode of DOCTOR WHO transmitted. The reasons behind this have already been discussed in previous issues of the newsletter and in several articles both in print and on the Internet. Those not familiar with the reasons are directed to Richard Molesworth's articles on DOCTOR WHO archive holdings. Originally printed in *Doctor Who Magazine*, they are reproduced on the following web site:

<http://ourworld.compuserve.com/homepages/steveroberts/restorat.htm>

Unfortunately the various processes that resulted in the loss of broadcast DOCTOR WHO material also lead to the destruction of many other contemporary BBC programmes. For instance, out of the thirteen episodes that made up the second season of ADAM ADAMANT LIVES! (a notional BBC answer to the huge success of ITV's THE AVENGERS), only two survive to this day. One of these (*A Sinister Sort of Service*) was found in the same BBC Enterprises cupboard that yielded the four surviving episodes of *The Ice Warriors*.

Other contemporary BBC programmes suffer even worse. UNITED was a popular 1965-67 soap opera about a football team, script edited for a period by Cybermen co-creator Gerry Davis. A total of 147 episodes were made - nothing at all survives today. THE NEWCOMERS and COMPACT were other popular sixties soaps running from 1962-65 and 1965-69 respectively. Again, very little survives - two episodes of the former (out of 375) and seven of the latter (from a total of 430).

The Pertwee era of DOCTOR WHO was for a long time almost unique in the role of honour of BBC programmes - every episode made since 1970 existed (albeit in a variety of strange formats). Not so lucky is the final season of DOOMWATCH (a BBC drama with distinct SF overtones that ran for three seasons between 1970 and 1972). The third season is roughly contemporary with season nine of DOCTOR WHO, but out of eleven episodes (plus one untransmitted) only three survive. Strangely, one of these is the controversial episode *Sex and Violence* which was completed but removed from the schedules prior to being broadcast. It is possible that the tape was the subject of a preservation order if the production team felt it could be broadcast at a later date. However, the episode is still to be transmitted in the UK (it was not shown during UK Gold reruns of the series in 1995, although it has been screened in other countries such as Australia).

It would be unfair to say that the BBC was the only British television company to show scant regard for its archive of past programmes. Many ITV companies, even those that only broadcast for a comparatively short space of time, had purging phases. Companies such as Thames and Yorkshire Television, who both began broadcasting in July 1968, no longer hold copies of many of their early programmes. A bad sign for an ITV company's archive is loss of franchise - Thames was formed from the enforced merger of two predecessor companies, ABC television and Associated Rediffusion (though AR dropped the "Associated" tag in the mid sixties). Stories have been told of how, on the day of the merger, the ABC archives were placed in rubbish bags outside their headquarters in London. Material not collected by passers-by was subsequently taken to a landfill site. In comparison to such wanton destruction, the activities of the BBC seem somehow insignificant! Fortunately, some of the ABC archive was saved (every Honor Blackman episode of THE AVENGERS exists, for instance) and passed into the hands of a French company, Canal Plus. The Rediffusion archive became the property of Palan Entertainment.

The BBC must also be credited with the most active stance towards rediscovering lost material. About the worst offender in ITV circles for archive purges is the now-defunct giant ATV (Associated TeleVision) - they were required to reinvent themselves as Central Independent Television in 1981 at the behest of the UK regulating body for commercial television. The remains of the ATV archive remained with the original parent company of ATV - after a series of take-overs this became the property of Polygram Television. However, Polygram do not appear to overly interested in the contents of this archive. ATV programmes perceived as "popular" occasionally find their way onto sell-through video in the UK, but otherwise, Polygram seem content to ignore the many treasures that they still hold copies of. Only recently have they begun the task of remastering the many 2" quad tapes that they do hold onto a more modern format. However, it seems unlikely that any significant missing material will eventuate.

The best British television company (out of the "big five" ITV companies that make the vast majority of ITV networked programmes) in terms of preservation is Granada. Almost every CORONATION STREET made since this hugely popular soap started in late 1960 still exists (it seems there are at most twenty episodes from 1961 missing). Almost all of Granada's post-1972 output exists as well.

Therefore, next time you watch a reconstruction video and lament the loss of DOCTOR WHO episodes, just pause for thought. There is much of DOCTOR WHO that is lost for good, but much still survives (indeed, from the period it represents, the number of surviving episodes is remarkably good). Be thankful for this, and for the fact that small groups of people do still make inquiries to try to locate further missing material. Yes, the loss of 110 episodes is sad, but it could easily be so much worse.

(DOMINIC JACKSON)

SPACE ADVENTURES - MUSIC FROM DOCTOR WHO 1963-1971

In the previous issue, a mention was made of a DOCTOR WHO-related CD prepared by UK fan Julian Knott. Since the content of the CD is very much within the realm of this newsletter, Julian has provided us with further details on how the CD was prepared ...

~~~~~  
In 1987, while I was running the DWAS Reference Department, I produced a cassette called *Space Adventures*. This consisted of music that had been used in the Hartnell and Troughton eras of DOCTOR WHO. The original release included twenty-one tracks in all, including material used in *100,000BC*, *The Moonbase* and *The Web of Fear*. During the sixties, it was very common for the show to use music that had not been specially composed, and this would be sourced from various "stock music" libraries. More often than not, this was probably seen as an easy way of saving money, but some directors, notably Morris Barry and Douglas Camfield, seemed to prefer working in this manner.

To assemble the tracks for the cassette, we first consulted the BBC's in-house paperwork. This provided details of each music cue that had ever been used on the show. Following this, we then contacted the libraries concerned to ascertain whether they could provide a copy of the material. Most of the tracks we were after had not been in regular usage since the sixties - therefore, our requests were often met with disappointing answers. Some tracks had been lost, while others were simply deemed to be obsolete.

Thankfully, a lot of material was available, although, upon investigation, it was often found to be in appalling condition. Some tapes had become so fragile that they were continually snapping during transfer. With a looming deadline, we had copies of about thirty tracks to choose from. This number was trimmed down by discarding (a) a couple of tracks that weren't very interesting, (b) a couple of others whose use in the show could not be verified (this was 1987 remember - we didn't have crystal-clear audio copies of the missing episodes, or the video reconstructions!), and (c) a couple of tracks which didn't really fit in with the tone of the other material (namely, *Youngbeat* and *Spotlight Sequins No. 1*).

A couple of years after the release of the cassette, I was approached by Silva Screen records, who were interested in releasing *Space Adventures* on CD. They already had several licensed DOCTOR WHO titles in their catalogue. I had no inclination to produce a CD version, and it was obvious that Silva had the resources to do a good job, so I agreed to lend them the master tapes. The market for DOCTOR WHO merchandise soon evaporated as the series ended its run. Silva Screen moved on to more lucrative projects, leaving the *Space Adventures* CD, and several other DOCTOR WHO-related releases, in limbo.

Several years later, I retrieved the master tapes from Silva Screen. Interest in the show's black and white years had been rekindled by the reconstruction tapes. Certainly my own enthusiasm for the show had been boosted, and this provided me with more determination to release *Space Adventures* on CD.

When we compiled the original cassette, the technology available to us was extremely limited. Compiling the master tape for the cassette meant literally splicing together all the various tapes from the different libraries, and hoping that we could minimise any jarring discrepancies in volume and tone by careful sequencing! Eleven years later, the advances in digital technology have made the equipment and techniques required to create a CD version more accessible, and certainly more affordable.

For the CD version of *Space Adventures*, we have been able to dramatically enhance the sound quality. All the tracks have been digitally remastered, reducing tape hiss where possible, and fully exploiting the wide dynamic range of the original recordings. Several tracks have been sourced from better-quality tapes, which we weren't able to use when the cassette was originally compiled.

We've also added six DOCTOR WHO tracks to the original lineup, including new material from *The Space Museum*, *Terror of the Autons*, and *The Tenth Planet*. As a special bonus, we've also added the title theme for the 1958 BBC serial, *Quatermass and the Pit*.

The CD is now complete, and contains almost an hour of music, including all the tracks on the original cassette. The CD is available by mail order, and from a couple of selected dealers (convention dealer Bruce Campbell and London's *The Cinema Store*). For ordering details, and full track list, visit the *Space Adventures* web pages at :

<http://dSPACE.dial.pipex.com/juliank/index.htm>

Alternatively, E-mail me at <JulianK@Dial.Pipex.Com>.

Please support the CD. If it's a success, then I hope to release *Space Adventures II* early next year.

(JULIAN KNOTT)

Postscript - It's been a few weeks since the CD was released. I've now heard from lots of people who have heard the CD and are very pleased with the end result. More importantly, there's been plenty of encouragement to release further material. On the negative side, I discovered that one of the tracks, *Youngbeat*, wasn't the one used in the show. Instead, it appeared on the CD through a combination of inaccurate BBC documentation and an assumption that I'd checked its authenticity when I considered it for the cassette version (sorry folks!). I've started work on a second release, but things have changed a lot since 1987. The libraries seem more motivated by money now, and are generally less co-operative. With a bit of luck though, we'll have enough material for a second release in a few months' time.

### THE SEASON 3 CLIFFHANGERS

This column originally started with the idea of covering the Hartnell serials with individual episode titles only. With this issue taking us up to *The Gunfighters*, this goal has now been achieved. Therefore, this will be the final appearance of the column ... unless, of course, we receive enough mail from people wanting it to continue!

#### The Massacre of St Bartholomew's Eve - *Bell of Doom*

**Scene** - Dodo introduces herself to the Doctor and Steven, causing the latter to believe that she may be descended from Anne Chaplet. The Doctor agrees and welcomes Dorothea aboard - however this is sternly corrected to "Dodo" by the young woman in question.

**Caption** - The shot of the Doctor and Dodo fades to a slide of 16th-century Paris, over which the 'Next Episode THE STEEL SKY' appears, before fading to black.

**Notes** - There is no reprise of this scene in *The Steel Sky*.

#### The Ark - *The Bomb*

**Scene** - Dodo and Steven are concerned by the Doctor's sudden disappearance. Although Dodo considers that the Refusians may be responsible, the Doctor grimly announces that they may be under some form of attack.

**Caption** - 'Next Episode THE CELESTIAL TOYROOM' appears over the central column of the TARDIS. After the caption fades, the credit scroll begins.

**Notes** - The image never fades to black - the entire credit sequence is superimposed over the central column. The final scene was re-enacted for *The Celestial Toyroom*.

#### The Celestial Toymaker - *The Final Test*

**Scene** - Dodo offers Cyril's sweets to the Doctor to celebrate. "A last present from the Toymaker," the Doctor remarks as he places a sweet into his mouth. The Doctor immediately cries out in agony ...

**Caption** - The 'Next Episode A HOLIDAY FOR THE DOCTOR' appears over the sweets scattered across the floor. The image fades to black shortly after the credit scroll commences.

**Notes** - There is no reprise of this scene in the next episode. The 16mm print held by the BBC has the next episode caption deleted.

The Gunfighters - The OK Corral

**Scene** - The TARDIS has arrived at a new location, which the Doctor heralds as being in an age of peace and prosperity. As the travellers depart the TARDIS, they fail to notice that on the scanner, a primitive-looking man has appeared ...

**Caption** - 'Next Episode DR. WHO AND THE SAVAGES' appears over the image on the scanner. The scene fades to black and the credit scroll and closing music commence.

**Notes** - There is no reprise of this scene in *The Savages*.

**STORY GUIDES**

**SEASON 2, STORY 2  
K : THE DALEK INVASION OF EARTH**

(a) GENERAL

6 episodes

| Episode             | TX        | TI    | DU     | VA   | CP | AA |
|---------------------|-----------|-------|--------|------|----|----|
| World's End         | 21 Nov 64 | 17.40 | 23'42" | 11.4 | 12 | 63 |
| The Daleks          | 28 Nov 64 | 17.40 | 24'19" | 12.4 | 10 | 59 |
| Day of Reckoning    | 05 Dec 64 | 17.40 | 26'50" | 11.9 | 10 | 59 |
| The End of Tomorrow | 12 Dec 64 | 17.40 | 23'23" | 11.9 | 11 | 59 |
| The Waking Ally     | 19 Dec 64 | 17.40 | 24'29" | 11.4 | 18 | 58 |
| Flashpoint          | 26 Dev 64 | 17.55 | 25'34" | 12.4 | 12 | 60 |

(No "official" durations exist for episodes 1, 4, 5 and 6 - the durations above are calculated from the start and finish times of the episode's broadcast.)

Total Duration (approx) = 148'17" (approx)

Average Viewing Audience = 11.9 million

Average Chart Position = 12.2

Repeat Screenings - nil on BBC1, although the story has been repeated on BSB and UK Gold.

Countries Sold To - Abu Dhabi (Arabic), Algeria, Australia, Canada, Caribbean, Cyprus, Ethiopia, Hong Kong, Jamaica, Jordan (Arabic), Kenya, Libya (Arabic), Morocco (Arabic), Nigeria, Rhodesia, Saudi Arabia (Arabic), Singapore, Thailand, Trinidad & Tobago, Uganda, USA, Venezuela, Zambia

(b) VIDEO FOOTAGE

Status - *The Waking Ally* was always held by the Film Library as a 35mm print. The remaining episodes were originally destroyed at an unknown time between 1972 and 1977. The complete serial now exists on 16mm monochrome film (negative film prints were recovered from BBC Enterprises in 1977/78), along with the 35mm print of *The Waking Ally*.

Clips - n/a

Notes -

- The story was released on BBC Video (BBCV 4353) in 1990 as a two tape pack. The release was uncut, apart from the deletion of the "Next Episode" caption in the final episode. A North American release followed in 1994 (CBS/Fox 5947)
- The BBC also possess Arabic dubbed versions of episodes one, two, four and six (on 16mm monochrome film).
- Two trailers for the serial survive on the film print for *World's End*. The first is 20 seconds in duration, while the second is 29 seconds (the latter was broadcast after the final episode of *Planet of Giants*). The trailers feature narration supplied by Peter Hawkins.

(c) AUDIO RECORDINGS

n/a

(d) RECONSTRUCTIONS

n/a

(e) PHOTOGRAPHIC MATERIAL

Telesnaps - currently missing. PasB (Programme-as-Broadcast) documentation does not provide any indication of John Cura's services for this story, however it is probable that telesnaps were taken for all six episodes.

Behind-the-Scenes Shots - unknown

Publicity Shots -

- 20 Aug 64 - photocall at London Planetarium, The Mall (Westminster), Westminster Bridge (various publicity shots around the city with the Daleks, producer Verity Lambert, and director Richard Martin)
- 23 Aug 64 - photocall at Westminster Bridge (Daleks on the Bridge)
- 27 Aug 64 - photocall at Hammersmith Bridge (Dalek emerging from the river)
- 18 Sep 64 - photocall at Riverside Studio One (Barbara looking after Susan)
- 16 Oct 64 - photocall at Riverside Studio One (the Slyther)
- 23 Oct 64 - photocall at Riverside Studio One (Jenny in the Dalek saucer)

(f) AUSTRALIAN CENSOR CUTS

| Episode             | DR        | FT   | RA | CUTS    |
|---------------------|-----------|------|----|---------|
| World's End         | 09 Sep 65 | 900  | A  | cut A   |
| The Daleks          | 09 Sep 65 | 922  | A  | no cuts |
| Day of Reckoning    | 09 Sep 65 | 1017 | A  | no cuts |
| The End of Tomorrow | 09 Sep 65 | 888  | A  | cut B   |
| The Waking Ally     | 09 Sep 65 | 929  | A  | cut C   |
| Flashpoint          | 09 Sep 65 | 955  | A  | no cuts |

Cut A : "Cuts ... 4ft. At 13 mins - delete dagger sticking out of man's body." [refers to the dead man discovered by Ian]

Cut B : "Cuts ... 17ft. At 23 mins - delete monster wherever appearing from here to end of episode (2 mins)." [refers to the Slyther creature]

Cut C - "Cuts ... 3ft. At start delete shot of slyther."

(g) OTHER NOTES

- Working titles - *The Daleks* (entire serial), *The Return of the Daleks* (entire serial).

- Recording for all six episodes occurred at Riverside Studio One between 18 Sep 64 and 23 Oct 64. Location footage was filmed around London between 23 Aug and 27 Aug 64, with film inserts being recorded at Ealing on 28 Aug 64.
- This serial marked the conclusion of DOCTOR WHO's first recording block. Studio recording of the next serial (*The Rescue*) would not take place for another six weeks.
- During camera rehearsals for *Day of Reckoning*, William Hartnell was injured whilst being carried on a stretcher leading up the ramp of the Dalek saucer. Although Hartnell suffered no serious injury, he was given the following week to recover, and hence, does not appear in *The End of Tomorrow* (the Doctor briefly appears at the start of the episode, but the role is played by Edmund Warwick).
- Novelised by Terrance Dicks, *Doctor Who and the Dalek Invasion of Earth*, was first published by Allen Wingate Ltd in 1977 as a hardback. W.H. Allen released a paperback version later in the same year. The original cover was provided by Chris Achilleos. The book was reprinted several times and in 1983, it was assigned the book number 17. In 1990, the book was retitled *Doctor Who - The Dalek Invasion of Earth* and published with the video cover design, as painted by Alister Pearson. There have also been French and German versions of the book, released in 1986 and 1989, respectively.

ERRATA : in the previous issue, it was stated that an Arabic dubbed clip from *Planet of Giants* appeared on the *Hartnell Years* release. This was incorrect - the Arabic clip used on the BBC release actually derived from *The Brink of Disaster*. However, an Arabic clip from *Planet of Giants* was used for an American documentary entitled *Once Upon a Time Lord*.

## REVIEWS AND COMMENTS

### THE MYTH MAKERS [LOOSE CANNON]

According to many fans, the historical serials of the Hartnell era are the most missed of all the missing episodes. Some scattered pictures, along with the audio recordings (and maybe a few seconds of video footage), are the only glimpse we may ever have of stories such as *The Massacre of St Bartholomew's Eve* and *The Myth Makers*. Because there is such little material to start with, it may seem quite impossible to recreate the grandeur of Troy in a realistic way. However, it is what Rick Brindell has managed to achieve in this imaginative reconstruction of the four episodes of *The Myth Makers*.

Apparently, there were only eight pictures available from the serial. Because of this, Rick has found it necessary to look in other productions (both DOCTOR WHO and non-DOCTOR WHO sources were used) in order to obtain the material. Rick's main goal was to make the characters look as if they really did belong in *The Myth Makers*, and I believe that he has at least accomplished that much. Rick has tried as much as possible to use images of the original cast from other programmes. For instance, all pictures of Frances White (Cassandra) were actually screen grabs from *I, Claudius* where she plays Julia. Pictures of Francis de Wolff (Agamemnon) are either from *The Keys of Marinus* or from *Carry on Cleo*, in which the actor wore the IDENTICAL costume. In some cases, it was not possible to locate suitable picture of the original actors. When this occurred, Rick has attempted to find look-alikes or matching costumes.

In addition to this careful selection of photographic material, Rick has produced material himself for certain scenes. Video-recorded footage of the Trojan Horse prop was actually shot for the production by the owner of the original prop - this proved to be a wonderful addition to the recon.

It was not always possible for Rick to locate suitable material for certain key scenes. Therefore, in addition to the usual running captions, Rick has also added "whole screen captions" which explain the story in more detail. All the surviving clips are also included in this reconstruction, including the elusive one featuring the Doctor that was for a long time, unidentified. It was terrific to see the clip with matching audio for the first time. As excellent as it may be, the reconstruction is not totally flawless though. I believe that there could have been more use of captions to explain which character is talking at a certain time.

In summary, *The Myth Makers* is one of the best reconstructions I have seen. It does provide a real idea as to what the lost serial would have been like. The story itself is to be placed side-by-side with other Hartnell epics such as *Marco Polo* and *The Aztecs*.

(DOMINIQUE BOIES)

## LETTERS AND OPINIONS

I thought some reader of the newsletter may know the answer to these sound-related questions ...

First, are there any complete recordings of the original TARDIS sound effects? (The travel sound effects from the *An Unearthly Child* episode are much more extensive than those featured on the 30th anniversary CD.)

Second, I know that the original theme was generated electronically, so presumably, it would be possible to re-create the theme exactly if you knew, in enough detail, how the generator was set up and used. (I would hazard a guess, based on the snippets I've heard, that the generator was either an analogue computer of some kind, or an analogue synthesiser). Does this information exist anywhere?

(JONATHAN DAY)

MARK AYRES responds :

The complete original TARDIS sound is in the DOCTOR WHO Effects Archive at the BBC (which I am currently cataloguing for them!) but is not available commercially. Watch this space!

Regarding the creation of the original theme, I could tell you exactly how it was done, but it would take ages! (It also took weeks to do in 1963.) But for now, here's the edited version.

In 1963 no suitable computers existed and there were no synthesisers as we know them today. Electronic music was created mainly through a process of tape manipulation (analogue sampling, if you want a modern analogy). Sound sources were either "real life" (recordings of real sounds, leading to what was termed "Musique Concrete") or created electronically by various means.

As there were no synthesisers, ingenious lengths were gone to in order to generate the sounds. For the DOCTOR WHO theme, Delia Derbyshire used test equipment - a bank of twelve test-tone oscillators, a white noise generator and so on. She generated each pitch using the oscillators and, manually using the volume control, created the "envelope" (attack and decay) of each note. Each note was individually recorded to 1/4" tape and cut to length with a razor blade. Then all the individual notes were stuck together (so the opening "der-um-de-dum" is four bits of tape). She did this for each line in the piece. There are two bass parts, two melody parts, a couple of "swoops" parts, and at least three "noise" parts. A lot of work, but a unique result.

## REQUESTS

Continuing on in the same vein as Dominic Jackson's missing TV shows article above, David May now provides us with the following request :

The Programme Preservation Society has been set up to protect our heritage of broadcast entertainment, from radio and television. The PPS aims to put fans and collectors in touch with each other, in order to form a network which will collectively possess a huge library of shows. Hopefully, the fans will never again be deprived of the chance to see their favourite programmes just because the official bodies lose faith in them.

Our future goals are to create a club library (consisting of tapes of old and rare shows purchased directly from the archives) which will allow members to hire and view the tapes. Also, the PPS intends calling for the creation of a (British) National Television Archive where classic television shows can be viewed for a small charge.

The more members we have, the better PPS can work. If you would like to watch shows such as OUT OF THE UNKNOWN, which has not enjoyed a repeat run or a video release, then perhaps PPS is the club for you. For more details, view the PPS website at :

<http://ourworld.compuserve.com/homepages/DMay1/PPS.htm>

PPS - because the show must go on!

### **ACKNOWLEDGEMENTS**

Thanks to the following for help with this issue : Mark Ayres, Dominique Boies, Dominic Jackson, Julian Knott, Michael Palmer, Andrew Pixley and Steve Roberts. Oh, and 'Memory Cheats' will return next issue!

### **BORING STUFF**

The DOCTOR WHO reconstructions are fan-produced endeavours completed without the consent of BBC Worldwide, BBC Television, or any holders of the DOCTOR WHO licence. No infringement on any such copyright holder is intended nor are the tapes produced for any sort of monetary compensation. Tapes are distributed through the worldwide DOCTOR WHO fan network. Support the BBC releases!

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The newsletter is available in three formats - plain text, Word 6, and HTML. There is also an "announcement" mailing list which simply announces the release of a new issue, and provides details on how the issue can be downloaded from a web-site. Send an E-mail to Bruce if you wish to be added to any of these lists. The back-issues (in HTML format) can be located at the following web-site:

<http://freespace.virgin.net/dominic.jackson/coi/>

THE DISUSED YETI  
THE NEWSLETTER ON EARLY DOCTOR WHO  
ISSUE 17  
24 JANUARY 1999

EDITED BY :

**Bruce Robinson (robinsba@ozemail.com.au)**  
**Robert Franks (TelesnapGuy@csi.com)**

Storr: "Nothing is sacred to you, is it?"

Penley: "I only ask questions. It's in my nature I suppose."

Storr: "Aye, you'd swear you'd give all that up."

Penley: "Discovery is as exciting to me as the hunt is to you."

(*The Ice Warriors* One)

**MASSIVE BUMPER ISSUE - OVER 40% MORE MATERIAL!**  
**THE LION ROARS AGAIN**  
**ICE WARRIORS ... ICE HOT?**  
**1998 DWAS BOOKS - AN OVERVIEW**  
**MICHAEL CRAZE OBITUARY**  
**NOTHING AT THE END OF THE LANE UPDATE**

**WELCOME!**

Welcome to a new year of *The Disused Yeti*. And what an incredible way to start the year - the discovery of a missing episode! Paul Scoones, editor of the New Zealand fanzine *Time Space Visualiser* and one of the people behind the discovery, provides further details below. Of course, for those wondering how the reconstruction of *The Crusade* will be affected, then please read on as well ...

Missing episodes aside, 1999 certainly promises to be another interesting year for followers of the reconstructions - although things have been a little quiet lately, within a few short months, many new and revised recons should be available. When the creators started working on the recons, they had little idea that this would one day lead to detailed research on just how the episode was really put together. And with the recent discovery of the missing episode from *Crusade*, all viewers will have the unique opportunity of comparing a recon with an actual episode - although those expecting a recon with pinpoint precision are bound to be disappointed!

Apart from a swag of new recons, 1999 will also see the release of our first ever attempt at a magazine (which, just to emphasise, will NOT be a regular series of releases a la *Doctor Who Magazine* - instead issues will be prepared whenever we have the material and/or time!). Further details about *Nothing at the End of the Lane* appear below.

And, oh yes, for those attending the Gallifrey convention in Los Angeles from 13 to 16 February, you may be interested to know that not one, but both editors of this newsletter will be in attendance. Certainly, your Australian co-editor (Bruce) is very keen to meet up with people that he otherwise only knows via a string of characters with a "@" somewhere in the middle ...

So ... any chance of seeing you at Gally 99?

Bruce and Robert

**MASSIVE BUMPER ISSUE - OVER 40% MORE MATERIAL!**

This issue of the newsletter is quite a bit larger than all the previous issues - in fact, it's not far off the ten thousand word mark! In the past though, some problems have been encountered by people when receiving the larger issues over E-mail (in particular, the newsletter is truncated before the end). Therefore, to avoid any E-mail problems occurring with this issue, the plain text version of the newsletter will be distributed in

two parts. Please let the editors know if you experience any difficulties in receiving this issue. We'd like to have a few expanded issues in the future, but only if it doesn't cause too many hassles for our 700 or so E-mail recipients!

## THE LION ROARS AGAIN

Even though the news broke less than two weeks ago, most fans will by now be aware of the discovery of another missing episode of DOCTOR WHO. Following is a recent interview conducted with Paul Scoones, who provides us with a better idea of how *The Lion* (the first episode of *The Crusade*) was unearthed ...

~~~~~

(1) *Firstly Paul, could you give us a brief run-down of all the people involved in the discovery. How did they all fit into the "big picture"?*

There are basically five people to consider here:

(a) Bruce Grenville is the film collector who had *The Lion* - he wasn't aware that the film print was in any way valuable or sought-after.

(b) Cornelius Stone is a friend of Bruce's. Cornelius was aware that there were missing episodes, but he did not know the precise details of which episodes were missing. After Bruce showed him the film of *The Lion*, he didn't pursue the matter further.

(c) Neil Lambess, a friend of mine and member of the NZDWFC, heard about the film from Cornelius. Neil is a key figure involved in the discovery, but his role has unfortunately been rather overlooked by the media reports, due to his name being accidentally omitted from the press release faxed off to the NZ media by Bruce Grenville. (I did, however, include Neil in my Internet "press release".) If it wasn't for Neil's persistence, we still might not have heard about the episode.

(d) Then there's me. I'm the Co-ordinator / President of the New Zealand Doctor Who Fan Club and the editor of *Time Space Visualiser* (TSV). I went with Neil to check out the existence of the missing episode. Subsequently, I handled all the negotiations for the loan of the print to the BBC, and have fielded many questions from the media.

(e) Finally, there's Steve Roberts of the BBC's unofficial Restoration Team. All arrangements for the handling of the print have been made with Steve.

(2) *How did the print of The Lion eventually find its way into the hands of film collector Bruce Grenville?*

Bruce Grenville bought the film around June 1998 from an unknown individual at a film collectors' fair for the princely sum of NZ\$5 (less than two UK pounds!).

We believe (although there no markings on the film can or reel which point to this), that the film originates from the NZBC archives circa 1970. Although *The Crusade* was never screened in NZ, the story was received by the NZBC and held in their vaults for a time. Records do not show what became of the print after 1970, but we believe that someone probably took Episode 1 home - and subsequently, it has no doubt changed hands several times since. The other scenario, that someone went to the trouble of privately bringing the film into NZ and then let it go for next to nothing, seems highly improbable.

(3) *How did you first find out about the possibility of The Lion existing? Do you recall what your reaction was at the time?*

Neil Lambess had mentioned to me late last year that he had heard a rumour that a film collector in Auckland possessed a missing Hartnell episode. Neil is someone whom, albeit in the nicest possible way, is forever coming up with new rumours and conspiracy theories about missing episodes, so I was understandably sceptical. Neil phoned me again out of the blue on Sunday 3 January to tell me he'd arranged a meeting with the film collector who allegedly had the film print. Neil wanted me to accompany him, partly because I had a car, partly because I had a camcorder with which to make a recording of the episode off-screen, and partly because my status as the President of the NZ Doctor Who Fan Club would

lend credibility to any negotiations and discussions with the collector. I was still very sceptical, but agreed to go along.

(4) What were your impressions on seeing The Lion for the first time? Did it take some time for the reality of it all to sink in?!

I don't think I'll ever forget the moment when the opening scene in the forest clearing started, which confirmed for me that it was episode 1 of *The Crusade*. When the episode caption 'THE LION' came up over the shot of the TARDIS materialising, Neil leaned across and shook my hand. As I sat there watching the episode, I think I was in a slight state of shock. I tried to enjoy the experience but all I could think about was how to proceed with getting the film to the BBC and the inevitable excitement which would appear in fandom.

The print itself was somewhat scratched and dirty, but still remarkably clear and sharp given how old it was and how it had probably never been particularly well looked-after in private hands. I'd never seen an episode of DOCTOR WHO projected on film before, so this was a novel experience in itself.

(5) Obviously, once you realised that you had struck upon a genuine find, your next thought must have been how to notify the BBC as soon as possible. How did you go about doing this? Were there any subsequent problems in transporting the tape to the UK?

Neil and I immediately started sounding Bruce out on his willingness to loan the film to the BBC. Bruce was initially a little resistant, simply (I believe) because he couldn't quite conceive that an organisation such as the BBC could be interested in his film. We had to go back to basics and explain to him how the BBC had junked many episodes and now sought to recover them.

After our meeting with Bruce, I immediately E-mailed Steve Roberts at the BBC and told him the news. I sent Steve a copy of the VHS recording I'd made the next day, so that he could get an advance impression of the quality of the print. At this stage, we weren't sure how long it would take to arrange for the loan of the film.

After two days, I began to get concerned that Bruce might have changed his mind about loaning the print. As a result, I got in touch with him ... and sure enough, the doubt had begun to creep in. Bruce had found out about the possibility of selling the film for vast sums of money and also wasn't entirely convinced that the BBC, once they had the film, would readily return it to him. I printed out E-mails from Steve Roberts and also gave Bruce my own written assurance, which did the trick of setting his mind at rest. The end result was that on the evening of Thursday 7 January, I came away from Bruce's flat with the film can under my arm. I sent it by urgent international courier to Steve Roberts the following morning, and it arrived with him on Monday 11 January.

(6) What are your feelings generally on the likelihood of further missing episodes being discovered. Has the discovery of The Lion altered your feelings in any way?

This find has already fuelled renewed hope in fandom for finding missing episodes. I think it's possible that there may be more out there - I'm certainly less sceptical than I used to be about an episode being discovered.

(7) With this discovery, people may start to think that they are numerous missing episodes existing in New Zealand. Does that mean all overseas DOCTOR WHO fans should emigrate to New Zealand immediately and start attending film collectors' fairs?

We've got all the avenues covered. There are various people within the NZDWFC already following up leads with film collectors and the NZ film archives. The media attention in New Zealand given to the find means that there will most likely be increased co-operation from people in these circles.

(8) Paul, thanks for your time - fandom is certainly very grateful with the prompt manner in which you and your fellow New Zealanders returned the print to the BBC.

You're welcome!

RECONSTRUCTION UPDATES

This issue will see a single update on each reconstruction group only - basically due to the lack of any major news on upcoming releases (with one obvious exception!).

COI RECONSTRUCTIONS (update by Bruce Robinson)

Due to a variety of reasons, work on the next few releases has slowed down somewhat. However, this is definitely not to say that the recons are being ignored - in fact, during most weeks, some progress is made on all the future releases. Although the COI front may have been a little quiet of late, I'm hoping that some time in early 1999, there'll be a rush of releases - amongst them, *The Abominable Snowmen*, the enhanced version of *Marco Polo*, and the first six episodes of *The Daleks' Master Plan*.

Of course, the reconstruction of *The Crusade* will now have to be re-examined following the discovery of the first episode from the story. Although the reconstruction will still be proceeding, episodes 2 and 4 will basically have to be rebuilt to cater for all the new material now available. Therefore, regardless of when the first episode becomes available, further time will then be required to re-produce episodes 2 and 4. Or to put it another way ... don't expect all that much in the near future!

JV RECONSTRUCTIONS (update by Robert Franks)

The next two JV releases, *The Underwater Menace* and *The Ice Warriors*, are close to completion - as of writing, there are only a few minor details to finish. *The Ice Warriors* release will feature complete reconstructions of the missing two episodes, as opposed to the abridged versions which appeared on the BBC release. *Ice Warriors*, along with *Menace*, will be released at the same time, most likely in March. The next two stories to fall under the JV-style will be a revised version of *Fury from the Deep* and a brand new reconstruction of *The Celestial Toymaker*. Preliminary work has been carried out, and both should be completed by June.

For further details on the COI and JV reconstructions, please consult the following web-page :

<http://home.earthlink.net/~telesnapguy/>

LOOSE CANNON RECONSTRUCTIONS

Rick Brindell would like to mention that his next *Loose Cannon* reconstruction is close to completion - *The Savages* should be available in February. The next stories that Rick intends working on are *The Smugglers*, followed by *Galaxy 4*. For further details on the LC series, pay a visit to the following web-page:

<http://www.recons.com/>

NOTHING AT THE END OF THE LANE UPDATE

For those not familiar with our proposed magazine, *Nothing at the End of the Lane* will be a 64-page publication dedicated to the efforts of people in researching and restoring DOCTOR WHO. Although we are not overtly restricting ourselves to any specific era of the show, much of the magazine will be devoted to the "early years" simply due to the fact that a majority of important research findings have revolved around the black/white period of the show.

In previous issues, it was mentioned that the magazine was hoped to be released during February 1999 (or more specifically, at the "Gallifrey" convention in Los Angeles). Unfortunately, this deadline will no longer be attainable - basically, because the editors have realised that the magazine is a bigger task than initially expected (just to provide some idea - the word count for the entire magazine will be over 60,000 words, which is longer than many Target novelisations!).

Despite this minor setback, work on the magazine is still progressing strongly. The articles for issue #1 are all now complete, and work has now progressed into the editing and layout stages. Issue #1 should hopefully be available for release in early to mid 1999 - as always, keep an eye on this newsletter for further details.

1998 DWAS BOOKS - AN OVERVIEW

The year of 1998 has seen the release of numerous reference books from the "Doctor Who Appreciation Society" (DWAS). Head of the Reference Department, David Brunt, provides us with an overview of the books released so far, and what's in stall for the future ...

~~~~~

As I recounted in issue #13 of the newsletter, the aim of Andrew Pixley and myself with the DWAS books was to provide as much untold information into print as possible. During 1998, a large amount of information was compiled and distributed to a wider audience. As the new year begins, it now gives us the chance to take stock of what's happened so far ...

Having already considered and abandoned the idea of single "Doctor-era" books at the end of 1997, the schedule for the year's three books was set as the Season One and Season Six *Chronicles* and the long-awaited *Cast and Crew* volume of *The Production Guide*. All had been in preparation for over a year, with work fluctuating between the volumes as information was accumulated. As it was nearing completion at this stage, the revised *Volume One: Locations* book was also added to the schedule.

To consider each volume in turn:

#### THE DOCTOR WHO PRODUCTION GUIDE VOLUME THREE: CAST AND CREW

It had long been an aim of mine to publish a "complete" listing of all cast and crew members - in other words, everyone who had ever worked on the series. I don't think Andrew or I were really prepared for what turned out to be a long slog checking through innumerable mis-spellings of names in the BBC paperwork. Whilst this was going on, Messrs Howe and Walker were busy on their own *TV Companion* book which, we gathered, was planning on tackling the same type of coverage. In the end, the TVC book turned out somewhat differently - however, various tradings of information occurred between the authors, as had happened on all previous publications to some extent. The *Cast and Crew* book was published in time for Marvel's "Perfect Day" (in April 1998) as an A5 publication ... which came as a surprise to me, as it was planned to be in A4. In any case, the print run sold out by early October.

#### THE DOCTOR WHO CHRONICLES: SEASON ONE

Having decided to publish the information on cut sequences, rewrites and various bits and bobs that made up the behind the scenes stories, Season One was the obvious first volume to release. A ratings breakdown was considered, but discarded early on, as was a note of the TV broadcast "opposition" programmes. Having only had a rudimentary crash course in the attributes of PageMaker before this time (a package I've come to loathe even more than I did before), some of the photographs came out rather poorly (something since realised and rectified in time for the later Season Six volume). The addition of better reproduced images for *Marco Polo*, many never before published, came as a bonus. Published in early June, the book sold out in October.

#### THE DOCTOR WHO PRODUCTION GUIDE VOLUME ONE: LOCATIONS

This was a gazetteer guide to the locations used in the series, with road directions to pinpoint them. Following a large amount of location-recorded information discovered during compilation of *Volume Two: The Reference Journal*, a revised and amended version of the book first published in 1996 was long overdue. This saw a change in printer from the earlier books, gaining an increase in quality. Andrew and I earned our credit due to the large amount of reprinted material from Volume Two, but otherwise it was Keith Armstrong's solo project from start to finish. Published in October, a few copies still remain.

#### THE DOCTOR WHO CHRONICLES: SEASON SIX

Published on 21 December, this was the final release of the year. As with the initial Season One book, a complete guide to the Season was covered. Production logistics dictated this to be the second volume as it required less work to compile the text than for Season Two. As virtually every episode had some sequences cut or rewritten before it appeared on screen, this volume is packed with far more information and detail than Season One - 700 photos and 100,000 words compared to the earlier 250/75,000. The Season Six book also features improved photo reproduction and less typos too!

And what of 1999? As with '98, there will be two DOCTOR WHO *Chronicles* volumes, Seasons Two and Five, separated by a *Chronicles* special edition on the QUATERMASS serials. And, as if that were not enough, the updated version of the *Reference Journal* is also pencilled in, hopefully some time in early to mid 1999. And if it can be squeezed in anywhere, the A4 version of the *Cast and Crew* volume too.

It really is a treadmill ...

(DAVID BRUNT)

**ORDERING DETAILS:**

*The Locations* is still available at £10 (UK price); £12 (USA/Europe); £14 (Australia/NZ). *Chronicles: Season Six* is available at £8 (UK); £10 (USA/Europe); £12 (Australia/NZ). All prices include postage.

British pound sterling cheques or postal orders should be made payable to DWAS. Card payments via Visa, Mastercard, Switch and Solo can also be made (please state the full card number and expiry date).

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Fax: 07050 622 401

E-mail: DWAS@DWAS.drwho.org (line is not secure)

**MICHAEL CRAZE - OBITUARY**

29 November 1942 to 07 December 1998.

Michael Craze, the actor who played companion Ben Jackson, died on the night of the 7th December of a heart attack. Michael and Anneke Wills were companions to William Hartnell's Doctor in his last three stories (after both commenced in *The War Machines*). In particular, Michael and Anneke were present during the historic filming of the first regeneration between Hartnell and Patrick Troughton at the end of the *The Tenth Planet*. Michael left the programme, along with Anneke, during the Patrick Troughton story *The Faceless Ones*.

Many of Michael's stories have since been "lost" by the BBC, and some, like the recent JV *The Faceless Ones* and COI *The Power of the Daleks*, have been reconstructed.

I met Michael once, during the recent British 35th anniversary convention "35up". Michael had expressed an interest in the reconstructions though a mutual acquaintance - during our conversation I provided him with a copy of the recent JV release of *The Faceless Ones*. He was very excited to have the chance to see this story again and was very interested in the project in general. He also kindly offered to be interviewed for future reconstruction releases. Sadly, this will no longer be possible.

Michael was a very gracious, friendly and unassuming man who was willing to offer his time to help fans of his era on the programme. It is a great sadness that his death has come so suddenly at the age of 56. It can only be hoped that future reconstructions can do justice to his contribution to the series.

(ROGER ANDERSON)

Note : Roger Avon, who portrayed Saphadin in *The Crusade*, also passed away in December 1998. Apart from his work in DOCTOR WHO, Avon also appeared in a wide variety of television shows - from serious drama (DIXON OF DOCK GREEN, Z CARS, THE BILL) to comedy (DAD'S ARMY, STEPTOE AND SON, BLACKADDER).

**ICE WARRIORS ... ICE HOT?**

Following much speculation, fandom has now had the chance to view the veritable feast of sixties DOCTOR WHO material that is otherwise known as *The Ice Warriors* release. Since the last DY issue, a number of comments have been received on specific parts of the release, as well as the release as a whole. Following, a sample of the comments will be published, along with a few responses from Steve Roberts and Paul Vanezis, producer and director respectively of *The Missing Years* documentary.

Officially, the BBC Video of *The Ice Warriors* was released in the UK on November 10, but it appears that for many DY readers, the video was not readily available until much later. Quite a few fans indicated problems with obtaining copies from outlets which were otherwise well stocked with DOCTOR WHO videos. As an example, Dominic Jackson mentioned that he "never managed to find a copy in York - I was so impatient to obtain it, that I asked a friend in Birmingham to purchase a copy!" Some fans also experienced difficulties with the actual tape quality itself. In fact, Michael Palmer mentioned that he had to visit his local video store four times before he obtained "a watchable copy". Furthermore, it appears that the distribution problems were not limited to the UK - Rob McDade (an Australian fan) indicated that his original tape was afflicted with sound problems.

[STEVE ROBERTS responds - It does appear that there were logistical problems with this release, both in the UK and Australia. The decision to move the release date back by a week did not help the situation, with some retailers claiming that they were never told. By the beginning of December, only four thousand copies had been made available to retailers, although at least ten thousand more have gone out since. It appears that ABC Video only released about two thousand copies in Australia, which is about half the number for a normal release.]

Technical problems aside, it appears that most viewers have given the release a definite thumbs-up. Certainly, the response to the story of the *Ice Warriors* itself has been very positive - "*The Ice Warriors* is a cracking story, one of the best, and the lack of two episodes doesn't really disrupt it" (David Howe); "The Ice Warriors are indeed creditable monsters, receiving a better start on video than most of their evil counterparts" (Matthew Henricksen). Furthermore, the quality of the story as it appeared on tape was also universally praised - "The new transfers (through the wet gate system I believe) are simply stunning - the blacks are really black, the whites are really white, and the soundtrack is perfect" (Paul Ebbs).

However, once we start considering the mini-reconstruction of the two missing episodes (2 & 3), do we receive some interesting and varied opinions - overall though, the reaction appears to have been fairly positive. Furthermore, most fans have accepted the logic of including a scaled-down version of episodes 2 and 3, as opposed to a full reconstruction - "Some purists may say that they would have preferred a full reconstruction, but it has to be borne in mind that this release is a commercial one intended for those with a general interest in DOCTOR WHO as well as more dedicated fans. The inclusion of the complete soundtrack CD of the two episodes fully makes up for any disappointment in this respect" (Stephen James Walker).

A few people mentioned that the slow moving background to the images enhanced the overall reconstruction - "The thing that most stood out for me was the background to the slide. Not only was it something that wasn't distracting to the eye, but having it move slightly left to right I think added to the ease with which the slide were represented" (Trevor Gensch). Malcolm Morris similarly responded - "One excellent innovation was the addition of the moving border to the still pictures. I don't understand why, but this technique certainly helped to improve the illusion of watching a 'real' episode."

The use of spoken narration during the reconstructed episodes also provided a curious mix of responses. As explained by Dominic Jackson, "Some have said they found the 'deadpan' linking narration a little off-putting, but I was less bothered by this than the use of techniques such as the superimposition of falling snow on otherwise still pictures. To my mind, this spoils the illusion and only emphasises that we are looking at a still picture." On the other hand, Michael Palmer disliked the use of spoken narration - "I think it distracted from the story ... on-screen text would have been better."

[SR - I personally thought that the inclusion of the moving snow and flickering monitor screens, along with panning / zooming shots and the moving background, only helped to enhance the illusion. As for spoken narration, I don't think the inclusion of on-screen text would have married well with the fast-cutting nature of the picture editing. I wrote the narration links long before the pictures were edited, and with hindsight, it's easy to see that many of them were probably not required - in many cases, the visuals and particularly the change in the background colour and animation, conveyed the same location information as the narrative.]

[PAUL VANEZIS responds - A full reconstruction would have been quite boring. There were simply not enough pictures to make it work - telling the story was the most important thing to do. I think Stephen James Walker, with his comment a couple of paragraphs above, hit the nail on the head.]

In addition, it appears that not everyone was in favour of all the ideas used to "frame" the two missing episodes - "The only thing that made me cringe [about the reconstruction] was the 'communicator in the snow' way of presenting the missing episode montage. Corny, unnecessary and not really a good way of telling the audience (who might not have necessarily fully digested the back cover blurb) what the heck these photos were for" (Trevor Gensch).

[SR - Slightly corny perhaps, but I think that it is an excellent device to explain to the less-informed viewer why the pictures have stopped moving!]

Of course, the high quality nature of the materials used for the reconstruction was praised by many fans - "I sat with mouth agape at the quality of the telesnaps. They are so clear and crisp that I had to ask myself what was a telesnap and what was a production still - believe me they are THAT good" (Paul Ebbs).

The bottom line with episodes 2 and 3 is that the reconstruction was ideal in a fifteen-minute format, however, it would have been difficult to sustain two full-length episodes with the style used. As Michael Palmer explained, "Switching to the actor as they speak was good for the fifteen minutes, but if it had been the full fifty minutes, then the lack of different close-up pictures would have meant the same few ones being used over and over again. This was beginning to happen with Arden." Malcolm Morris summed up the general impression well - "The reconstructed episodes struck a nice balance between appealing to the hard-core fans and the casual viewer."

The release of *The Ice Warriors* also featured a documentary-style presentation (*The Missing Years*) on many of the surviving clips from missing DOCTOR WHO episodes. Reaction to the documentary appears to have been fairly positive - at the very least, most readers appreciated the chance to witness clips that they'd otherwise only heard of via the "grapevine". Jon Preddle, in particular, was one who emphasised the nostalgic aspect of seeing many of the clips - "The clip of the Dalek Emperor exploding brought back a flood of memories of seeing that sequence when I was an impressionable six year old in October 1970. And to finally see the *Galaxy 4* sequence after hearing so many rumours over the years - Wow! The squat circular Drahvin spaceship; the Chumbly warble and probe; the sleeping Drahvin - things 'missing' to us from the novelisation and the audio. I was so disappointed when it 'suddenly' ended - I'd become so engrossed in it that I'd forgotten it was only a clip!"

Matthew Henricksen was another viewer who greatly appreciated the opportunity to witness the clips - "I'll admit it - the clips from *The Daleks' Master Plan* and *Galaxy 4* were worth my twenty-five pounds plus postage. In my own fan-boy way, the tape provided lots of food-for-thought - perhaps *The Evil of the Daleks:7* isn't so great after all, and perhaps the recovery of *The Underwater Menace:2* would be a greater thing (I'm serious but don't stone me please). I have since become convinced that *Galaxy 4* is the antz-pants, and it's not because I have a crush on Maaga!"

Paul Ebbs also praised the Restoration Team for the work they performed in cleaning up some of the clips - "What the team has done with the 8mm off-screen footage is brilliant - slowed to the correct speed with just a hint of flicker and matched up with the soundtrack to perfection. My only gripe would be that there isn't enough of the 8mm film."

[SR - It's important to remember that we were given a budget to make a 25-minute programme, and we really pushed it out to 35-minutes to include things like the *Galaxy 4* clip, the *Evil* and *Fury* studio material, clips from *Faceless Ones*, *Evil of the Daleks* etc. All these had to be paid for and added to the costs of the production - therefore, it was a case of having to prioritise material. If you carefully examine the 8mm clips that we included, you'll notice that they only consist of the main cast - no additional cast clearances were needed and this was the excuse we gave to enable us to use the clips! It would have been nice to include clips from *The Savages* for instance, but this would have meant additional outlay to have the audio synced and clearance costs to include actors and writers not already cleared.]

Similarly, Stephen James Walker also queried the fact that *The Missing Years* failed to feature all available the clips - "It's a terrible pity that two of the existing broadcast-quality clips (the ones from *The Abominable Snowmen*) were omitted. I would also have liked to have seen a little more of the 8mm off-screen footage used - the clip from *Galaxy 4* would have made a nice lead-in to the (superb) longer extract."

[SR - With my hand on my heart, I have to say that the reason those two clips were not used was simply that I forgot to add them to the compilation tape that we sent off to Mark for audio syncing. Ironic, considering that I discovered them originally! By the time Richard Molesworth pointed it out, we were well into editing and just didn't have the time or budget to correct the mistake.]

[PV - Actually, I could have included them, but I didn't feel there was a place for them. Despite what Stephen said, the clips were only of Yeti on a hillside. The brief was not to include every existing piece of surviving DOCTOR WHO, and the video was not marketed as such.]

Other aspects of *The Missing Years* produced a mixed reaction. David May was typical of many of the responses, by discussing both good and bad points about the documentary. On the positive side - "*The Missing Years* is actually very good. It has a nice new (old?) title sequence that evokes the true spirit of DOCTOR WHO more than the old title sequence on the other *Years* tapes. The links are good too, providing a useful insight into the subject and well directed. Frazer Hines makes a wonderful presenter with his

relaxed, natural style". However, David conceded that some areas of the release were slightly disappointing, for instance, the fact that *The Missing Years* did not feature all the existing clips - "Could they not have been used as, say, background shots (as was used in *Resistance Is Useless*) or in some sort of title sequence montage?" David also expressed reservations that the documentary did not mention the missing episode audios, or that there was no encouragement for people to return / search for missing episodes (eg by providing a contact address).

[PV - I did want to include a contact or E-mail address, but as BBC addresses and people move around regularly, it would not have been practical or fair to do so. This aspect was not part of the brief, which was to showcase some of the surviving material. If any viewers possessed "missing" material, I think the documentary would have provided enough incentive to return the material.]

Moving towards the bottom of the list for things to criticise, poor old Deborah Watling didn't cope well at all. Here's a few comments on what people thought of Debbie's presentation of *The Missing Years*:

"The only poor part is Deborah Watling, who is like a fish out of water. Badly directed and poorly acted, she should have been consigned to the cutting room floor and Frazer used for all the links." (David Howe)

"The less said about Debbie Watling's style, the better." (David May)

"I really think that Deborah Watling would have benefited from some stronger direction. She acted like she was talking to a bunch of five year olds." (Malcolm Morris)

Although, to be fair, some viewers did have a softer spot for Debbie - "Debbie Watling is a bit irritating and over-the-top, but not quite as bad as most people would have us all believe" (Rob McDade); and "Debbie is wide-eyed and theatrical as ever, but never embarrassing" (Paul Ebbs).

[SR - Debbie is a stage actress who has never presented for television before and I think that she did a great job on the day. It's only when seen in the context of the finished documentary and in comparison to the much more experienced Frazer that her delivery seems slightly out of place. I prefer to think that her character shines through!]

[PV - The only thing I was disappointed about was some incorrect emphasis on Deborah's part. However, those who criticise Deborah are not giving credit for what I believe was generally a very good performance. To accuse me of bad direction is underhand and shows a complete lack of understanding of television production. David Howe, in particular, should know from his researches that making DOCTOR WHO is fraught with problems, even when there is rehearsal time - and this DOCTOR WHO was no exception. The job of a director is, first and foremost, to get the job done in time and on budget. We had four hours of actual filming with Frazer and Deborah, with many different set-ups in a working library - this meant that some compromises had to be made. In hindsight, it may have been prudent to have autocue for the links, bearing in mind that Deborah had no presenting experience. I watched *The Missing Years* on the big screen at BAFTA at the launch - and thought that Deborah came over perfectly.]

One very well received aspect of *The Missing Years* were the interviews featured with film collectors, and others involved in the return of missing DOCTOR WHO material. As Dominic Jackson pointed out, "as well as helping to finally dispel some fan myths surrounding the junking/recovery process, it was nice to put faces and voices to names!" And similarly from Malcolm Morris - "The documentary did answer one question which had been bugging me a while - why was someone trying to sell old cans of film at a car boot sale?"

And the overall reaction to the release? The following statements are all fairly representative of the comments received ...

"Ten out of ten for effort on this release - keep up the good work." (Malcolm Morris)

"I think it shows in the finished product that this release has put together by people who care for the programme, both in the attention to detail in the reconstruction of episodes 2-3, and with the care that has been put into the documentary." (Graham Howard)

"Overall, a superb package of 60s WHO, excellent value, and very enjoyable. 9/10" (David Howe)

"*The Ice Warriors* is going to represent the first must own release since *The Five Doctors Special Edition*." (Paul Ebbs)

"Furthermore (and this is perhaps the best bit), we received a firm statement that there are one or two great men in the halls of the BBC, who will trade capitalistic urges in exchange for a hard labour of love." (Matthew Henricksen)

"Let's hope *The Ice Warriors* is enough of a commercial success to prompt a further release in the same vein, perhaps including the remaining individual episodes from incomplete stories that have not so far been made commercially available." (Stephen James Walker)

(BRUCE ROBINSON)

## STORY GUIDES

### SEASON 2, STORY 3 L : THE RESCUE

#### (a) GENERAL

2 episodes

| Episode            | TX        | TI    | DU     | VA   | CP | AA |
|--------------------|-----------|-------|--------|------|----|----|
| The Powerful Enemy | 02 Jan 65 | 17.40 | 26'15" | 12.0 | 11 | 56 |
| Desperate Measures | 09 Jan 65 | 17.41 | 24'36" | 13.0 | 8  | 59 |

Total Duration (approx) = 50'51" (approx)  
Average Viewing Audience = 12.5 million  
Average Chart Position = 9.5

Repeat Screenings - nil on BBC1, although the story has been repeated on UK Gold.

Countries Sold To - Abu Dhabi, Algeria, Arabia, Australia, Barbados, Caribbean, Chile, Costa Rica, Dominican Republic, Ethiopia, Hong Kong, Iran, Jamaica, Jordan, Kenya, Lebanon, Libya, Mauritius, Mexico, Morocco, New Zealand, Nigeria, Rhodesia, Saudi Arabia, Sierra Leone, Singapore, Thailand, Trinidad & Tobago, Uganda, Venezuela, and Zambia

#### (b) VIDEO FOOTAGE

Status - both episodes were originally destroyed between 1972 and 1977, however 16mm negative film prints of the two episodes were recovered from BBC Enterprises in 1978.

Clips - n/a

#### Notes -

- The story was released on BBC Video (BBCV 5378) in 1994 as a two tape pack (along with *The Romans*). The release was uncut, apart from the deletion of the "Next Episode" caption and (literal) cliffhanger from *Desperate Measures*. A North American release, also on two tapes, followed in 1996 (CBS/Fox 8338). The Australia release contained both stories on one tape.

#### (c) AUDIO RECORDINGS

n/a

#### (d) RECONSTRUCTIONS

n/a

#### (e) PHOTOGRAPHIC MATERIAL

Telesnaps - currently missing. PasB (Programme-as-Broadcast) documentation indicates that John Cura did provide his services for both episodes.

Behind-the-Scenes Shots - unknown

Publicity Shots -

- 01 Dec 64 - photocall at unknown location (Vicki is announced as the new companion)
- 04 Dec 64 - photocall at Studio One, Riverside (Vicki, Koquillion and the rocket ship interior)

(f) AUSTRALIAN CENSOR CUTS

| Episode            | DR        | FT  | RA | CUTS    |
|--------------------|-----------|-----|----|---------|
| The Powerful Enemy | 11 Nov 65 | 953 | A  | no cuts |
| Desperate Measures | 11 Nov 65 | 932 | A  | no cuts |

(g) OTHER NOTES

- Working titles - *Doctor Who and Tanni* (Tanni being one of the original names for the new companion)
- Recording for both episodes occurred at Riverside Studio One on 04 Dec 1964 and 11 Dec 1964. Film inserts (of the models used) occurred at Ealing on 16 and 17 Nov 1964.
- Novelised by Ian Marter, *Doctor Who - The Rescue*, was first published by W.H. Allen in 1987 as a hardback. A paperback version was released in early 1988, numbered 124 in the range. Whilst working on the novelisation, Ian Marter passed away - the manuscript was completed by then editor of the series, Nigel Robinson. The cover artwork was provided by Tony Clark.

## REVIEWS AND COMMENTS

### THE WHEEL IN SPACE [JV4]

*The Wheel in Space* is the fourth JV reconstruction. As with all the previous JV releases, the story is primarily recreated using full screen telesnaps with occasional subtitles - and this is a combination that has worked well in previous JV reconstructions. In the case of *Wheel*, only episodes 3 and 6 survive, so this has left episodes 1, 2, 4 and 5 for the JV team to reconstruct.

*The Wheel in Space* was the final story of Patrick Troughton's Season 5. The story reintroduces us to the deadly Cybermen, creatures that had debuted in the final story of William Hartnell's tenure, *The Tenth Planet*. In fact, *Wheel* marks the third outing for the Cybermen during Patrick Troughton's era and was the second story of Season 5 to feature the monsters. In my opinion, this story is the best of Troughton's four encounters with the Cybermen ... and yes, I even prefer it over *The Tomb of the Cybermen*!

*Wheel* has often been criticised for being overlong and for having a somewhat convoluted plot. There is some truth to these criticisms, however the generally first-class acting, coupled with a good script and great atmosphere, carries the story for the six episodes (despite some inevitable padding). Like other Season 5 stories, *Wheel* uses the classic scenario of an isolated group of humans threatened by an alien menace. However, the main problem with *Wheel* does come with the nature of the plot, and in particular, the enormous amount of trouble that the Cybermen go to in an attempt to take over the base!

Apart from a few other rather embarrassing scenes (eg, in Episode 3, when the Cybermat attacks one of the crew members ... Professor Zaroff eat your heart out!), *Wheel* epitomises the Troughton era and is one of the most effective outings for the Cybermen.

But what of the reconstruction? Apart from the usual features one would expect from a JV reconstruction, *Wheel* also features a few innovations, such as the use of "semi-animations". An example of this is in Episode 1 where the Doctor and Jamie view a series of pictures appearing and disappearing on the TARDIS screen. Although these didn't spoil the reconstruction for me, I

am unsure about the effectiveness of this approach. I prefer a simple telesnap based reconstruction to having telesnaps coupled with animation. This is something that I suspect might become more prevalent in the future in the light of the BBC's partial reconstruction of *The Ice Warriors*. This technique can be distracting if overused, so please let's see it used sparingly, if at all!

The reconstructed episodes themselves are distinguished by the wonderfully clear telesnaps and sound that have become a hallmark of the recent JV and COI reconstructions. I can well remember a time, not all that long ago, when some reconstructed stories needed a degree of endurance to watch them all in one sitting. The strain on the eyes sometimes requiring long breaks between episodes! Don't get me wrong guys, I still loved them, but the recent improvements have immeasurably enhanced my enjoyment. The use of the occasional on screen explanations, in the form of neat subtitles against a blue background, adds the final icing on the cake. Three cheers to whoever writes these!

Apart from the excellent introductory sequence to the reconstruction, there is also a nice bonus at the end. The team have managed to secure a copy of the audio for the repeat of *The Evil of the Daleks* which aired the week after Episode 6 of *Wheel*. This is an exciting bonus since the repeat of *Evil* Episode 1 had a specially recorded sequence that followed on from *The Wheel in Space*.

All in all, another tour de force from the JV team. These reconstructions represent very professional products, which are a credit to all of those who are involved in creating them. *The Wheel in Space* is a reconstruction that I've been able to happily watch twice in single sittings over the last few weeks. It comes highly recommended, so get yourself a copy if you haven't done so already!

(ROGER ANDERSON)

[ed : Michael Palmer from the JV team would like to point out that *Wheel* was completed well in advance of *The Ice Warriors*. Therefore, any similarities between the two are purely co-idental!]

## LETTERS AND OPINIONS

I have recently been reading DWM - in the latest issue, there is an article called "Dalek Cutaways". This mentions a BBC show called *Junior Points of View*, and more specifically, the screening of "William Hartnell as Dr Who and Kevin Manser operating a Dalek in a scene specially scripted by Terry Nation as part of the January 1964 edition". Later on in the article, there is a mention of "Muriel Young Interviewing William Shearer about operating a Chumbly on 8 October 1965 alongside a clip from *Galaxy 4: Four Hundred Dawns*."

Forgive me if this is just another Trojan Horse, but I thought you might like to know about this as these two clips may be useful for a reconstruction, even if of no commercial use to the BBC.

(OWEN SPRATLEY)

[ed : The author of that DWM article, Andrew Pixley, informs us that no episodes of *Junior Points of View* survive and only a handful of the more adult *Points of View* made it through the purges of the sixties and seventies. Andrew also points out that when information such as this surfaces during his researches, he always passes it on to Steve Roberts and Paul Vanezis at the BBC ... just in case.]

~~~~~

Thanks for sending the latest issue of the newsletter. I was slightly confused by the bit in the letters column about "the complete TARDIS sound effect". How much more is there on top of what has previously been released by the BBC? I've checked through my records and tapes and I can find several TARDIS sound effects:

(1) The most recent is the 1min 4sec recording on the DOCTOR WHO / Radiophonic Workshop 30 years CD - this was also on the CD for *The Tomb of the Cybermen*.

(2) There is a shorter, stereo version on the cassette *Out of this World - Sound Effects*.

(3) There is a TARDIS sound effect on the cassette *Dr Who - The Music*.

(4) The longest version I have is the 1min 13sec recording on the record *BBC Radiophonic Workshop - 21 Years* (REC354, released in 1979).

How much more is there?

(DAVID BUTLER)

MARK AYRES responds : The original TARDIS effects on the first ever effects reel prepared for *An Unearthly Child* are as follows (durations in brackets):

- (1) TARDIS Interior (02:27)
- (2) TARDIS door original (00:06)
- (3) entry into TARDIS (11:57)
- (4) TARDIS hum exterior (04:53)
- (5) lights/motors of TARDIS (01:48)
- (6) original TARDIS take-off (01:26)
- (7) TARDIS take-off as used (01:22)
- (8) TARDIS operating hum interior (01:13)

Band 7 is the TARDIS sound as featured on the *30 Years at the Radiophonic Workshop* CD. Dick Mills, who mastered that disc, faded the effect a bit early - largely to do with the fact that there's a bit of tape damage towards the end. The *21 Years* version may be the same recording left to run a bit longer (the master wasn't as old then!), but I haven't had the time to extract the record from the archive to double-check.

THE MEMORY CHEATS

One of our younger readers of the newsletter, Matt Dale, happened to discover that his mother was interested in the previous *Memory Cheats* columns! As a result, Matt persuaded his mother Jan to send in her own thoughts about the sixties era ...

~~~~~

As a result of reading some of the other *Memory Cheats* articles, I now realise that, not only would I be the oldest contributor, but I would also be the only one who did not have to ask permission to watch the first episode of DOCTOR WHO! I was twelve at the time.

Looking at some of the old black and white episodes for the first time in many years, it was easy to smile indulgently at the sets, the fluffed lines and the general air of naivety. After all, as a life long SF fan, I've seen the development of techniques which could only be dreamed of in those days. The almost total loss of live television means that I've grown up with highly polished performances, and almost forgotten how many times a scene has to be re-shot to achieve such perfection. CGI is now the norm and has eliminated most of the shaky sets.

As I watched the early episodes again, though, I remembered the old magic I'd experienced back in the early 1960s. In those days there was little science-fiction for kids on TV. The idea of time travel had always caught my imagination and the stories held me week after week. It's hard to explain after almost thirty-five years, but I think that because there was only black and white television, and special effects were rarely used in other programmes, I concentrated on the story and the general atmosphere it created. In a way it was a little like reading a good SF book where you developed an overall feeling and aren't distracted by visuals.

After the first episode of the series, the main topic at school on Monday was DOCTOR WHO - and this continued for some time. Of course, the episodes could not be video-taped (sheer misery if your Great Aunt came to tea and TV was banned - no second or third set in the bedrooms). As a result, we never watched the episodes repeatedly, and thus, found it almost impossible to spot errors. Every Saturday, I'd dash home to watch the latest DOCTOR WHO episode. Twenty-five minutes later, I would develop the same feeling of frustration as the closing credits appeared. Knowing that I would have to wait a full seven days for the continuation of the story, is a feeling almost impossible to describe!

DOCTOR WHO was for me, like many others, an introduction to small screen SF. Since then I've progressed (or not, depending on your point of view!) through STAR TREK, BLAKE'S 7, BABYLON 5, RED DWARF, etc. However sophisticated my tastes may get though, I will never forget the sheer magic that DOCTOR WHO gave me. It was the start of a life-long love of science-fiction.

(JAN DALE)

## REQUESTS

⇒ Dominique Boies would like to remind all those interested in obtaining back-issues of the *Disused Yeti*, that his web-site carries an archive of the plain text versions of the newsletter (as opposed to Dominic Jackson's site, which carries the HTML issues only). The plain text archive can be located at:

<http://www.geocities.com/~boies00/who/links.htm>

⇒ Roger Anderson has recently set up a web-site devoted to newspaper and magazine clippings from the past thirty-five years of DOCTOR WHO. Further details of Roger's efforts will appear next issue, but if you're keen to have a look at the page now, the address is:

<http://easyweb.easynet.co.uk/~r.anderson/doctor/doctor.htm>

## ACKNOWLEDGEMENTS

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## BORING STUFF

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<http://freespace.virgin.net/dominic.jackson/coi/>

THE DISUSED YETI  
THE NEWSLETTER ON EARLY DOCTOR WHO  
ISSUE 18  
12 APRIL 1999

Edited by :  
**Bruce Robinson (robinsba@ozemail.com.au)**  
**Robert Franks (TelesnapGuy@csi.com)**

Barbara - *Well I could say that I'm from another world - a world ruled by insects. And before that, we were in Rome at the time of Nero. Before that, we were in England, far, far into the future.*  
Saladin - *Now I understand. You and your friends, you are players, entertainers.*  
(*The Lion - The Crusade:1*)

**THE LION ROARS AGAIN ... PART TWO**  
**RECON RAMBLINGS - A NEW COLUMN!**  
**THE DOCTOR WHO CLIPPINGS ARCHIVE**  
**THE LION - A FEW COMMENTS**  
**NOTHING AT THE END OF THE LANE UPDATE**

**WELCOME!**

Firstly, a word from Bruce - it is with a big sigh of relief that I'd like to welcome you to a new issue of the newsletter. Why do I say "big sigh of relief" - surely America wasn't THAT bad? Well yes, while I thoroughly enjoyed my trip to America (Robert will tell you more about that later), I was greeted with a very concerning message when I switched on my PC on returning home:

Hard Drive Failure

It's incredible how three simple words can have such a major impact! Apart from the obvious problem of not being able to check my E-mail properly, there was also the rather major concern of losing some valuable data, reconstruction files included (some of the files were backed-up, but not all). However, in the end, a faulty controller cable was diagnosed as the cause of the problem, resulting in no major data loss.

Of course, this minor technical problem has caused a number of side-effects, including the delay of this issue. Normally, we would have released the issue almost a month ago, but with the American trip and assorted dramas ... Speaking of the American trip, how do you think it all went, Robert?

Well, where do I start - LA, the Las Vegas strip, Route 66, the Grand Canyon, *The Lion*, new DOCTOR WHO audios, Disneyland, Universal Studios ...

While that description barely scratches the surface, it does include most of the highlights. Suffice it to say that your two editors had a couple of fun-filled weeks - Bruce got to play in the snow and I got to build a TARDIS! We also met up with many friends, both old and new. Somewhere in the middle of all this, we also found time to discuss possible improvements to the reconstructions - please read the "Reconstruction Updates" section below for the end result of what we talked about (most of this discussion took place during a wonderful nine-hour road trip!).

By the way, everyone needs to ask Bruce about his "boogeying down" to a classic Ian Levine tune ...

Bruce and Robert

**RECONSTRUCTION UPDATES**

Similar to the previous issue, a single update will be provided on each reconstruction group. Oh, and in case you're wondering why these recons are constantly delayed, then please refer to the new section below called "Recon Ramblings".

### CHANGE OF IDENTITY RECONSTRUCTIONS (update by Bruce Robinson)

Currently, Michael Palmer (from the "JV" team) and I are discussing some ideas to improve the quality of the COI recons. In particular, we're chewing over the idea of having Michael complete the recons using his PC and VCR, although I'll continue to create the individual reconstruction files. This has a number of obvious benefits - Michael will be in a better position to improve the timing between slides, video footage can be inserted more precisely, and multiple master copies can be produced directly off Michael's PC (in the past, I've only been able to create a single master off the PC).

Although the plan hasn't been 100% sorted out (and probably never will, until the first story has been completed), we're keen to give it a go on the next COI recon, which will definitely be *The Abominable Snowmen*. Due to some of the complications that we might discover, a release date is very difficult to estimate. However, sometime in June or July is looking like the best bet at this stage.

As for the other proposed recons, *The Crusade* will of course be put on hold until the BBC Video becomes available. As a result, the enhanced version of *Marco Polo* will probably be the next story completed, followed by the first six episodes of *The Daleks' Master Plan*.

### JOINT VENTURE RECONSTRUCTIONS (update by Robert Franks)

With a newly restored audio, as well as copies of the camera script, the task of photo-scripting *The Celestial Toymaker* has begun. Richard Develyn has taken a break from processing the telesnap scans to make this his first work on a non-telesnap story. With recent developments of other *Toymaker* reconstructions, the JV version will be delayed to avoid confusion with the other releases.

The next reconstruction from the JV team will be a special "double" release - all four episodes of *The Underwater Menace* and *The Ice Warriors* Two and Three will be released on a single tape. The existing episodes of *Ice Warriors* are available from BBC Video (catalogue information will be provided on the recon). Also, to make use of the restored audio released on CD, the reconstructed episodes have been structured so that the CD-audio can be played on a stereo, and "kept in time" with the recon. An on-screen countdown will be provided to assist in timing the CD with the reconstruction.

Although not previously announced, *The Moonbase* has been completed in between the delays of other projects. The recon should be released approximately one month after the *Menace/Warriors* tape.

The reconstruction work on *Fury from the Deep* is nearing completion - however this release has been delayed due to an exciting new project. Recently, Richard Bignell approached the JV team about the possibility of including a documentary on the making of the serial. Richard has worked closely with both the COI and JV teams in the past - he wanted to branch into the reconstruction world, but didn't want to just duplicate other people's efforts.

*The Making of Fury from the Deep* will comprise interviews with several people involved in the original production, and will also include many other "special" selections. Among the confirmed interviews are Hugh David (Director), John Abineri (van Lutyens), Michael Briant (Production Assistant) and Margot Hayhoe (Assistant Floor Manager). There will also be several new behind-the-scenes photos, and shots of the locations as they appear today. Also included will be excerpts from *The Slide*, the radio play on which the story was based. The entire documentary will run about 40 minutes, and will be included as a bonus with the *Fury* recon.

Two previews of the documentary can be found on-line at:

- <http://home.earthlink.net/~telesnaguy/fury.mpg>
- <http://easyweb.easynet.co.uk/~r.anderson/doctor/othercut/90cut/thanet01.htm>

### LOOSE CANNON RECONSTRUCTIONS (update by Rick Brindell)

I have recently completed LC versions of *The Savages* and *The Smugglers*. Also, I have started distributing the Paul Cryer version of *The Massacre of St Bartholomew's Eve*.

Future projects of my own include :

- \* *The Highlanders* - currently being worked upon, with a tentative release date of May 99.

\* *The Celestial Toymaker* - this project is almost completed, however, it is temporarily on hold to acquire more source material. Release date - to be determined.

\* *Galaxy 4* - Pre-production work has been ongoing since Nov '98. Production should start in April 99, with a tentative release date of July 99.

For more information, please visit the *Loose Cannon* home page at <[www.recons.com](http://www.recons.com)>. If you would like to be put on the LC mailing list, please E-mail me at <[brindellr@erols.com](mailto:brindellr@erols.com)>.

## THE LION ROARS AGAIN ... PART TWO

Following the interview with Paul Scoones (editor of *Time Space Visualiser*) in the previous DY issue, we now continue to examine the roles played by the various people behind the discovery of *The Lion* (the first episode of *The Crusade*). This issue features a short interview with Steve Roberts, BBC employee and member of the "Doctor Who Restoration Team". Next issue will see the third and final part of the series - an interview with Neil Lambess, the New Zealand fan responsible for bringing the episode's existence to Paul Scoones' attention.

**(1)** *Firstly Steve, how did you first hear about the possibility of The Lion existing? Was this something that was completely "out of the blue"?*

Yes, it really was completely out of the blue! I returned home from work one Sunday evening, checked my E-mail, and discovered a message from Paul Scoones. Although we had never communicated before, I knew him by reputation and the way he described the circumstances left me in no doubt that he was telling the truth.

**(2)** *What was your initial reaction on seeing the print for the first time?*

Paul Scoones sent me a VHS copy made by pointing a camcorder at the projection screen in Bruce Grenville's house (Bruce being the film collector who possessed the reel). It was obvious even from this VHS copy that there was considerable damage to the film, particularly some deep vertical "tramline" scratches. A couple of days later, the print arrived, so I was able to assess it on a real telecine. The actual quality of the print was very good, it was just in bad condition. Once I had cleaned it in our ultrasonic film cleaner, I transferred it to digital videotape via our wetgate telecine. This effectively removed a lot of the more superficial damage, such as scuffs and light scratches on the surface of the film, leaving just the worst of the damage to deal with electronically.

**(3)** *Briefly, what sort of work has been performed by the Restoration Team to increase the quality of The Lion?*

All the restoration work has been carried out digitally from the videotape transfer. The first job was to manually "deblob" the print, a process in which large single-frame problems such as scratches and projector burns are repaired by patching in pieces of the picture from adjacent frames. We were hoping to be able to use a prototype video restoration tool called AURORA to automatically detect and conceal the tramline scratches, but it was in France and we couldn't obtain access to it in the timescale required by BBC Video. Therefore, I used another method to try to reduce the damage.

Two tapes were made from the deblobbed version. The first was using a digital dirt reducer on a normal setting to effectively remove the smaller bits of dirt and sparkle as per any normal telecine session. Then another tape was made, this time with the dirt concealer working flat out - this made a real mess of the pictures in general (lots of movement artefacts etc), but was quite good at killing the black and white sparklies in the scratches. This version was then soft-edge wiped in thin vertical strips into the damaged areas of the first tape, reducing the damage in the affected areas without spoiling the picture in the clean areas.

At the same time as I was working on the pictures, Mark Ayres was working on the soundtrack, removing hiss, crackle and other damage. The two will then be remarried onto a final master tape.

**(4)** *And finally, can you provide us with a brief run-down of how The Lion will be released on BBC Video? When will the video be released in the UK?*

*The Lion* is being released in the UK in June, as part of a special rush-release boxset. The box will contain a single tape including the two *Crusade* episodes and all four episodes of the subsequent story *The Space Museum*. The missing episodes of *The Crusade* have been linked by William Russell, in character as Ian Chesterton, recalling his adventures in the Holy Land to camera. Like *The Ice Warriors*, the box will also contain a CD of the audio of the missing episodes, but this time in a proper CD jewel case. The release will also feature a booklet containing information about the story, the background and the restoration.

## **NOTHING AT THE END OF THE LANE UPDATE**

At last, the light is at the end of the tunnel ... or should that be the end of the lane? In any case, our proposed magazine, *Nothing at the End of the Lane*, should be available in the very near future. In fact, it is hoped that the next issue of the newsletter will contain ordering details.

Currently, layout work on the magazine is still progressing - a majority of the articles have now been completed (or are in the process of being completed). We've also turned our attention to photographic material, and are pleased to see that the magazine will contain quite a few never-before-published images (this include photographs, as well as some "other" material).

So, can we count on your support in a couple of months time?

## **RECON RAMBLINGS**

Although this newsletter regularly features updates and reviews on the reconstructions, it's been some time since we've actually mentioned anything about the actual production of the tapes. Some readers may recall a "history" article which was featured back in issues 12 and 13 - although this was greeted with a positive response at the time, little information has been published since as to how the reconstructions are produced. And in fact, many readers have asked for more info on how the videos are put together.

Therefore, we've decided to start an irregular column which will answer some common questions received on the reconstructions. These questions can cover a wide range of areas - such as how the videos are physically produced, what materials are used to research the reconstructions, and what sort of improvements are planned for the future. If there's something about the recons that you've always wanted to know, then please send us your questions.

This issue, we've decided to start with a question that many readers have asked - why do so many of the reconstructions (especially the more recent ones) always seem to be delayed?

Well firstly, this is a very good question with no simple answer! The most obvious reason is due to technical difficulties with PC and VCR equipment. VCRs, in particular, are notorious for mechanical problems, and with some of our recorders having to put up with continual use, they do frequently suffer from problems. In fact, as of writing, JV team member Michael Palmer has been suffering from never-ending problems with both his VCRs, resulting in a delay in the completion of the next JV stories.

However, technical problems aside, the most common reason for a delay is that "new" material is just around-the-corner. When creating a reconstruction, there is nothing more frustrating than completing the video, and then realising that extra (useful) material is now available which could have been utilised in the recon. Of course, we also realise that there's no point in hanging out forever, and the line has to be drawn somewhere as to when the video should be completed. However, these days, we are prepared to be a little more patient when it comes to waiting on the arrival of new material.

Another good reason why the more recent recons tend to take more time, is that further time is now spent in researching the actual story. In the "early days", the recons were completed with the limited material that was commonly accessible. However, now that we have access to further material (such as the BBC camera scripts), extra time is now devoted to ensuring that the recons are just that little bit more accurate when compared to the actual episode.

There are other possible reasons why a recon may be delayed, but the three mentioned above are certainly the most common ones. Oh, and let's not forget an important reason - the reconstruction creators DO have personal lives as well. After all, this is ONLY a hobby ...

(BRUCE ROBINSON)

## THE DOCTOR WHO CLIPPINGS ARCHIVE

The Internet has always been recognised as something of a curiosity by many people, but with interest in the electronic medium increasing at a phenomenal pace, the volume of DOCTOR WHO related web-sites is similarly expanding. Below, UK fan Roger Anderson provides details on an innovative site that he has recently set up ...

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Although *The Doctor Who Clippings Archive* (DWCA) is a relatively new web-site (having started in July 1998), the site has gone from strength to strength - at the time of writing, approximately 15,000 "hits" on the site have been made. Due to this success and the influx of new scans, the Cuttings Archive has recently had to move to a new web-server.

The DWCA aims to document the last 35 years of DOCTOR WHO in the medium of newspapers and magazines. At first, I decided to simply set up the site, scan my collection of *Radio Times* articles and newspaper cuttings, and then respond to the occasional offers of scans from a few generous fans (at this point, experienced web-masters may be muttering words like "naive fool" ... and how right they'd be!). However, the DWCA now has listings and articles which represent all eras of the programme - the earliest date is from 1963, with the *Radio Times* coverage of *100,000 BC*; the latest is from March 1999, with the coverage of the recent *Comic Relief* sketch.

The idea for the DWCA came to me a while back, when I first went "on-line". I noticed that, despite the large number of DOCTOR WHO related sites, I could not find items such as newspaper articles, listings and magazine covers. I've been fascinated by these transient items of ephemera for a long time - way back in the seventies when I first became a fan of the programme, I collected a scrapbook full of cuttings from the *Radio Times*. (At a later point, I started collecting articles from newspapers as well.) All of this provided me with the idea, and the initial material, to commence the site.

Perhaps one of the happiest events of recent years (in WHO terms) was the rediscovery of *The Lion* in January 1999. In response to the wonderful news, I endeavoured to collect all the newspaper coverage of the event that I could find - this involved scouring the shelves of local newsagents for well over a week. The next stage involved scanning all the articles I could find, and then uploading them to the web-site. This meant that the site provided, what I consider to be, the valuable service of making as many articles available as soon as possible. In addition to my own contribution, I received the kind help of fans in the UK and from around the world, who all sent in articles about the discovery. All of this prompted me to create a new section of the site dedicated to the missing episodes. This page tells the story of the BBC's destruction of so many classic early episodes, as well as collecting together all of the articles on the discovery of *The Lion*.

Unfortunately the Hartnell and Troughton eras have been the least well represented on the site. Given my interest in the early years of DOCTOR WHO, I'd very much like to rectify the situation - this is particularly the case with early newspaper coverage. I have one article from the whole of the sixties - this provides details of the news that companions Barbara (Jacqueline Hill) and Ian (William Russell) were leaving during, the then forthcoming story, *The Chase*. It's an interesting example of the early newspaper coverage of the programme, but sadly a solitary one.

The situation with regards to the *Radio Times* is more promising, but there are still a great many "holes" in the coverage. At present, the archive has RT listings and articles representing the following stories:

### SEASON 1

*100,000 BC* [two articles and listing for the first episode]

*Marco Polo* cover [dated - 22 to 28 February 1964]

### SEASON 2

*The Dalek Invasion of Earth* cover [dated - 21 to 27 November 1964]

*The Web Planet* cover [dated - 13 to 19 February 1965]

*The Romans* [article and listings for episodes 1, 2 and 4]

*The Web Planet* [article and all listings]

*The Crusade* [article and all listings]

*The Space Museum* [all listings]

*The Chase* [article and all listings]

*The Time Meddler* [article and all listings]

### SEASON 3

*The Savages* [article]

### SEASON 4

*The Power of the Daleks* cover [dated - 05 to 11 November 1966]

*The Power of the Daleks* [two versions of the same article]

*The Highlanders* [two articles]

*The Macra Terror* [article]

*The Evil of the Daleks* [article]

### SEASON 5

*The Tomb of the Cybermen* cover [dated - 02 to 08 November 1967]

*The Enemy of the World* cover [dated - 20 to 26 January 1968]

*The Web of Fear* [article]

*Fury from the Deep* [article]

The covers listed above represent all of the *Radio Times* covers from the sixties (in fact, ALL of the *Radio Times* DOCTOR WHO covers can be found on the archive.) In addition, the site also features US TV Guide listings for all of the complete Hartnell and Troughton stories.

Recently, some exciting news has come my way. I have just been contacted by a fan who has a copy of every *Radio Times* issue that features some sort of coverage of DOCTOR WHO. In fact, I have just received the first batch of scans - this comprised all the coverage for *100,000 BC*, as well as the first few episodes of the original Dalek serial. Over the next few months, the archive will grow more comprehensive as further *Radio Times* articles are added to the site.

Apart from mainstream media coverage of DOCTOR WHO, the site will eventually see coverage of many regional variations as well. During the sixties, the listings and articles which covered the programme varied from region to region. For example, the coverage of *The Daleks' Master Plan* was far more extensive in the areas that, at the time (November 1965), did not have access to BBC2. These areas (Northern Ireland, Scotland and the North of England amongst others) had a quarter page article on *Master Plan*, whereas other parts of the country had no coverage. I hope to create a new page on the site in the near future which will provide details of these variations, as well as providing a comprehensive listing of all the *Radio Times* coverage of the programme over the past 35 years. This, in conjunction with the other items on the site, should hopefully make it an increasingly useful resource, both for serious researchers, and for fans with a general interest in how DOCTOR WHO has been covered by the print media.

For details of any updates and additions to the site, keep an eye on the web-site and the newsgroups. You may also be interested in joining the "Doctor Who Cuttings Archive Updates List" - I frequently mail out updates to members, as well as details of future plans for the site. If you would like to visit *The Doctor Who Cuttings Archive*, then please follow this link:

<http://easyweb.easynet.co.uk/~r.anderson/doctor/doctor.htm>

(ROGER ANDERSON)

STOP PRESS : Complete listings and larger *Radio Times* articles are now available on the DWCA for ALL stories in Season 1. These include full details of the issue numbers, volume numbers and cover dates of the *Radio Times* in which they appeared. Details of future site updates will be posted on the newsgroups and mailing lists - with members of the DWCA Updates List being notified first.

## STORY GUIDES

### SEASON 2, STORY 4 M : THE ROMANS

(a) GENERAL

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4 episodes

| <b>Episode</b>         | <b>TX</b> | <b>TI</b> | <b>DU</b> | <b>VA</b> | <b>CP</b> | <b>AA</b> |
|------------------------|-----------|-----------|-----------|-----------|-----------|-----------|
| The Slave Traders      | 16 Jan 65 | 17.40     | 24'14"    | 13.0      | 7         | 53        |
| All Roads Lead to Rome | 23 Jan 65 | 17.40     | 23'14"    | 11.5      | 15        | 51        |
| Conspiracy             | 30 Jan 65 | 17.40     | 26'18"    | 10.0      | 28        | 50        |
| Inferno                | 06 Feb 65 | 17.40     | 23'08"    | 12.0      | 13        | 50        |

Total Duration (approx) = 96'54"

Average Viewing Audience = 11.6 million

Average Chart Position = 15.75

Repeat Screenings - nil on BBC1, although the story has been repeated on UK Gold.

Countries Sold To - Australia, Caribbean, Ethiopia, Gibraltar, Jamaica, Mauritius, New Zealand, Nigeria, Sierra Leone, Singapore, Zambia.

(b) VIDEO FOOTAGE

Status - *The Slave Traders* (1) and *Conspiracy* (3) existed on 16mm film when the BBC Film and Video Tape Library was inventoried in 1978. Later that same year, 16mm negative film prints for all four episodes were recovered from a vault at BBC Enterprises.

Clips - n/a

Notes -

- An unedited version of the story was released on BBC Video in 1994 (BBCV 5378) as a two tape pack (along with *The Rescue*). A North American release, also on two tapes, followed in 1996 (CBS/Fox 8338). The Australia release contained both stories on one tape.

(c) AUDIO RECORDINGS

n/a

(d) RECONSTRUCTIONS

n/a

(e) PHOTOGRAPHIC MATERIAL

Telesnaps - PasB (Programme-as-Broadcast) documentation indicates that John Cura did provide his services for all four episodes. Despite the telesnaps not existing in the BBC's Written Archives Centre, director Christopher Barry does possess the contact sheets for all four episodes.

Behind-the-Scenes Shots - nil

Publicity Shots -

- 18 Dec 64 - photocall at Studio One, Riverside (regular cast in the Roman villa)

(f) AUSTRALIAN CENSOR CUTS

| <b>Episode</b>         | <b>DR</b> | <b>FT</b> | <b>RA</b> | <b>CUTS</b> |
|------------------------|-----------|-----------|-----------|-------------|
| The Slave Traders      | 13 Oct 65 | 917       | G         | none        |
| All Roads Lead to Rome | 13 Oct 65 | 879       | G         | none        |
| Conspiracy             | 13 Oct 65 | 997       | G         | none        |
| Inferno                | 13 Oct 65 | 877       | G         | none        |

(g) OTHER NOTES

- Working titles - nil
- Recording for all four episodes occurred at Riverside Studio One between 18 Dec 1964 and 15 Jan 1964. Film inserts occurred at Ealing on 17 and 18 Nov 1964.
- Novelised by Donald Cotton, *Doctor Who - The Romans* was first published by W.H. Allen in 1987 as a hardback - a paperback version, number 120 in the range, followed a few months later. The cover artwork was provided by Tony Masero.
- a trailer for *The Web Planet* (duration of 1 minute 44 seconds) was screened directly after the final episode.

[ERRATUM : in issue #17, we stated that no telesnaps currently existed from *The Rescue*. This is, in fact, incorrect - director Christopher Barry does possess telesnaps from both episodes.]

## REVIEWS AND COMMENTS

Due to the lack of new reconstructions to review, we've ask a few fans to send us their thoughts on the recently discovered episode of *The Crusade*, which received a premiere screening at *Gallifrey* 1999. Following are some comments from fans who were in attendance ...

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It was a magical moment at *Gallifrey One* to sit in a room with hundreds of buzzing DOCTOR WHO fans, and to witness the newly recovered episode of *The Crusade*. Like most people, this was the first time in ages that I had the opportunity to see a "new" televised adventure of the first Doctor. And in fact, *The Lion* holds up well as a single episode simply because it is the first episode of story, meaning that it sets up the background and tone for what's to come.

In many ways, this episode is horribly misdirected - scenes of William Hartnell swordfighting produced roars of laughter throughout the crowd. Sadly, all of the fighting scenes are fairly hideous. The two examples that stick out painfully in my mind both involve William Russell. In one scene, Ian is supposed to punch a Saracen - instead, it is painfully obvious that there was no contact whatsoever between the two actors (the scene continues with the stuntman dramatically reacting to a punch that landed some three or four feet away from him!). Later on, as Ian runs from a Saracen, he is able to knock the Saracen off his feet by snapping a twig back into his face. This has to be some of the worst choreographed fighting in the history of DOCTOR WHO.

However, the overall episode really does shine through. The scenes of the Doctor shoplifting clothes from the disreputable trader made for a wonderful and memorable impression for not only the first Doctor's character, but of the entire spirit of the programme. Upon viewing this episode, it became clear that you are not only watching a fun story, but are experiencing one of the true classics in the series' history.

After the episode had been screened, I talked to other fans about what we had seen. I agreed with everyone I talked to - the episode was strange, badly overacted on several counts, but something that should not have been missed.

(CHARLES DANIELS)

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It has been a little over a month since I saw *The Lion*, but the following scenes are among those I particularly remember and enjoy.

The scene in which the Doctor and Vicki liberate some clothes from the shopkeeper, is classic comedic Hartnell. Hartnell is in great form throughout the episode - in fact, I think it may have been one of his best performances in the entire series. Hartnell has the chance to perform both dramatic and comedic scenes, and he does both very well.

The swordfight at the start of the episode is certainly not classic swordplay, however, I still enjoyed it - as I don't associate action sequences like this with the Hartnell era, it was fun to watch, and certainly better than the ones from the Pertwee Peladon stories.

With an excellent script and great performances all around, this was a real joy to see, and a great recovery for the series and for classic television generally. I can't wait to see the episode again, and I can only wish that the remainder of the serial is unearthed.

(MICHAEL LEE)

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The Lion is a brilliant episode that includes William Hartnell in a surprisingly nimble swordfight, well-crafted dialogue, and Julian Glover (arguably the best guest actor to have appeared on DOCTOR WHO). All of the performances are top-notch including the Saracens, who are portrayed in a more balanced fashion than I was led to believe or indeed expected from 1960s television. The well-paced direction manages to pack a lot of action into a 25-minute episode. All in all, WHO fans have something to be thankful for with the return of another piece of this underrated story, and can look forward to the video release and reconstruction.

(JEFF BARTZ)

LETTERS AND OPINIONS

It was mentioned in *The Ice Warriors* article about sound problems on one Australian fan's tape. Well, my tape also suffers from this, and I have been told by just about everyone in Western Australia who I know, that the very same problem exists on their tapes. Was there a major problem with the audio on the tapes, and is it possible to get them replaced with newer copies?

(WILLIAM DUFFY)

[STEVE ROBERTS responds: I know that there are some faulty copies out there, but certainly not all of them are faulty. My own Australian copy, which I bought at the ABC Shop in Sydney, is perfect all the way through. I presume that the duplication job was performed in batches and one or more of these may have been faulty.]

~~~~~

I recently got in touch with Walter Randall, an actor who appeared in six DOCTOR WHO stories, including the recently discovered episode of *The Crusade*. In fact, Walter considers his role in *The Crusade* (that of the cunning El Akir) to be his favourite. I asked Walter a few questions about his time in DOCTOR WHO, including what he thought about the discovery of *The Lion*.

Walter's first role in DOCTOR WHO was as Tonila in *The Aztecs* - "I met the secretary of the director John Crockett, at a friend's dinner party one night, and she suggested me to him". As for the show itself, "It was very interesting and exciting. William Hartnell treated me very well and we became quite friendly - we had lunch together a few times. The only change I experienced was when it went from black & white to colour".

What was Walter's reaction to the discovery of *The Crusade*? "While I knew about the discovery of a lost episode in New Zealand, I didn't know it was *The Crusade* until Philip Newman, who wrote the article on me in *Doctor Who Magazine* phoned me up and told me it was the first episode. Naturally I was very excited, as the BBC had wiped off a lot of the DOCTOR WHO series."

As for Walter's career generally, "I have played many roles on television from Jesus Christ to Abraham Lincoln with various nationalities such as Greeks, Arabs, Chinese, Japanese, Indians, Italians, Spanish etc too many to mention. I have also appeared in quite a few films. I have been in the business for over 40 years and have now retired."

(ROBERT DUNLOP - aged 14)

## THE MEMORY CHEATS

The first episode of DOCTOR WHO I ever saw was at a Christmas party in 1963 - it was the first episode of the original Dalek story, and I was eight years old at the time. Most of the other kids there were already fans from the first story, and in fact, the party stopped so that everyone could watch the show. Since I had never

heard of the program before, I was not especially enthused at the prospect of watching it. However, by the end of the episode, I was hooked, and I remember everyone, even the adults, speculating what was on the other end of THAT plunger which was approaching Barbara.

Well, from that point on, it was a sad fact of my family life that whatever we were doing on a Saturday, we had to race home by 5.15pm so that I could watch DOCTOR WHO. In fact, some of my clearest memories of the program are not of the episodes themselves, but of the very few times that I missed an episode and the grief that it subsequently caused me! One particular time where I had to make a difficult choice was the final episode of *The Dalek Invasion of Earth* - I had to choose between my father's office Christmas party for children, or watching the episode. In the end, I chose the party, however I made my mother promise to describe every detail of what happened when I returned home. Of course on my return, I discovered I had missed Susan's departure - I remember being most upset that she had left.

Another memory I have of *The Dalek Invasion of Earth* are the comments that appeared on JUNIOR POINTS OF VIEW after the first episode had been transmitted. Many writers were very upset that after all the build-up, the Daleks had hardly appeared in the episode - "One measly dripping-wet Dalek!" was one comment. JPOV often featured DOCTOR WHO at that time - I also remember that for *The Web Planet*, they had specially created a set of miniature Zarbi puppets which played as a Beatles-lookalike pop group! (Incidentally, I also recall that there was a BLUE PETER article about DOCTOR WHO immediately prior to *Dalek Invasion* - this featured a recap of the original Dalek story.)

As children in those days had nothing like the sophistication of today's ten-year-olds, we expected television to be cheap, and accepted that we would have to use our imaginations a fair bit. Therefore, the sight of the same three Daleks moving around and around to simulate a multitude, as in *The Chase*, did not disappoint us in the same way that it does a modern viewer.

My final memory of the second season is from the end of *The Time Meddler* - I recall that there was no announcement of a next story or of a further season. As a result, I was left on tenterhooks throughout the summer until DOCTOR WHO did indeed reappear in September.

A particular memory I have from the third season is the Christmas special episode from *The Daleks' Master Plan*. This is because our family spent that Christmas in a hotel, as our house was being worked upon by builders and decorators. It was actually a very special and exciting Christmas for me in many ways, but I still remember the nervousness I had that the other hotel residents would object to me watching DOCTOR WHO; the relief I felt when I was able to watch the program; and the surprise I had when I discovered the nature of the episode. Interestingly, I never understood the meaning of the episode title *The Feast of Steven* - at the time, I had assumed it referred to the character of Steven in some way.

As time passed, although DOCTOR WHO lost its initial novelty and popularity, there were still particular stories that stood out. One such story was *The Trojan War* (aka *The Myth Makers*) - the combination of humour and mythic allusion went down well with both child and adult audiences (my teachers in particular). At the same time, it also boasted a strong cast and a well-created story. For some reason, I particularly remember the end of episode 1, where the camera zooms down on the "horse medallion" lying in the sand where the TARDIS has just disappeared. This is still one of my favourite episode endings.

However, there was no denying the fact that both the program as a whole, and William Hartnell in the main role, were losing their "edge". It was still a shock to hear though, during one Saturday in the summer of 1966 when we were staying with friends on the coast, that their father (who knew I was a DOCTOR WHO fan) pointed out a story in *The Times* that William Hartnell was being replaced by Patrick Troughton in the title role. Hartnell was very established in my (and everyone's) mind as the Doctor, and I remember our profound scepticism as to whether anyone else could successfully take on the role.

Many of the episodes from those days are, barring the creation of a time machine, lost forever. However, it's also true that even when watching those episodes that remain, it is still impossible for modern day viewers to experience them in the same way that their original audience had in the sixties.

(STEVE BOYCE)

## ACKNOWLEDGEMENTS

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### **BORING STUFF**

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The newsletter is available in three formats - plain text, Word 6 and HTML. Send an E-mail to Bruce if you wish to be added to one of the three lists. The back-issues (in HTML format) can be located at the following web-site :

<http://freespace.virgin.net/dominic.jackson/coi/>

# THE DISUSED YETI

## THE NEWSLETTER ON EARLY DOCTOR WHO

### ISSUE 19

### 20 JUNE 1999

Edited by :  
**Bruce Robinson (robinsba@ozemail.com.au)**

BEN : (noticing Polly's attire) *What's this rigout in aid of?*

POLLY : *They were going to turn me into a fish.*

BEN : (laughing) *Into a fish?*

POLLY : *It's not funny!*

(*The Underwater Menace:1*)

### THE LION ROARS AGAIN ... PART THREE

### CRUSADE TELESNAP DISCOVERY

### MISSING EPISODE AUDIO NEWS

### EVIL & FURY STUDIO FOOTAGE "DISCOVERED"

### NOTHING AT THE END OF THE LANE – HOW TO ORDER!

#### WELCOME!

Sadly, Robert is far too busy to be joining us for this issue – as a result, you'll just have to put up with my company for the next 6000 words or so!

Due to yet another problem with my PC, I'm currently in the process of typing up most of this issue in the old DOS "edit" program (and finding the lack of word-wrap to be a real nuisance!). Unfortunately, after nearly four years of solid use, my PC is now starting to say that it's on its last legs.

As a result, it's a real battle at the moment to even have a single COI reconstruction finished – however, by the time you read this, I'm hoping that *The Abominable Snowmen* will be completed, or just about completed. PC problems aside, yet another technical hitch, requiring about 20 hours to fix, has affected the recon (don't worry, I won't bore you with all the details).

I'm hoping to have a new PC by the end of the year, but for now, I'm more interested in saving up the money for the UK trip which I'm about to make in about ... oh, two weeks time! So don't be surprised if issue #20 of *The Disused Yeti* is a little bit later than usual.

By the way, now that I have this issue to myself, I'm tempted to reveal something embarrassing about Mr Franks (especially as a result of his claim last issue that I "boogie-down" to an Ian Levine tune). However, I will not sink that low – for now, your secrets are safe with me Robert "Mountain Dew" Franks.

Enjoy the issue!

Bruce

#### RECONSTRUCTION UPDATES

MARCO POLO [COI3 enhanced] (update by Bruce Robinson)

This will most likely be the next release after *The Abominable Snowmen*. I am currently in the process of preparing all the slides in the "new" COI format (ie full-screen images, shaded boxes behind the text ... or just have a look at *The Abominable Snowmen* for the end result!). Style changes aside, there is also the distinct chance of even more photographs being available for the recon.

THE CRUSADE [COI7] (update by Bruce Robinson)

I've now decided to make *The Crusade* number 7 in the COI series, when previously, it was intended to be the sixth release. For obvious reasons (the discovery of the first episode AND telesnaps for all episodes), the recon will be delayed so that the new material can be fully utilised for the reconstruction of episodes 2 and 4. As a result, the recon has fairly much reached a stand-still – in fact, don't be surprised if something like *The Daleks' Master Plan* appears first.

THE DALEKS' MASTER PLAN [COI8] (update by Bruce Robinson)

With most of my attention being focussed on *The Abominable Snowmen* and *Marco Polo*, it has unfortunately meant that not as much time as hoped has been devoted to *Master Plan*. Nevertheless, the process to gather further photographic material is continuing, and arrangements are currently underway to prepare a high-quality (and unedited) version of the soundtrack.

THE UNDERWATER MENACE / THE ICE WARRIORS [JV5] (update by Robert Franks)

These two stories, which have both been previously reconstructed by Richard Develyn, are now available as JV recons (both stories must be obtained on a single tape – it will prove too inconvenient for the distributors to release the two stories separately). In the case of *Ice Warriors* only the two missing episodes are included on the tape - the existing episodes (1,4,5,6) are now available in the UK and Australia from BBC Video (with the North American release to follow in September). Under NO circumstances will we be providing copies of the existing episodes as part of the *Ice Warriors* recon.

THE MOONBASE [JV7] (update by Robert Franks)

The finishing touches are currently being made on *The Moonbase*, which is another story previously reconstructed by Richard Develyn. The updated version has been completed in-between other projects – the story should be released at roughly the same time as *Fury from the Deep*.

THE ABOMINABLE SNOWMEN [COI6] (update by Bruce Robinson)

Due to a number of technical problems, more frustration has been caused as a result of being unable to complete a recon which is essentially complete (and has been complete for at least nine months now!!). Nevertheless, the last of the technical problems is currently being sorted out, and it is hoped the Michael Palmer should strike no further problems in putting together the reconstruction on his PC. If nothing else, this whole endeavour has been a very useful learning experience for both Michael and myself, meaning that future efforts should be nowhere near as problematic.

[Stop Press - *The Abominable Snowmen* has now been completed, and copies are currently being arranged for the dub-sites.]

FURY FROM THE DEEP [JV6] (update by Robert Franks)

Both the reconstruction and Richard Bignell's documentary are near completion. With the reconstruction, we hope to incorporate more cliff-hanger recreations (ie in the same style which proved popular with *The Wheel in Space*). Currently, we are waiting for some final material for the recon, and this should hopefully be available by early August.

LOOSE CANNON RECONSTRUCTIONS (update by Rick Brindell)

Recently completed *The Power of The Daleks* and soon to be completed *The Highlanders* should be ready for release some time in June. The John Peel interview is currently being edited and will be released at the same time.

*The Celestial Toymaker* is still waiting a few more photos before completion, however this is now imminent and I hope to release the recon very soon.

*Galaxy 4* is still in pre-production (ie preparing the source materials), but should hopefully be ready by August/September.

For more info, please go to <[www.recons.com](http://www.recons.com)>. If you would like to join the LC mailing list, please email me at <[brindellr@erols.com](mailto:brindellr@erols.com)>.

**TELESNAP DISCOVERY**

Before we make a mention of the discovery, here's a quick overview of the telesnaps for those not quite familiar with the details ...

During the sixties, a freelance photographer by the name of John Cura was hired by the BBC to take off-air photographs from numerous episodes of the time. These "telesnaps" were then sold to the cast or crew to provide them with a visual record of the work they performed. As reported in issues 14 and 15 of 'Disused Yeti', fans Marcus Hearn and Stephen James Walker were responsible for discovering a significant portion of telesnaps in the BBC's Written Archives Centre – the collection consisted of all episodes (bar *The Enemy of the World*:4), from *The Gunfighters* to *The Mind Robber*. Unfortunately, while Cura did take telesnaps for stories prior to *Gunfighters*, only a minority of these still exist (thanks mainly to director Christopher Barry, who diligently retained copies of all his work).

Recently, another collection of telesnaps was unearthed. This collection came to light when DWM reporter Peter Griffiths interviewed George Gallaccio, one of the production managers during the seventies era. In fact, this interview took place last year – as Peter recalls "I didn't pay much attention then [to the possibility of telesnaps existing], but it's been at the back of my mind ever since". Recently, Peter made contact with George again and enquired about the telesnaps – "He rang me back the next day with a vague description of what was on them, and when he mentioned *Warlord*, I thought, "Ah." I met up with him at the BAFTA in Piccadilly that evening to sort through them, and he had complete collections of various episodes."

According to George, the telesnaps were simply picked up by him at the time when he noticed they were about to be thrown out (in fact, all of the telesnaps obtained were from stories that George did not work on). The production office were simply performing a clean-up of one of their filing cabinets, and George decided to take the telesnaps when no-one else expressed an interest in them.

The collection itself consists of five separate stories – *The Crusade*, *The Time Meddler*, *The Tenth Planet*, *The Moonbase* and *The Evil of the Daleks* (episodes 3 to 7). Of course, the major discovery is that of *Crusade*, as no telesnaps previously existed at all from the story. Unfortunately, all the other telesnaps discovered are from episodes that currently exist (ie, *Time Meddler*) or episodes that are already covered by telesnaps. Regarding the format of the discovered telesnaps, they all exist as thumbnail "contact sheets", similar to what is held by the BBC's Written Archives Centre.

The *Crusade* telesnaps will be published in DWM #280, to co-incide with the BBC Video release of episodes 1 and 3 (which will appear alongside *The Space Museum*). Incidentally, the video release, originally scheduled for June, has now been postponed to July due to a number of problems with the packaging.

### **MISSING EPISODE AUDIO NEWS**

After an absence of nearly six years, the BBC releases of the missing episode audios will shortly recommence with a release of *The Massacre of St Bartholomew's Eve*. The audio will feature narration provided by Peter Purves (who played Steven). Further details about the restoration work required on the audio will appear in a future issue (in the form of an interview with Restoration Team member Mark Ayres).

In other audio news, Mark Ayres has indicated that another stash of missing episodes audios has recently been unearthed. At this stage, only sketchy details are known, but it is believed that a fan by the name of Allen Wilson (who lives in the UK Midlands area) recorded a number of serials in the 1960s. At this stage, it can be confirmed that Allan does possess high quality copies of *Galaxy 4* and *The Daleks' Master Plan*. Further details to appear soon ...

### **EVIL & FURY STUDIO FOOTAGE "DISCOVERED"**

Continuing the trend of recent DOCTOR WHO discoveries, another breakthrough find was recently made by UK fan, Richard Bignell. A detailed account of the discovery will appear in a future *Disused Yeti*, but briefly, Richard has successfully managed to locate the person responsible for filming the studio footage currently existing from *The Evil of the Daleks* and *Fury from the Deep* (snippets of the footage appeared on *The Ice Warriors* release). Richard's contact still possesses the original film reel, resulting in the BBC now being able to remaster the footage from the actual source, as opposed to a VHS video copy (which was all that was available for *Ice Warriors*).

### **THE LION ROARS AGAIN ... PART THREE**

So far, we've talked to both Paul Scoones and Steve Roberts in regards to the discovery of *The Lion*. This issue, we turn our attention to another NZ fan involved in the discovery – Neil Lambess. Unfortunately, Neil's contribution is often overlooked when talking about the discovery – this is a shame as Neil was the person

mainly responsible for all the leg-work in tracking down the episode. In fact, it is doubtful that the episode would have been discovered when it was, if it wasn't for Neil's persistence.

In the previous issue, it was reported that this would be the final part in the interview series on *The Lion* – however there is now a chance of a fourth interview in the series taking place. Either way, all will be revealed in the next issue!

**(1)** *Neil, how did you first find out about the possibility of The Lion existing in New Zealand? What was your initial reaction?*

When I first heard the rumour, I was instantly excited ... and then instantly disappointed when I realised that *The Crusade* had never been screened in New Zealand. Cornelius Stone, who was the first person to mention to me that an episode of *The Crusade* might exist, was certain that it was a middle episode. However, he conceded that it was probably the episode that already existed (ie episode 3), so I was doubtful that this would come to anything. Despite my skepticism, Corn agreed to put me in touch with the owner of the film reel (unfortunately, this in itself took three months to achieve).

**(2)** *Once you suspected that you may have discovered a missing episode, what did you do next?*

About two weeks after my initial meeting with Corn, I re-read Andrew Pixley's Archive on the story in DWM, and discovered that TVNZ HAD bought screening copies of *The Crusade* after all. Therefore, I decided to get in touch with my old friends Paul Scoones and Jon Preddle, and mention to them, "Hey guys, guess what?!" Of course, they replied something to the effect of "Oh no, not again!"

I then got in touch with Corn again to find out more ... and the lengthy negotiation began. This shouldn't be construed as anything negative about Bruce Grenville or Corn – but it is important to realise that if you are tracking down a film print, people DO have lives. What may initially seem to be a very simple thing, can still take a long time. Also, some collectors are very cautious of the public finding out what items are in their collection (possibly because they suspect some of their items may have been stolen in the first place – although in this case, the print had been purchased for \$NZ5 at a film fair). Therefore, the moral to all this is, if you think you have a lead on a missing episode, always be EXCEPTIONALLY patient and TOTALLY professional.

Anyway, on the morning of January 3 1999, I was finally told over the phone by Bruce that he had "Episode 1 of a Hartnell story called *The Lion*". At that point, I instantly realised that it wasn't a hoax.

**(3)** *In issue #17, you may recall Paul Scoones stating that "Neil is someone whom, albeit in the nicest possible way, is forever coming up with new rumours and conspiracy theories about missing episodes". Surely this can't be true?!*

Well, I'm not certain that I've had THAT many conspiracy theories! And I accept that Paul's comments were good-natured (in fact, he even ran them by me for approval first). The thing to remember is, out of the large majority of people in New Zealand fandom, I seem to have been the only one who believed that something had to survive. And true, I have chased up on many leads which have turned out to be dead ends. For example, I have video copies of TIMESLIP which feature the old NZBC leaders at the start of the episodes. These episodes don't appear on any of the documentation for the known archive dumpings, so obviously, the episodes managed to escape somehow.

When I was at primary school, I have a very clear memory of a school sports day which was cancelled. In its place, we were shown a number of films in the assembly hall. I remember seeing a documentary about speed-boats, as well as another documentary about ice sculpture in Japan (featuring an iced Thunderbird-2 actually!). And then, as a special treat, we received a screening of a complete B&W DOCTOR WHO story. Up until recently, I thought that this story was *The Macra Terror* – however, I now realise that the dates don't match up (the date on which I saw it would have been around the time it was screened in New Zealand). The reason I'm not certain which story it was is because I was much more interested in THUNDERBIRDS at the time.

When I was about 13, my best friend and I collected all the Target books. One day, we met up with my best friend's older brother, who happened to work for the TVNZ studios in Avalon. Naturally, we asked him if they were going to ever screen DOCTOR WHO on TV again (at that point, it had been "off-air" for quite some

time). He then told us that they still had some DOCTOR WHO episodes in the vaults – in fact, he recalled watching one a few weeks earlier which was all about Scotsmen. Well, assuming this is *The Highlanders* that he's talking about, it at least means the serial was still in the Archives in 1977 or 1978.

From the research carried out by NZ Dr Who fans (such as Graham Howard and Nigel Windsor), we now know something about the dumping procedures of TVNZ. And it is possible that some stuff could still be intact in its original film cans – and who knows, it may still be sitting in a rubbish dump somewhere! (perhaps if somebody could lend me a ground imaging radar system, a dozen volunteers and a load of shovels ... only joking!)

The important thing is that I still believe that there are missing episodes out there. When you look back at the fan's obsession with the show, and the places where material have turned up (such as churches and car boot sales), there HAS to be more out there. Unfortunately, the episodes may only turn up in a thousand years' time when archeologists dig up our rubbish dumps to find out how we lived!

**(4) And finally, what are your thoughts on the episode itself?**

The thrill of watching the first part of the Hartnell opening titles, as projected on Bruce Grenville's screen, will stay with me for a long long time. As for the episode itself, I love Douglas Camfield's fast paced atypical direction, as well as the superb production values and excellent acting. Similar to all other WHO, it does have its slightly dodgy moments, such as the oddly misplaced cliffhanger (I'm sure Hartnell either fluffed his line or is trying to fluff William Russell!). But yeah, I love the episode to bits ... I just wish I'd found the rest of it!!

## **NOTHING AT THE END OF THE LANE – HOW TO ORDER!**

With the first issue of *Nothing at the End of the Lane* almost complete, we are now able to accept pre-orders for the magazine (just as a reminder, the magazine, which consists of 64 "glossy" pages, will contain a large variety of articles on DOCTOR WHO research and restoration). As is the case with most other printed publications, the print run for the magazine will be limited, so if you are interested in purchasing a copy, you are advised to order yours as soon as possible!

For further details on making an order, please E-mail me at <robinsba@ozemail.com.au> or visit the following web-page :

<http://home.earthlink.net/~telesnapguy/lane.htm>

Note that distributors for the magazine will be set up in three countries – the UK, the USA and Australia.

## **RECON RAMBLINGS – THE CAMERA SCRIPTS**

To continue our irregular series of mini-articles on the reconstructions, we take a look at the part played by the camera scripts. What exactly are the camera scripts? And just how useful are they when putting together a missing episode reconstruction?

Firstly, a quick definition. The camera scripts are simply the final version of the script which is used for the actual recording of a DOCTOR WHO episode. This means that apart from all the usual dialogue and descriptive text which one would normally find in any form of television script, the script also contains all the camera directions down the left-hand side of the page. In addition, other odds-and-sods can also be found within, such as full details of the cast, props requirements, and recording dates.

From reading the above definition, it may sound as if the camera script would be an invaluable tool in creating a recon – it would allow you to ensure that all the picture changes are more or less consistent with the camera directions (eg "BCU WHO" would tell you that a "big close-up" of the Doctor should appear at that point); as well as ensuring that the narrative and dialogue (the latter being relevant for COI recons) was consistent with what appeared in the actual production.

Regarding the camera directions, some benefit can be obtained by determining the exact position the camera was pointing during certain scenes. However, in practical terms, due to the limited amount of material that exists from any one serial, it is a near impossible task to match up precise camera angles with the available images. Still, the scripts are handy for certain passages, such as highlighting exactly where the

film inserts appeared (eg, in the *Marco Polo* example discussed below, the camera script reveals that part of the dialogue was spoken over a film insert of a snow-covered mountain landscape).

The dialogue is perhaps the area of greatest difference – this is not surprising considering that much of sixties DOCTOR WHO was recorded under tight schedules, resulting in actors finding it difficult to deliver lines with pinpoint precision. Of course, lines may also be altered due to last minute changes by the script editor, or due to technical problems experienced in studio. To demonstrate the "so-close-yet-so-far-nature" of dialogue in camera scripts, here's an extract from the camera script of *Roof of the World (Marco Polo:1)*:

~~~~~  
(The Doctor looks at the footprint in the snow)
THE DOCTOR : That. I'm afraid I'm not impressed. My only concern is to leave here. I've got some work to do.
(The Doctor re-enters the TARDIS)
IAN : You know, Barbara, I wonder. If only it were the earth. It couldn't be the Alps, could it?
BARBARA : Might be the Andes
SUSAN : The Himalayas – the top of the world.
IAN : It feels like it Susan. If we're on Earth. Let's face it, the Doctor isn't exactly reliable.
~~~~~

Now, compare this to the dialogue actually spoken ...

~~~~~  
(The Doctor looks at the footprint in the snow)
THE DOCTOR : That? Oh, I can't see anything without my glasses. Anyway, I don't like this place – you'll have to excuse me, I've got a lot of work to do first.
(The Doctor re-enters the TARDIS)
IAN : Barbara, I wonder, do you think it could be the Earth? If it were, where do you think we could be? In the Alps?
BARBARA : Or it could be the Andes.
SUSAN : The Himalayas – the roof of the world.
IAN : The roof of the world? I wonder ... if only ... well, the Doctor isn't very reliable you know, mustn't count on it.
~~~~~

So while the finished production is more or less conveying the same plot elements as presented in the camera script, the actual delivery of the lines is an entirely different matter!

Therefore, while the camera script may be useful for clarifying unclear lines of dialogue (a good example of this is what Susan and Ping-Cho are REALLY saying during the sandstorm in the second *Marco Polo* episode), they are not really useful for copying down whole lines of dialogue verbatim. In fact, there is only one true way of obtaining a perfect (or near-perfect) transcription – and that is simply by listening to the audio recording, and writing down everything that's said ... it's as time-consuming as it sounds!

So to sum up, camera scripts are indeed a useful tool when it comes to creating the recons, but they cannot be regarded as the definitive article. Besides from what's been discussed above, the camera scripts are also of enormous benefit when it comes to researching the episodes in general. However, this would require an article of at least 15,000 words to adequately cover all the major points ... fortunately, such as article, written by Andrew Pixley, will appear in the first issue of *Nothing at the End of the Lane!*

(BRUCE ROBINSON)

## STORY GUIDES

### SEASON 2, STORY 5 N : THE WEB PLANET

(a) GENERAL

6 episodes

---

| <b>Episode</b>    | <b>TX</b> | <b>TI</b> | <b>DU</b> | <b>VA</b> | <b>CP</b> | <b>AA</b> |
|-------------------|-----------|-----------|-----------|-----------|-----------|-----------|
| The Web Planet    | 13 Feb 65 | 17.40     | 23'57"    | 13.5      | 7         | 56        |
| The Zarbi         | 20 Feb 65 | 17.40     | 23'20"    | 12.5      | 12        | 53        |
| Escape to Danger  | 27 Feb 65 | 17.40     | 22'52"    | 12.5      | 11        | 53        |
| Crater of Needles | 06 Mar 65 | 17.40     | 25'50"    | 13.0      | 9         | 49        |
| Invasion          | 13 Mar 65 | 17.40     | 26'04"    | 12.0      | 12        | 48        |
| The Centre        | 20 Mar 65 | 17.55     | 24'32"    | 12.0      | 14        | 42        |

Total Duration (approx) = 146'32"  
 Average Viewing Audience = 12.6 million  
 Average Chart Position = 10.8

Repeat Screenings – nil on BBC1, although the story has been repeated on BSB and UK Gold. The BSB broadcast was not part of the DOCTOR WHO weekend over 22 & 23 Sep 1990 – instead, the serial was screened in an episode-per-week format from 29 Jul 1990 to 02 Sep 1990.

Countries Sold To – Australia, Canada, Caribbean, Chile (Spanish), Costa Rica (Spanish), Dominican Republic (Spanish), Ethiopia, Iran, Jamaica, Jordan, Mauritius, Nigeria, Sierra Leona, Singapore, USA, Venezuela and Zambia.

(b) VIDEO FOOTAGE

Status – all six episodes currently exist as 16mm telerecording negatives. When the Film & Video Tape Library was audited in 1978, only episode 2 was held at the time. Film prints were subsequently recovered from BBC Enterprises (also in 1978), however the prints for episodes 1 and 6 were edited. In 1985, complete prints of all six episodes were recovered from Nigeria.

Clips – n/a

Notes -

- The story was released on BBC Video in 1990 (BBCV 4405) as a double tape set. CBS/Fox released the story on a single tape in 1994 (8142) – the Australian release was also on a single tape. All versions were episodic and featured a cover painting by Alister Pearson. The end of episode six was edited to remove the "Next Episode" caption (the closing credits were also recreated).

(c) AUDIO RECORDINGS

n/a

(d) RECONSTRUCTIONS

n/a

(e) PHOTOGRAPHIC MATERIAL

Telesnaps – PasB (Programme-as-Broadcast) documentation does not provide any indication of John Cura's services on the serial. However, it is probable that telesnaps were taken for all six episodes.

Behind-the-Scenes Shots – unknown

Publicity Shots -

- 05 Jan 65 – photocall at Ealing Film Studios, Stage 2 (Zarbi and Menoptera)
- 22 Jan 65 – photocall at Riverside Studios, Studio One (Zarbi outside the TARDIS)

(f) AUSTRALIAN CENSOR CUTS

| <b>Episode</b> | <b>DR</b> | <b>FT</b> | <b>RA</b> | <b>CUTS</b> |
|----------------|-----------|-----------|-----------|-------------|
| The Web Planet | 16 Dec 65 | 908       | G         | none        |

|                   |           |     |   |      |
|-------------------|-----------|-----|---|------|
| The Zarbi         | 16 Dec 65 | 883 | G | none |
| Escape to Danger  | 16 Dec 65 | 867 | G | none |
| Crater of Needles | 16 Dec 65 | 976 | G | none |
| Invasion          | 16 Dec 65 | 988 | G | none |
| The Centre        | 16 Dec 65 | 928 | G | none |

(g) OTHER NOTES

- Working titles – *Centre of Terror* (final episode)
- Recording for all six episodes occurred at Riverside Studio One between 22 Jan 1965 and 26 Feb 1965. Film inserts were produced at Ealing between 04 Jan 65 and 08 Jan 65, with some filming also occurring on 11 Jan 65.
- Novelised by Bill Strutton, *Doctor Who and the Zarbi* was originally published by Frederick Muller Ltd as a hardback on 16 September 1965 (cover and interior illustrations were provided by John Wood). The book was reprinted by Allan Wingate Ltd (hardback) and Universal-Tandem (paperback) in May 1973 – both featured a cover by Chris Achilleos. The book was also issued in hardback by White Lion in 1975 (the cover art featured Tom Baker's likeness). In 1982, the paperback was given the number 73 in WH Allen's DOCTOR WHO library. Then, in 1990, Virgin Publishing reissued the paperback using the Andrew Skilleter artwork from the BBC Video. The book was also released in Holland as *Doctor Who en de Zarbis* in 1974; and a Portugal edition was released as *Doutor Who e os Zarbi* in 1986.
- Two versions of the final episode were prepared – apart from the normal version with the "Next Episode" caption of *The Lion*, a second version (with a "Next Episode" caption of *The Space Museum*) was also prepared for those countries not purchasing *The Crusade*.
- The average viewing audience of 12.6 million viewers per episode is the highest attained by a sixties DOCTOR WHO story. The rating attained by the first episode (13.5 million) is also the highest for an individual episode in the sixties.

REVIEWS AND COMMENTS

~~~~~  
 THE UNDERWATER MENACE /
 THE ICE WARRIORS [JV5]
 ~~~~~

If ever a reconstruction had an uphill struggle to win over its audience, then surely the *Joint Venture* team must have felt that they were at the foot of Everest when embarking on *The Underwater Menace*.

Never considered to be one of Troughton's classics, Geoffrey Orme's tale of mad professors, fish people and, most worryingly, bushy eyebrows, treads water among the series' all-time lows. Episode 3's survival does not help the serial's reputation, with its flagrant acting and dialogue excesses guaranteeing a place in DOCTOR WHO folklore for all the wrong reasons. When Professor Zaroff (the usually dependable Joseph Furst) orgasmically proclaims that "Nothing in the world can stop me now!", viewers could easily mistake *The Underwater Menace* for a FLASH GORDON serial of the thirties. Zaroff's harebrained scheme to demonstrate his genius by blowing up the world is laughable at best (laying bare the B-movie aspirations of the story), and plot-holes abound. For instance, I'd be interested to hear how the Atlanteans have survived for 2000 years on a diet of plankton ... not heard of scurvy, Mr Orme?

Fortunately though, all is not lost, for we are treated to a terrific bonus on this tape – as a compliment to the recent BBC Worldwide release, the two missing episodes of *The Ice Warriors* have been given the JV treatment, and are included here. More extensive than the BBC's reconstructions (which, in effect, were edited highlights only), these are a most welcome treat from an excellent adventure.

Both stories had previously been reconstructed by Richard Develyn, one of the JV team members. The new versions are an indispensable update and greatly improved, the main innovation being the skillful

incorporation of rediscovered censored sequences into *The Underwater Menace*. It was good seeing these on the BBC's *Missing Years* tape, but even better to view them in context. For both stories, the audio tracks are excellent, with the recording of episodes 1, 2 and 4 of *Menace* being beautifully clear and detailed (courtesy of Michael Palmer's diligent work).

*The Ice Warriors* is a JV first in that it is designed to be played alongside the CD from the BBC boxed set. However, the countdown for playing the CD would have been more helpful had it commenced from "5", not "2". Unsurprisingly, all the telesnap scans are also greatly enhanced – the recent JV and COI releases have seen consistent improvement in this area – and picture scripting is generally effective. One particularly illuminating telesnap, which I had overlooked in the Marvel telesnap archive, depicts the Doctor's scribbled note to Zaroff in *The Underwater Menace*:1. I was fascinated to learn that he had signed it "Dr. W." ... maybe the only time in the series where the Doctor has utilised his unofficial moniker? Visual touches of this kind, lost on an isolated soundtrack, make the reconstructions all the more valuable to me. Conversely, two telesnaps in *Menace* were painfully indistinct and confusing to the eye, leading me to wonder whether John Cura's less successful shots should be omitted rather than included for the sake of completism.

In terms of their presentation, the JV releases continue to impress. The introductory sections feel more "epic" each time. Of the two on this tape, *The Ice Warriors* had the more satisfying teaser, comprising some amusing interview footage of Debbie Watling recalling her memories of Bernard Bresslaw (the Ice Warrior, Varga). The "Previously on Dr. Who" reprise of the existing first episode was also carried off with style and panache. The otherwise pleasing introduction to *The Underwater Menace* was compromised by the dreadful picture quality of the Michael Craze convention footage. Plainly, the material was included more out of the need to mark his tragic death, than for any real relevance to the story it was meant to illustrate.

In conclusion, these two productions are excellent additions to the steadily expanding library of reconstructed stories. Yet again, they have been crafted with professionalism, care and imagination – JV and COI productions display these qualities in such abundance that it is easy to take them for granted. It's just a pity that, occasionally, the original stories don't reflect these standards also.

(ALAN HAYES)

## LETTERS AND OPINIONS

Recently I purchased a copy of *Carnival Of Monsters*, and in this (Australian) release, there is a scene cut from the end (this is a much longer sequence involving the head official betting more and more on the seed game, leading into the Doctor's line about not having to worry about the Lermans too much). This scene exists on an old copy of the story I taped off the telly years ago.

After noticing the discrepancy with *Carnival Of Monsters*, I wonder what other scenes may be cut from the official releases and if there are other, or longer, scenes in black and white copies of Pertwee's stories. Maybe this could be put to *Disused Yeti* readers?

(ANDREW IRVINE)

~~~~~

Does anyone know why the release of *The Rescue & The Romans* has the end of *Desperate Measures* edited (the final episode of *Rescue*), but not *Inferno* (the final episode of *Romans*)? Bear in mind that *The Rescue* has its subsequent story on the same tape, whereas *The Romans* does not.

(MARTIN DUNN)

THE MEMORY CHEATS

I was fourteen years old when DOCTOR WHO started, so I never went through the "hiding-behind-the-sofa" stage. I can clearly remember watching the first episode at my grandparents' house – and becoming immediately hooked. Right from the beginning, I knew that this programme was something special.

My memories from the first season are fairly hazy. Most of the episodes still exist, of course, and I've seen them again since. I remember being disappointed with *Marco Polo* – it seemed to drag on for weeks with not

very much actually happening. *Marco Polo* is a good story, but I've always felt that it would have been better made as five episodes instead of seven.

Most of my school friends were fans of the programme too. The main topic of conversation at school on Monday mornings was the previous Saturday's episode. When the first series ended and the TV announcer told us that it would return on October 31st, I was horrified (like many other people). How would I cope without my favourite programme for six weeks?

When the show returned, it was worth the wait. The second series seemed even better than the first. One thing that everyone remembers is the Dalek rising from the river at the end of episode one of *The Dalek Invasion of Earth* (although no-one has ever satisfactorily explained why a Dalek was in the Thames – having a bath, perhaps?). I remember being quite happy when Susan stayed behind at the end of the story – I had always found Susan a very irritating character and was glad to see her go.

I'm looking forward to seeing *The Lion* again when it is released on BBC video. I don't remember much of *The Crusade* although I can remember Ian being staked out in the desert. Also, I clearly recall episode one of *The Chase*, not because it was particularly good, but because it was shown on my 16th birthday!

The programme returned after its summer break with *Galaxy Four*. By this time, Saturday tea-time in our house was planned around DOCTOR WHO. My mother had come to realise that it was a waste of time putting food on the table while the programme was on, so we ate either before or after it (my Dad was a fan of the programme as well). If my sister brought her boyfriends home on Saturday evenings, they were usually more interested in watching DOCTOR WHO than paying any attention to her!

I didn't enjoy *Galaxy Four* as much as some of the stories that had gone before it. I remember Steven being trapped in the airlock at the end of episode three, and the Drahvins trying to reach the TARDIS as the planet starts to disintegrate in episode four. *The Myth Makers*, however, was hilarious – there seemed to be more humour in the programme by this time.

The Daleks' Master Plan sticks in my memory. I really enjoyed it. The Christmas Day episode was very funny and somehow appropriate – a short festive break from the main story. I can remember the Monk's TARDIS materialising as a block of stone in ancient Egypt and the Doctor then changing it into (amongst other things) a covered wagon and a motorbike. Curiously enough, I don't remember the much quoted scene in episode eight of the Monk's TARDIS materialising on Tigus as a rock. I think this may be a popular myth – there is certainly no materialisation sound in the audio recording of the episode. I vividly remember Sara aging and dying at the end of the story, which came as a shock. I wasn't expecting it as the Doctor had already lost two companions in this story.

My main recollection of *The Massacre* is of the Abbot's body lying in the street at the end of episode three. This story is rather odd in that most of the historical adventures in DOCTOR WHO have been set in well-known periods in history (for example 1066, Troy, the French Revolution etc.) whereas I doubt that most viewers were aware of the Massacre of St Bartholomew's Eve before the story was broadcast.

Back then, in the sixties, I always assumed that when I had children of my own, they would share my love of DOCTOR WHO. Sadly, this is not the case. My 17-year old daughter has no interest in it at all. Her favourite TV programme is ... SUNSET BEACH! Where did I go wrong?

(DAVID BUTLER)

Part II of David's *Memory Cheats* article will appear in a future issue.

REQUESTS

Paul Cryer's web-site, *The Three Doctors*, features a load of information on the reconstructions, including reviews, a discussion forum / messageboard, the latest news, and further info on Paul's own efforts to reconstruct missing episodes. Although the site has been mentioned previously in this newsletter, it's recently undergone a revamp (in both style and content). If you'd like to take a look, click on the link below :

<http://www.users.globalnet.co.uk/~cryer/DW.HTM>

ACKNOWLEDGEMENTS

Thanks to the following for help with this issue : Mark Ayres, Richard Bignell, Rick Brindell, David Butler, Robert Franks (!), Peter Griffiths, Alan Hayes, Dominic Jackson, Neil Lambess, Simon Moore and Michael Palmer.

BORING STUFF

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The newsletter is available in three formats – plain text, Word 6 and HTML. Send an E-mail to Bruce if you wish to be added to one of the three lists. The back-issues (in HTML format) can be located at the following web-site :

<http://freespace.virgin.net/dominic.jackson/coi/>

THE DISUSED YETI
THE NEWSLETTER ON EARLY DOCTOR WHO
ISSUE 20
26 SEPTEMBER 1999

Edited by :
Bruce Robinson (robinsba@ozemail.com.au) &
Robert Franks (TelesnapGuy@csi.com)

(A fight between "Dr Who" and "Robot Who" has just been completed - the victor stands up and looks down at his fallen foe.)

DOCTOR WHO : *There ... should make an interesting item for my memoirs. The Death of Dr Who.*
(draft script extract from *The Death of Doctor Who (The Chase:5)*)

THE MASSACRE ON AUDIO
MORE DWAS CHRONICLES - SEASON 2
NOTHING AT THE END OF THE LANE ... IT'S HERE!
THE NEW RECON WEB-PAGE
ABOMINABLE SNOWMEN REVIEWED

WELCOME!

From Robert ... you may have been wondering what's happened to the newsletter recently - after all, it has been over three months since the last issue. Well, we've all been busy on other things. Whilst Bruce has been gallivanting around Europe on trains, buses and automobiles, I've been left to start the preliminary work on assembling this issue.

It certainly has been a challenge to squeeze in a mention of all the many things that have appeared over the past few months. Since last you saw us, *The Crusade/Space Museum* has been released on video, *The Massacre* has appeared on audio, at least three new reconstructions are out, another *DWAS Chronicles* book is also out, and last but not least, our magazine has finally returned from the printers.

I think an exhausted Bruce might like to say a few words as well ...

Yes, I would just like to quickly say a BIG thank you to all those UK people who put themselves out to accommodate an Australian interloper. Any feelings of homesickness that I may have had were quickly dispelled by the sheer friendliness and hospitality of all the people I met along the way! And for those thinking of heading over to the UK ... I highly recommend it. If nothing else, it's a bit of a novelty to actually see Dr Who merchandise on the shelf the day it's officially released!

Enough from us - you now have a newsletter to start reading ...

Robert and Bruce

RECONSTRUCTION UPDATES

Before we move into the update section itself, it should be noted that the main recon web-page, as maintained by Robert Franks, is changing (in location, content and style). Further information about the change is provided after this section. It should be emphasised that apart from the change in web-page, the distribution procedures for obtaining the tapes will still essentially remain the same.

MARCO POLO [COI3 enhanced] (update by Bruce Robinson)

At the moment, discussions are taking place between various people involved in the reconstructions - depending on the outcome of these E-mail exchanges, the COI recon of *Marco Polo* could feature some new innovations (although supporters of the COI style will be relieved to hear that the traditional "full script" will

still definitely be there!). Since the discussions are still in full swing as of writing, further details cannot be provided for now. However, rest assured, all will be revealed in the next issue of the newsletter!

Regardless of how these discussions conclude, the recon of *Marco Polo* will be the first COI release to be created in a video-editing program called *Media Studio* (which is in line with the software used by the other recon creators). This change in software will allow greater flexibility in picture changes and presentation. Similar to the COI recon of *The Abominable Snowmen*, the *Marco Polo* recon will essentially be a joint effort between myself and Michael Palmer (of the JV team). The time for completion of *Marco Polo* is still uncertain - in fact, it will largely depend on the amount of time it takes to master the new software!

THE CRUSADE [COI7] / THE DALEKS' MASTER PLAN [COI8] (update by Bruce Robinson)

Although both these recons are still in various stages of completion, no further work has taken place since the last issue of the newsletter. This is due to most of the available time being spent on devising the new techniques to be used for *Marco Polo*. However, it is expected that if *Marco Polo* is a success, then the same style will be adopted for the future non-telesnap stories (although it's now incorrect to refer to *Crusade* as a non-telesnap story!).

THE TENTH PLANET [enhanced] (update by Robert Franks & Michael Palmer)

When the BBC announced plans to release this story on video next year, we immediately stopped distributing the existing episodes. However, this brought a few complaints from people who had just discovered the recons and had never seen the first three episodes. Although we weren't ready to produce a full JV version, we were keen to take advantage of improvements in the source material since the previous Michael Palmer version was released.

As a result, the new release will feature a shortened reprise of episodes 1-3 - this runs for approximately fifteen minutes. A new version of episode 4 has been produced using all the existing video footage, as well as new scans of the telesnaps. Please be aware that this is not being released as a JV story - the recon still consists of all the video clips, and does not contain any text captions.

To round out the release, Michael has created a special "recreation" (as opposed to reconstruction) of a 1976 DOCTOR WHO story (*Exploration Earth - The Time Machine*) produced for BBC schools radio. Clips have been used from various sources to create a representation of how the story may have appeared if it had been produced for television - the episode is put together from a mixture of clips, video stills and rapid picture changes.

THE MOONBASE [JV6] (update by Robert Franks)

The standard update to the original Richard Develyn reconstruction adds improved telesnaps and audio. This, along with *The Tenth Planet*, should be available by the beginning of October.

THE ABOMINABLE SNOWMEN [COI6] (update by Bruce Robinson)

It can now be confirmed that this recon has been completed and is available for distribution. Please consult the main recon web-page for further details.

FURY FROM THE DEEP [JV7] (update by Robert Franks)

By the time this issue is released, the *Fury* recon should be available (or close to being available). Apart from enhanced audio and telesnaps, the new release of *Fury* also features the inclusion of all the existing video footage. And similar to *The Wheel in Space*, the episode cliffhangers have been recreated by closely following the camera scripts. The release also includes the acclaimed documentary, *The Making of Fury from the Deep*, by Richard Bignell (an article on which should appear in the next DY). Please consult the main recon web-page (refer below) for further details on distribution.

LOOSE CANNON RECONSTRUCTIONS (update by Rick Brindell)

Galaxy 4 is progressing wonderfully and the beta versions are better than my original expectations. I expect it to be released sometime in October. My producers, Derek Handley and Dean Rose (and their wives), have worked for almost a year preparing the new source material for the reconstruction - and they have done a superlative job! The lack of source material is now not a problem with *Galaxy 4*. Actually there is so much source material that I will not be able to use it all! If anyone wants to be on the *Loose Cannon* mailing list, please E-mail me - <brindellr@erols.com>.

THE NEW RECON WEB-PAGE

Announcing <www.telesnaps.com> ...

The original website for the "Doctor Who Reconstructions" was set up over three years ago. After existing at two different locations, the site is finally moving to its own domain - <www.telesnaps.com>. As a result, the existing US and UK main recon pages will merge into one location, thus making it easier to find details on the COI and JV reconstructions. Any personal pages will still exist at the old locations, however the new site will offer a permanent home for the reconstructions, as well as other details on early DOCTOR WHO. In the coming months, it is hoped that many new features will be added to the site (DY will provide further details about the new additions).

The new site is currently up, and the old one will still be around until the end of October - please remember to update your links. In the meantime, the site will be revamped and made easier to use. The new site will feature a new, brighter design as well as a full archive for this newsletter - offering text, Word 6 and HTML versions of all the back issues. The site will still be maintained by Robert Franks, with contributions from Dominic Jackson and Bruce Robinson. If you have any ideas, or problems with the new site, be sure to E-mail <webmaster@telesnaps.com>.

NOTHING AT THE END OF THE LANE ... IT'S HERE!

The first issue of our magazine, *Nothing at the End of the Lane*, has finally been completed. Most of the initial feedback has been very positive, and the three editors (Bruce Robinson, Robert Franks and Richard Bignell) are all looking forward to hearing your thoughts on the magazine. In fact, the next issue of the newsletter will feature a sample of comments about the magazine - therefore, please send us a message with your views!

For further information about the magazine, send an E-mail to <robinsba@ozemail.com.au> or visit the following web-page :

<http://www.valkyrie.net/~rfranks/>

Incidentally, the editors have received a reasonable number of requests from people asking if a copy of the magazine can be reserved while a cheque or money order is sent. At the moment, it is not really a problem to reserve a copy, since there are still sufficient copies left of issue #1. However, if we get to the stage where a limited number of copies remain, priority will be given to those who actually send us the necessary payment. Therefore, if you are thinking of reserving a copy (or have already made a request to do so), please be aware that we do require your payment as soon as possible. Making a reservation alone is not necessarily a guarantee of receiving your copy!

Note that distribution has now been completed for all pre-orders of the magazine - if your copy has yet to appear, please contact one of the editors as soon as possible.

THE MASSACRE ON AUDIO

After a gap of about six years, fans are finally able to experience another "missing" DOCTOR WHO story on audio. In this issue, we talk to the two people who played a significant role in the BBC Radio Collection release of *The Massacre* - Steve Cole, executive producer of the DOCTOR WHO range, and Mark Ayres, audio restoration guru.

First of all, we talk to Steve ...

(1) *Can you tell us anything about the decision to release The Massacre on audio? Was there any reason why Massacre was chosen ahead of other stories?*

The Massacre was released because (a) it's a lesser-known story for most of the fan populous as so little connected with it survives; and (b) I wanted it to be brought to a wider audience! It was a toss-up between that and *The Crusade* at first - then *The Lion* was discovered! The other main contender for me was *Galaxy 4*, but the historical stood out as real quality.

(2) *Did you have any difficulties in preparing the linking script? In particular, did you find that much narration was needed as the story is known as a "talky" one?*

It was tricky to decide on an approach. Sue Cowley and I (we co-wrote the material, she's an excellent researcher) realised we couldn't have Steven in character with the Amboise/Doctor sub-plot, as of course he spends much of the story under the illusion the Abbot is the Doctor - and if he was retelling the tale after the event, there would be no ambiguity. In any case, we wanted the soundtrack to be the main attraction - the narration would only provide pointers to aid understanding of what is quite an involved plot.

It's worth noting the timescale in episode 4 is very off. We put a line in to say the Doctor calls at the shop in the afternoon - Steven must've spent from dawn to early evening looking for the key, as they send Ann out into the curfew!

(3) *Are there any plans to continue the series of missing episodes on audio? How much depends on the success of this release?*

Radio Collection have asked me to make further suggestions for the range - if *The Massacre* performs as well as the other WHO spoken word audios like *Out of the Darkness*, then the range will hopefully go on, probably on CD only (*Massacre* is on CD and cassette). Likely titles will be *The Highlanders*, *The Web of Fear*, *The Myth Makers* or *Galaxy 4*.

[Editor's note : since this interview was conducted, *The Web of Fear* has been confirmed for release in March 2000.]

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Mark Ayres now talks about the restoration work required for the release ...

**(1)** *What source material did you have to perform the audio work? (was it just a case of working off one main recording, or were you able to utilise a number of recordings?).*

I was supplied with a single recording of all four episodes, except for episode 4, of which there were two recordings. Episodes 1-3 were OK, although each contained a lot of clicks and pops - episode 1 especially. Episode 4 was in a poor state - for the purposes of the release, I took all of the required material from the recording which is undistorted. However, this still had a number of other problems.

**(2)** *Briefly, what were some of the major tasks involved in enhancing the audio? Apart from the volume distortion problem in episode 4 (see below), was it a fairly "normal" restoration?*

Each episode had to have the clicks and pops manually drawn out. These were so varied in form that no automatic process would touch them. For episode 1, this took a solid two and a half days staring at the computer screen - by which stage, I assure you, a kind of snow-blindness sets in and one's mouse hand starts to suffer from RSI! And, on listening back to the final masters a couple of days later, I hear that I still managed to miss a couple of pops!

After this, broad band noise reduction and filtering was used to remove a fair amount of tape hiss and mains hum. I'm always careful not to overdo this process, so some hiss remains - one doesn't want to throw the baby out with the bath water. It is important to remember that these recordings were not (by today's standards) exactly "hifi" to start with, and one cannot seriously hope to "improve" the original recordings.

**(3)** *Of course, most fans of the missing episode audios would be familiar with the unusual distortion problem that exists in the final episode of Massacre. How did you go about fixing this problem?*

One of the recordings, which was marked as a "mic" recording (ie microphone pointed at the TV speaker), suffered from a number of problems. It had a peak distortion problem (it has, at some stage, been through an "auto record level" device - a killer!), some crosstalk from another source (extraneous music can be clearly heard on a couple of occasions), and some distortion which sounds like a dodgy electrical connection somewhere down the line. It is also a touch muffled. I didn't use that one.

The other recording has far more intelligible dialogue (which also matches the quality of the first three episodes) but however has two other problems (other than the multitude of clicks and pops, the mains hum, and the tape hiss). Firstly, the tape suffers very badly from print-through (where the magnetic flux on the tape leeches through onto other layers causing a long pre-and-post-echoing). Secondly, the level on the

tape oscillates wildly up and down by as much as 15-20dB. It's difficult to say what's caused this - either the tape's been left near a heat source, or it was cheap tape with an uneven coating to start with. The oscillation is not totally regular, though even if it were, it would still be near impossible to remove totally.

I've managed to filter out some of the print-through, and also smoothed out the level fluctuations as much as possible. Manually tracking this would have been impossible, so I developed an automatic process to cope with it, with a little manual help at the final mastering stage - I'll explain more about this when I write the web page!

I must stress, however, that this process was not perfect, and no-one should expect miracles. It was a close call, but I still felt that this recording was preferable to the other one - I'll probably explain more about the factors influencing my decision on the web page.

[And for those interested, Mark's web page is :

[http://ourworld.compuserve.com/homepages/Mark\\_Ayres/](http://ourworld.compuserve.com/homepages/Mark_Ayres/) ]

## **MORE DWAS CHRONICLES – SEASON 2**

For those of you who aren't familiar with them, the *Chronicles* books are a series of DWAS produced volumes. Each volume covers a season of DOCTOR WHO and contains scene by scene synopses of the episodes (often reprinting long out-of-print work by the likes of Marc Platt and John Peel, amongst others), a wealth of screen grabs, and notes of changes to the episodes made during production. An appendix to each volume contains the fullest possible details of unused stories, the origins of each story and various relevant "trivia" that draws from the wealth of fan discussions. Imagine a much more detailed version of the fiction sections of the Howe-Stammers-Walker Handbooks, and you're there.

A word of warning regarding this review - I was sold on the DWAS books as soon as I chanced upon the Production Guides. I'm also a fan of Andrew Pixley's work - any work with his name on the cover is bound to please me. I've recently discovered the same to be true of David Brunt's work. In short, I could review the volume in five words - buy this book, it's excellent!

For those of you requiring further persuasion, I'll try a little harder. Special treats in this volume include a synopsis of the four part *Planet of Giants* (with the excised scenes clearly indicated as such), a whole page of notes for each of the (twenty five minute) Dalek episodes and some particularly pleasing design work. Where the camera has panned across a scene, screen grabs have been linked together - thus showing us "widescreen" shots of the crashed spaceship from *The Rescue* and the eponymous Space Museum, as well as a "tall screen" (!) shot of Hartnell from *The Time Meddler*. There's also a wonderful set of grabs from the end of *The Space Museum* showing Skaro in its place in the universe. And finally, thanks to the notes, we can compare the different approach Whitaker and Spooner took towards Terry Nation's scripts (at least, I think he was still producing scripts at this stage, rather than the extended synopsis that he wrote for *Master Plan*).

When I received the first volume in the series, I raved about its content. It's staggering to think that each volume has managed to improve upon its predecessor.

The downside? Very little. Reproduction of some of the pictures is a little blurry and the (excellent) artwork on the front cover appears to be pixellated. There are still a few typos (my favourite being Andrew Pixley's god-smacking abilities). All of these are merely a result of the book's desktop origins and are not indicative of any sloppiness on the editor's part.

If you've missed earlier volumes (Season One and Six have been covered so far, with Season Five in production), start here and then nag David Brunt to reprint the earlier books. As for me, I'll continue to buy them and I'll look forward to the single volume, hardback reprint of the whole series (with index) ten years down the line.

This is the ultimate in WHO scholarship. Buy, buy, buy ...

(SIMON SIMMONS)

## **ORDERING DETAILS**

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The cost of the Season 2 *Chronicles* book is as follows:

UK - £9.00  
Europe - £10.00  
Worldwide - £12.00

To order your copy, please send a cheque or postal order (in UK pound sterling only), payable to "DWAS", to :

DWAS (S2Y), PO Box 519, London, SW17 9XW

Alternatively, most credit cards can be accepted, noting full card number, expiry date (or on certain cards, the issue number or start date). Please give the cardholder's name and address if different to your own.

Card orders can also be faxed to (07050) 622401 or by e-mail to <DWAS@DWAS.drwho.org> (though this line is not secure).

Other DWAS reference books are also available - however, note that the Season 6 *Chronicles* book is now in very short supply.

## RECON RAMBLINGS

A couple of issues ago, we featured a "Recon Ramblings" column which discussed the reasons why a recon can be delayed. Since this always seems to be a perennial cause of concern for a number of recon "consumers", co-editor Robert is now interested in putting forward his own views on the subject ...

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When you hear about "rush" releases, the new *Crusade/Space Museum* video immediately comes to mind. While it is admirable that the BBC wanted to release the recently recovered episode (*The Lion*) as soon as possible, one could argue that if they had waited a couple more months, they could have also included a reconstruction of the missing episodes, similar to what appeared for *The Ice Warriors*. The BBC could also have ensured that the CD audio was complete (the reprisal scenes were not included).

While none of the "Restoration Team" are really to blame (they simply weren't given enough time), that extra time seems to be a factor that many people overlook when talking about the reconstructions. Just a couple of years ago, one of the main philosophies of the creators was just to "get the stories out". Although the same still holds true today, we have now learned to be a lot more cautious.

Did you know there were three different versions of *The Reign of Terror:5* prepared within a span of a couple of months? There was also a different variation of *The Power of the Daleks* put together by Richard Develyn and I that only saw the light of day at a special convention screening. The point is that we have many varied versions of early reconstructions - personally speaking, I have so many tapes now that it's almost impossible to tell in some cases which was the earliest version. This wasn't helping us or the fans - instead of producing new reconstructions we were eternally updating old ones.

Then we struck upon an opportunity to re-scan all the telesnaps - but now on a professional-grade scanner and with stunning results. When it became clear that it was now worth our time to revisit each story and start from scratch, the creators pondered a number of issues. Apart from the telesnaps, what else could we do to improve on the old recons? As a result of the subsequent discussions, the JV team was born (and later on down the track, COI started to make some changes as well). One point agreed upon by all was it was pointless to spend months working on a project, only to have a better audio or clip turn up shortly after. Therefore, we decided that the overall quality would now play a major role in any release (in other words, creating the best recon we possibly can at any one point in time).

In practical terms, if this means waiting for a clearer audio that may be about to appear, then so be it. If it means a delay to scan a whole new set of photos, then this is another valid reason for delay. In most cases, this has meant only a slight delay ... however, I can hear people muttering about *The Celestial Toymaker* as I speak! The honest truth with *Toymaker* is this - the audio has now been cleaned up and repaired and is on par with most of the Graham Strong recordings. However, the photo situation is slightly different - a private collector has now come forward with a lot of unseen photos. While we have close to a hundred photos now,

this extra material would be of enormous help with the recon. At the moment we are still waiting for this benefactor to find time in his busy schedule to scan the photos for us. Until this occurs, we are content to sit on the project.

Another major feature now has also been research into the stories themselves. This involves everything from the mundane (checking that the credits run in the original order) to complex (finding mistake in the scripts - check out *The Faceless Ones*:5). This means hours of pouring through scripts to work out what happened on screen. It's not a simple matter of checking the Target novels as most of the time these scenes were altered for the books.

Does this mean it might be years before all the reconstructions are complete? Well yes, it probably does. However, keep in mind that these stories have already been missing for thirty plus years now - waiting for a couple more years to ensure the best possible recon is worth it (at least in the COI and JV teams' humble opinion). So if you send us a message with a question like "when will this story be out", you will generally get the response of "when it's actually finished". We don't place specific dates on releases because anything can happen - and usually does. The most up-to-date information can always be found on the web site or the latest issue of this newsletter.

In the end, we prefer not to rush anything - it's the final result that counts.

(ROBERT FRANKS)

STORY GUIDES

SEASON 2, SERIAL 6 P : THE CRUSADE

(a) GENERAL

4 episodes

Episode	TX	TI	DU	VA	CP	AA
The Lion	27 Mar 65	17.42	24'56"	10.5	16	51
The Knight of Jaffa	03 Apr 65	17.43	23'28"	8.5	29	50
The Wheel of Fortune	10 Apr 65	17.42	24'51"	9.0	32	49
The Warlords	17 Apr 65	17.40	23'48"	9.5	27	48

Total Duration (approx) = 97'03"

Average Viewing Audience = 9.4 million

Average Chart Position = 26.0

Repeat Screenings – nil

Countries Sold To – Australia, Barbados, Gibraltar, Jamaica, Mauritius, Nigeria, Singapore, Zambia

(b) VIDEO FOOTAGE

Status – Episode three has been held by the BBC Film & Videotape Library since inventoried in 1978. The first episode was returned to the BBC in January 1999 following negotiations with a private collector in New Zealand. The BBC retain two copies (a "raw" version and a restored version) of episode 1, both on Digital-Betacam. The remastered episode 3 now exists on Digital-Betacam as well.

Clips – nil

Notes -

- *The Wheel of Fortune* (episode 3) was originally released as part of *The Hartnell Years* video special in 1991 (BBCV 4608). The CBS/Fox release followed later the same year (3403). In 1999, after the discovery of *The Lion* (episode 1), the two existing episodes were restored and released on a single tape with *The Space Museum*. Links for the missing episodes were provided by William Russell (in character as Ian Chesterton).

(c) AUDIO RECORDINGS

Although more than one complete recording exists of *The Crusade*, the "best" recording is believed to be the one recorded by David Holman.

(d) RECONSTRUCTIONS

A fan reconstruction of episodes 2 & 4 is currently not available.

(e) PHOTOGRAPHIC MATERIAL

Telesnaps – For many years, no telesnaps were thought to exist from this story (ie nothing was discovered at the BBC's Written Archives Centre). However, following an interview performed by Peter Griffiths for DWM, it was discovered that George Gallaccio, one of the production assistants on the show during the seventies, was given copies of some telesnaps during a routine clean-out of the production office. This batch contained (amongst other things) all four episodes of *The Crusade*. The telesnaps for the missing episodes were subsequently published in *Doctor Who Magazine* #280.

Behind-the-Scenes Shots – a collection of set photographs exist as taken by designer, Barry Newbery.

Publicity Shots -

- 05 Mar 65 – photocall at Riverside Studio One (hunting party, marketplace, and the Doctor and King in the palace)
- 19 Mar 65 – photocall at Riverside Studio One (King Richard, Safiya, and the Doctor / Vicki / Joanna)

(f) AUSTRALIAN CENSOR CUTS

Episode	DR	FT	RA	CUTS
The Lion	26 Jan 66	943	G	None
The Knight of Jaffa	26 Jan 66	886	G	None
The Wheel of Fortune	26 Jan 66	942	G	None
The Warlords	26 Jan 66	895	G	None

(g) OTHER NOTES

- Working titles - *The Saracen Hordes* (whole story), *Damsel in Distress* (episode 2), *Changing Fortunes* (episode 3), *The Knight of Jaffa* (episode 4).
- Recording for all four episodes took place in Riverside Studio One between 05 Mar 1965 and 26 Mar 1965. Film inserts were produced at Ealing between 16 and 18 Feb 1965.
- Novelised by David Whitaker, *Doctor Who and the Crusaders* was first published as a hardback by Frederick Muller in 1965 (cover and interior illustrations were provided by Henry Fox). In 1967, Dragon Books released a paperback version with a new cover and illustrations by an unknown artist. The book was reprinted by Allan Wingate Ltd (hardback) and Universal-Tandem (paperback) in May 1973 - both featured a cover by Chris Achilleos. The book was also issued in hardback by White Lion in 1975 (the cover art featured Tom Baker's likeness). In 1981, the paperback was reprinted with a new cover by Andrew Skilleter and from 1982, the paperback was given the number "12" in WH Allen's DOCTOR WHO library. The Skilleter artwork was used on a hardcover reprint by WH Allen in January 1985. Translations of the book have also been released in Holland (*Doctor Who en de Kruisvaarders*, 1974), Portugal (*Doutor Who e os Cruzados*, 1986) and France (*Docteur Who - les Croisés*, 1987).

REVIEWS AND COMMENTS

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 THE ABOMINABLE SNOWMEN [COI6]  
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It's a shame that the closer a product approaches perfection, the more the few niggles and criticisms seem to stand out. This is certainly true with the immensely enjoyable version of *The Abominable Snowmen* which is now available. I had been looking forward to seeing this new edition from Bruce on two counts. Firstly, it is a story which has never captivated me on audio tape, and has left me feeling that without the visuals, I am not getting the full effect. Secondly, as a devotee of Bruce's presentations - preferring the frequently changing images and full script - I was keen to see exactly how he had changed his already successful format.

I have been satisfied on both counts. The story itself was more enjoyable than ever before - in particular, the climactic material in Padmasambhava's sanctum was rather gripping, and more than ever before, I was able to appreciate the wonderfully rich performance that Jack Watling gives as Travers. To see the images filling my whole screen was also a delight, allowing me to admire Gerald Blake's picture composition - particularly on the extensive film sequences. The sound was crystal clear as I have come to expect and the reproduction of the title sequences is very faithful indeed (although I did wince every time I saw "Producer: Innes Llyod" I'm afraid).

The new format of full-screen images with overlaid text was my main worry - and it works very well for the most part. At first I was worried that the text would appear all over the screen, requiring one's eye movement to be rapid to guess where the legend would appear next (akin to some sort of reactive skills test). However, Bruce has wisely retained the text in the same position through a sequence, which works very well. At times, there is an image at the bottom which has been obscured when there was space at the top, and vice versa, but these occasions are very few!

It seems churlish to criticise such a wonderful venture, but the faults are so few that they do irritate. That's why it's easier when you see something that you don't like at all - you can just write it off as useless. Unfortunately, the mix of images from different parts of the serial to bolster up some scenes can be disorientating in a narrative where people change costumes - one moment the Doctor is wearing his Tibetan scarf, the next he is in his fur coat. Personally, I'd rather have a repeated shot with a character in the same garb. Anyway, who am I to moan? I couldn't even begin to assemble anything as well made and informative as this.

The serial is very easy to watch and benefits immensely from this treatment. The clear images and sound add to the pleasure. As usual, the packaging with introduction and trailer is very enjoyable (although I'm sure at least *The Smugglers* had no incidental music either!), and although the results of all the reconstruction teams are really something to be marvelled at, the "with script" format which Bruce has hit upon is the one that still works best for me!

Well worth three hours of my time - and highly enjoyable!

(ANDREW PIXLEY)

LETTERS AND OPINIONS

There were a couple of questions in the latest *Disused Yeti* regarding things such as edits in the official BBC Video releases. People may be interested to know that I currently have a website about things such as these, covering a season by season guide of BBCV releases. The URL is:

<http://www.bbcvideo.freemove.co.uk>

So far I have completed seasons 1-11 and 24-26. The rest should be completed in the coming months.

(MARK ALDRIDGE)

THE MEMORY CHEATS

I was 19 when DOCTOR WHO started, so definitely no "behind the sofa" for me! After having recovered from the Kennedy assassination shock, I remember looking forward to this new science-fiction adventure series. After missing the second episode of the show (simply because not all one's relatives had TVs in the sixties), I saw the third and fourth episodes, and do remember the chase through the Stone Age forest (I found this boring after the scientific start). I therefore didn't like the historical stories - I remember being angry when

Tegana stopped the Doctor escaping to the TARDIS during this endless seven week adventure (of course, at the time, we didn't know how long a story would last).

Since I was interested in ants, I enjoyed the Zarbi (also unique as a planet where some of the inhabitants didn't speak English). I particular remember the amusing moment with Ian's tie, and the terror of Barbara being dragged out of the TARDIS by some unknown force.

Although my 21st Birthday didn't fall on a Saturday, I took the family to the cinema and remember looking in a shop window to catch a glimpse of episode 3 of *The Chase*. Onto the next story, I guessed the Meddling Monk was a time traveller from the clues, even though (at that stage) we weren't aware that the Doctor was a Timelord. I didn't see *Mission to the Unknown*, but I did enjoy *The Daleks' Master Plan* with Mavic Chen and the Meddling Monk. I think some of the sixties effects stand up even today, eg the moving iris of a Dalek.

Not being a football fan, I was angry when Germany caused extra time in the 1966 World Cup, thus delaying DOCTOR WHO. I also remember seeing a BBC Welsh schools science programme which featured a Welsh Dalek - unfortunately, I didn't know what it was saying!

The first regeneration was very good, and I found Patrick Troughton to be a fine actor. We had an audio reel tape recorder at the time, which meant I was able to record excerpts from the episodes (and thus relive the sound of the 2nd Doctor's painful change). I also remember finding Ben and Polly a great team, and being glad that the Doctor lost his tall hat!

Each time the Cybermen appeared, they were different (but I still consider them better than the versions which appeared in the 70s and 80s). I was pleased when *The Tomb of the Cybermen* was found - I had not seen episodes 2 & 3 originally as I was abroad on holidays at the time.

I remember the trailer for *The Web of Fear*, when the Doctor stood in the Underground telling us that the Yeti were a bit more frightening this time than last. Later, I obtained a portable reel audio recorder of my own, and was able to record episode 6 of *The Seeds of Death* onto a 30 minute tape at my sister's place. I remember we were having tea in the front room while this was on, and when I played back the tape later on, I found that five minutes was missing as the tape had run out before the end of the episode (groan!).

I remember the horrible scene in *Fury from the Deep* with the two maintenance men breathing gas. I also enjoyed *The Mind Robber*, finding it a very unusual story (and I do remember taping the entire story on audio). I always remembered the fact that Gulliver was from Nottingham, and that the story featured White Robots.

The Invasion had the return of Kevin Stoney (I obtained his autograph when he appeared at the end of a convention to dispel rumours of his death!). I also enjoyed *The War Games* with the SIDRATs and the War Chief, especially the Doctor trying to escape his trial, and not knowing what the third Doctor would look like. Pat brought many happy times to DOCTOR WHO, and I'm sorry that so many of his stories were destroyed.

By the time Pertwee started, we were lucky enough to own a colour TV. I remember being disappointed in the minimal amount of colour that was used for the Daleks when compared to their cinema version - I also missed seeing the TARDIS in action with the Doctor grounded. I was surprised by Pertwee playing the Doctor straight after knowing him from his comical part in THE NAVY LARK. Tom Baker was good, and it's a crime that *Shada* was never finished. Peter Davison shone in his final hour. Then came the brusque 6th Doctor played by Colin Baker, and Sylvester McCoy was different again. I remember giving him a computer picture some years ago of Captain Kirk outside the TARDIS shouting "Come out McCoy I know you're in there!"

My first convention was in 1978, it was great to meet fellow fans and the stars. I never got the chance to meet Hartnell, but I did see Troughton twice - at a Birmingham anti-litter campaign and the Brighton convention.

In more recent years, I played one of the conference people in *The Airzone Solution* video, which I still think is the best spin-off story so far, and one that would appeal to the general public. I thought Paul McGann played a good Doctor, pity about the script. The "Red Nose Day" story was also very good. I'm sure the Doctor would enjoy the Internet - it has certainly let us share our enjoyment of the series with fans throughout the world.

(TREVOR WELLS)

REQUESTS

- Paul Cryer would like to point out that his web-site *The Three Doctors* (which contains, amongst other things, a variety of material on the recons) has recently changed its address to:

<http://browse.to/3doctors/>

- If you live in the Melbourne area (of Australia!) and are interested in viewing any of the currently available Hartnell and Troughton reconstructions, Gary Zimmer is attempting to organise a regular viewing night. If you can help with a suitable venue or a large TV, please call Gary. Any other enquiries contact Gary on 03 9458 3419 AH or email <Gary.Zimmer@vortex.me.rmit.edu.au>.

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BORING STUFF

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The newsletter is available in three formats – plain text, Word 6 and HTML. Send an E-mail to Bruce if you wish to be added to one of the three lists. The back-issues (in HTML format) can be located at the following web-site :

<http://www.telesnaps.com/>

THE DISUSED YETI

THE NEWSLETTER ON EARLY DOCTOR WHO

ISSUE 21

28 NOVEMBER 1999

Edited by :
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Robert Franks (TelesnapGuy@csi.com)

You are asking me to believe that your caravan can defy the passage of the sun - move, not merely from one place to another, but from today into tomorrow, today into yesterday? No Ian, that I cannot accept.
(Marco Polo speaking to Ian - *Mighty Kublai Khan* (Marco Polo:6))

NOTHING AT THE END OF THE LANE - COMMENTS!
THE MAKING OF FURY - PART I
RECONSTRUCTION UPDATES - MAJOR NEWS!
1999 NEWSLETTER SURVEY
RECON RAMBLINGS - THE NEW MASTER PLAN

WELCOME!

From Bruce ... hello again! Apart from the usual features this issue, we also have a couple of major announcements to make. The BIG news concerns a new reconstruction venture which has been devised by the people behind the COI and JV reconstructions. Please continue reading on to find out more about *Master Plan Productions*, and in particular, some of the unique features that will be on offer for the first MPP release, *Marco Polo*. Oh, and if you're a fan of either the JV or COI recons in particular, there's no cause to be concerned - please read on ...

We'd also like to thank all those people who've supported our magazine, *Nothing at the End of the Lane*. The response has been so encouraging so far (in terms of both sales and general feedback), that it now appears likely that an issue #2 will be produced. The next DY will hopefully contain more details about the second issue of NATEOTL, including a possible release date.

After an absence of two years, the annual newsletter survey finally returns! We had a terrific response to our last survey in 1997 (272 respondents in total), and considering the 200% plus increase in the mailing list since then, hopefully we can aim for a much higher target. I urge you all to fill in as much of the attached survey as you can - even if you are only able to devote five minutes to the survey, this will prove invaluable in compiling the results. On a personal note, I'm very much looking forward to seeing how much fandom's opinions have changed (if at all) on the subject of missing episodes!

Robert may want to add something now ...

Being so connected with the recons, I seldom get asked to contribute my own thoughts on the work being completed. However, this doesn't mean that I still can't be impressed by the work of my peers. Recently, I had the joy of watching *The Making of Fury from the Deep*. Although most of my friends can tell you that *Fury* is, without doubt, my favourite story, I was still so impressed with Richard Bignell's production that I can't sing its praises high enough. The entire presentation was beautiful from beginning to end - Richard effortlessly blends comments from a variety of production members into a coherent story. In fact, with such a collection of exuberant memories being featured, it was almost as if I had spent the afternoon talking with the contributors myself.

If anyone is a fan of sixties DOCTOR WHO, I think you owe it to yourself to sit down and watch this at least once. Or, you could watch it thirty times like me (one of the hazards of dubbing) and keep getting pulled back to 1968 over and over again. It's a bit like time travel for the mind ...

Bruce & Robert

RECONSTRUCTION UPDATES – MAJOR NEWS!

As hinted in the editorial, the recon world is currently undergoing a radical make-over, with the merger of the former COI and JV reconstruction groups. *Master Plan Productions* will be a partnership between Bruce Robinson (COI), Michael Palmer (JV) and Robert Franks (JV). Richard Develyn (JV) will also be a major contributor for completion of the telesnap stories.

The most crucial aspect of the MPP recons is that TWO separate versions will be simultaneously created for each story - a "script" version and a "non-script" version. Of course, the script version will be similar in style to the former COI recons (ie captions for both dialogue and narrative), while the non-script version is comparable to the JV releases (descriptive captions for unclear parts of the audio only). However, it should be stressed that apart from the obvious difference in captioning, both versions will be the SAME reconstruction. Fans should NOT feel as if they have to obtain both versions - instead, the choice will simply be down to personal preference.

To commence with, MPP recons will only be working on stories yet to be reconstructed by the JV and COI teams - so rest assured that *The Daleks' Master Plan* is still on schedule as one of the first three stories! In a few years time however, we may consider returning to some of the previous COI / JV releases if we believe the time is right.

A more detailed summary of the MPP recons appears in a special "Recon Ramblings" column later in this issue. For now, here's the usual update of future releases, including the latest news from *Loose Cannon*:

MARCO POLO [MPP1] (update by Bruce Robinson)

The work currently undertaken on the COI version of this story will now be converted over to the MPP style. In addition, another new collection of photos has recently come to light, resulting in more than double the number of photos being available when compared to the original COI version. At the moment, the MPP team members are trying out various ideas for the first two episodes of the story - hopefully if this is a success, then the other episodes can be completed relatively smoothly. Efforts are also underway to enhance the existing David Holman soundtrack.

Following *Marco Polo*, the next two MPP releases will be *The Highlanders* and *The Daleks' Master Plan* volume 1 (episodes 1 to 6).

LOOSE CANNON RECONSTRUCTIONS (update by Rick Brindell)

The Celestial Toymaker has now been completed and is ready for distribution. *Galaxy 4* has also been completed after months of intensive work, and is currently being prepared for distribution. This reconstruction also includes an intro by Peter Purves. Work has started on *Mission to The Unknown* - this will be released together with the John Peel interview (however the release date is unknown). *The Reign Of Terror* is now in the early stages of preparation - the release date for this recon is also unknown. For more details on the *Loose Cannon* recons, please visit the LC web page at <www.recons.com>.

1999 NEWSLETTER SURVEY

Accompanying this issue of the newsletter, should be a copy of the 1999 survey form. We urge you to complete as much of the survey as you can, and then send a copy of your responses back to us. As mentioned on the survey form, a web-page also exists which allows you to enter your responses interactively (however, bear in mind that we do require a valid e-mail address to be entered).

The deadline for responses is January 15, 2000. Since the next issue of the newsletter is due to be distributed around about this time, it is very unlikely that the results will appear with issue #22. However, the results should be distributed with the March 2000 issue (#23) of *Disused Yeti*.

THE LION AUCTION

After many months of uncertainty regarding how, when, or even if the print of *The Lion* would be auctioned off at all, the print has finally been sold by Bruce Grenville for the princely sum of US\$850 (520 UKP, A\$1300). But in a sudden and unexpected twist, the new owner has re-auctioned the print, obtaining US\$3150 (1940 UKP, A\$4850)!

The initial auction, through <www.turnersauctions.com>, was to have taken place on September 17, 1999, but was cancelled due to lack of interest. After it was announced that the auction would occur on Turners' site some time in the first half of 1999, only five people had registered to bid on the film. Many people blamed this lack of interest in the fact that the BBC now had a copy of *The Lion* - arguments doing the rounds at that stage were that if Grenville had not returned his print to the BBC, there would have been a much greater interest in it from other film collectors. News of the auction's cancellation did cause a bit of a fuss in many film collectors web sites. At <www.historyinacan.com>, a number of disgruntled bidders vented their anger at not being allowed the opportunity to bid on the film.

The only pieces of information to come from either Grenville or Turners' Auctions after the failed auction, was that they were currently looking at alternative ways to sell the print. Very little was heard until mid-late October 1999, when news of the print's auction was re-announced. Bruce had again enlisted the help of Turners' to sell off his treasured possession. This time the auction was allowed to continue, despite, once again, attracting very few bidders. As a result, *The Lion*, was sold for US\$850 to another collector in New Zealand.

It is not known whether Bruce was happy with the result (although a US\$850 return is not bad for an NZ\$5 investment!). Not long after Grenville finally sold the print of *The Lion*, on the 4th of November, 1999, a 16mm film of the same episode unexpectedly turned up at on another internet auction site, <www.ebay.com>. This sparked off a fresh debate about whether it was the same print that Bruce Grenville discovered, or whether it was another print of the same episode. Of course, it would have been highly improbable if it was a different print to the one which Grenville had returned! The mystery was solved, however, when it was discovered that the seller of this print was from New Zealand, and was also the successful bidder from the Grenville auction.

The Lion auction II ran for seven days, and bidding was instantaneous and fierce. Within days, the price had risen to US\$2025. Towards the last few moments of the auction, there appeared to be a frenzy of bidding, driving the price of the film higher and higher. The auction ended on November 14, 1999, with the final price of the film reaching a whopping US\$3150! The print was won by a bidder from the UK by the name of David Goldstein.

It is not known if Bruce Grenville knew about this second auction and its result. But one thing is for sure - DOCTOR WHO episodes on film are hot property ... even ones that have been returned to the BBC! All fandom can do now is hope that other film collectors who may possess DOCTOR WHO episodes now realise just how sought-after their prints can be.

(NICK MANGANAS)

THE MAKING OF FURY – PART I

The recent JV release of *Fury from the Deep* featured a unique "making of" documentary at the conclusion of the tape. This documentary was put together by Richard Bignell, who apart from being a long-time supporter of the recon projects, is also a co-editor of *Nothing at the End of the Lane*. In the first of a two-part series, Richard considers how he first came about the idea of completing the *Fury* documentary, and discusses some of the initial research which had to be performed ...

~~~~~  
As with most things in life, it started off as a very small idea.

I'd been helping out the various reconstruction teams in small ways since I first logged on to the Internet in December 1996 - supplying photos, offering advice and so on, but I soon started to wonder if there was a way that I could become more actively involved. With several groups producing the reconstructions, it seemed a pointless idea to duplicate the work that the others were already doing very capably. However, as I'd always been interested in the production of the programme, I began to wonder if I could do something in that direction.

Aware that an updated version of *Fury from the Deep* was being considered by the JV team, it was on a cold February morning early in 1998, that I had the idea of producing a different style of opening for the reconstruction. Having discovered only a few months before, an unpublished set of newspaper photographs of the location filming of *Fury*, it was now possible to precisely determine the stretch of beach used to film the arrival of the Doctor, Jamie and Victoria in the rubber dinghy. So I had thoughts of producing a three

minute introduction to the recon, of me on location, briefly relating the background to the story whilst utilising some of the photographs that I'd discovered.

For a while, it remained just that - an idea. But the thought wouldn't leave me entirely. Then it occurred to me that I had in my possession an audio tape that Michael E Briant had sent me of his memories of working as Production Assistant on the story. He told his previously unrelated tales with such liveliness and humour that I wondered whether it would be possible to make use of some of his comments as well.

I'd always been a great fan of well made "Making of" documentaries and one afternoon, I rewatched a couple of superb examples that the BBC had transmitted over the previous few months. The first was *In the Teeth of Jaws*, celebrating Spielberg's 1975 masterpiece whilst the second, *The Making of My Fair Lady - Then & Now* looked at not only the film's production, but also the remarkable restoration work that had been put into saving the rapidly decaying footage.

Spurred on by what I'd watched, I wondered if it would be possible to do the same thing with DOCTOR WHO, and produce an interesting documentary on the making of a single story to go with the reconstruction when it was released. I decided to find out!

At this stage, I deliberately didn't tell either Robert, Richard or Michael of my intentions as I wanted to ascertain whether it was going to be a practical possibility or not. The criteria for doing it was simple. It needed to be interesting and informative. But the starting point wasn't strong. True, I had Briant's comments, the locations used were relatively near to my home and I had thirteen unused photographs. But I was planning to try and put together a documentary about a story for which only two minutes & fifteen seconds of footage existed, and for which no production file had survived at the BBC.

I started by gathering together all the material I could on the production of the story, which, wherever possible would need to be cross-checked for accuracy. Andrew Pixley sent me a copy of his then unpublished DWM archive on the story, which allowed me to verify some of the details and he also provided me with a copy of Pemberton's original 1966 radio play *The Slide*, on which the story was based.

I also decided that ideally, I needed further interviews with people who had worked on the production. Several months earlier, I had spotted Margot Hayhoe's (Assistant Floor Manager on *Fury*) name on the closing credits of an EASTENDERS episode and I decided that it would be worth getting in contact to see if she had any memories that would be useful to the project. I wrote to Margot, care of the EASTENDERS production office and a couple of weeks later, I got a letter back from her saying that she'd help if at all possible.

I conducted all the "interviews" for the documentary in the same way. A cassette tape was dispatched to the individual, usually containing a few comments that I'd received from other people in the production (as a memory jogger), with a request for them to record as much as they like and not to worry that they might be rambling too much! Margot provided me with some wonderful recollections about her time on DOCTOR WHO and she also sent me another unpublished photograph together with a memo she had relating to her being the scream-double for Deborah Watling.

So, two important production personnel had spoken about their time working on *Fury*. Sadly however, the man in charge of the whole operation, director Hugh David, had died several years before. This was such a pity, as the one interview done with him, published in the DWM *Summer Special 1986* showed that he had some wonderfully clear memories of the filming. Having conducted a number of face-to-face interviews myself over the years, I knew that it was common practice for the conversation to be committed to tape first so I wondered if there was any chance that the original interview tape still existed. The interview had been conducted and written by Patrick Mulkern, who had contributed many items to the magazine during the 1980's. The question was, where was he now? I asked around, but no-one seemed to know. A check on BT's Phone Disk CD-Rom showed that only three P Mulkern's were listed - so I wrote to them all. Fortunately, Patrick was one of them and a day or so later, I received an e-mail from him, asking how he could help. When I told him what I was doing, he readily agreed to dig out his old cassette and send me a copy. It meant that I would be able to use comments from the director after all!

To be continued ...

(RICHARD BIGNELL)

## **NOTHING AT THE END OF THE LANE – COMMENTS!**

The first issue of our magazine, *Nothing at the End of the Lane*, has been selling strongly - with the promise of more publicity to come, there is a good chance that the entire print run of issue #1 will sell out. Even better still, we've received some very positive feedback on the magazine - apart from personal E-mails received, regular readers of "rec.arts.drwho" may have noticed some encouraging words of support posted to the newsgroup.

We'd like to thank all those people who have taken the time to put down their thoughts on the magazine. Here's a collection of the comments that we've received so far ...

~~~~~  
A million thanks for issue 1 and many congratulations for an absorbing read that has kept me occupied between onerous work commitments all week! Superb paper quality and reproduction, but above all, some fascinating articles, all authoritatively researched and lucidly written. The only problem is that such well-informed enthusiasm is so thoroughly contagious. I shall now be off around London looking for locations, spending even more hours on the web, and tracking down copies of every camera script I can lay my eyes on! Bravo!!!!

(JULIAN HAYLOCK)

I must say the magazine has turned out extremely well. I had already seen some of the articles, including Andrew Pixley's wonderful piece about the scripts, but there was plenty of fascinating reading in the ones that were new to me. I particularly enjoyed Richard's piece on tracking down locations and Bruce's summary of the history of audio recordings. The whole magazine is superbly presented, and I very much hope that you and your co-editors do go ahead with at least one more issue, if not many more!

(STEPHEN JAMES WALKER)

I've made significant progress into *Nothing at the End of the Lane*, and was sufficiently impressed to pass it around the technical writing team at work as a more interesting book to read than the one I've just finished writing! I particularly liked the "Pictures aren't moving" and Richard Bignell articles. The lengthy one about the camera scripts was, well, a little lengthy (but still interesting). I also think the magazine would have been capped off with an interview with a sixties director, if you could have got a hold of one. Great effort ... roll on issue #2!

(MATTHEW HENRICKSEN)

Just a quick word to say I got the mag yesterday and having read a good deal of it already, I can say what an excellent effort it is - at last, a proper publication on this interesting aspect of DOCTOR WHO. I was immediately impressed by the quality of the mag - far better than any fanzine I've seen. You've managed to cram in as much as possible into the 60 odd pages.

(ROB McDADE)

I just wanted to let you know how impressed I am with the quality of the magazine. It's really exceeded my expectations, perhaps because I haven't seen as many fanzines in the last few years because of the prohibitive cost (for poverty stricken people like me) of sending for them overseas (this is possibly a hint to try to keep costs down!). Aesthetically, it looks very professional, with a readable format, nice tiny typescript (which I prefer as it allows for more content per page), and even good photo reproduction (you have to realise that I have stacks of wonderful 80s zines such as *Shada*, *Skaro* and *Cloister Bell*, which one wouldn't generally buy for the pictures). The scholarly tone of the writing is welcome, with footnotes nicely complementing the text. Though I firmly believe that fandom can and should allow for a more academic approach to writing, I was also pleased that the writing is by no means dry - instead it is extremely readable, fascinating and even humorous at times. Anyway, thanks again for a superb magazine. So good was it that I felt compelled to tell several non-fan friends about it (they stared at me as if I were insane), and I shall certainly recommend it to other fans.

(BEN HAKALA)

This is brilliant! I was riveted by Andrew Pixley's script piece - it must be a great feeling after wading through reams of boring literature to find little gems of dialogue or directions (or even Terrance Dicks' internal BBC phone number!). More please!

(MARTYN ALNER)

I've finally had the chance to start looking through my copy of *Nothing at the End of the Lane*. All I can say is "fabulous!" ... and indeed "excellent!". Thanks for your hard work, and that of everyone else involved. One of the great things for me about all the reconstruction projects is that they make it very clear just how much the black and white era of DOCTOR WHO is appreciated. And I used to think I was the only one!
(VIN DE SILVA)

Just a note to say a very, very big THANK YOU for *Nothing At The End Of The Lane*. The magazine itself is quite beautifully presented, wonderfully laid out and illustrated. The written matter inside it is also of a very high calibre - I can't recall when I last enjoyed reading an entire publication so much. I am sure that it will be extremely successful. Most of all - the fact that this magazine was produced by three people who had never met and who live in three completely different continents is a true reflection of the love and enthusiasm that we all share for this super show, and what people can really achieve when they work together.
(ANDREW PIXLEY)

NATEOTL is 64 pages jam-packed with information, memories and just plain cool stuff. Clearly a labour of love, it came as a wonderful reminder of why I love fandom just as I was getting exasperated with it all again.
(BRETT O'CALLAGHAN)

Look at the earliest issue of almost any long-lived fanzine and you'll observe that the quality is markedly inferior to those that follow. If this trend is followed in *Nothing at the End of the Lane*, then future issues will be simply awesome because this debut issue is about as close to perfect as I've ever seen. The layout, presentation and standard of writing are all exemplary - this magazine deserves to be shelved right next to the very best reference books ever produced about the series.
(PAUL SCOONES)

[Note - Paul's comments are an extract from a longer review which will appear in the next issue of TSV. For further details on this acclaimed New Zealand fanzine, write to Paul at <scoones@nznet.gen.nz>.]

For further details on issue #1 of *Nothing at the End of the Lane* (including info on how to order), please visit the following web-page:

<http://www.valkyrie.net/~rfranks/>

Note that local distribution is now available for New Zealand fans - please consult the above site for further details.

RECON RAMBLINGS – THE NEW MASTER PLAN

Assuming this is not the first section of the newsletter you're reading, you may have already noticed something about the new *Master Plan Productions* venture. The "Reconstruction Updates" section provided a quick overview of what's in store for the MPP releases, however, since we imagine that many people will be keen to hear more, what follows is a more detailed summary of the MPP plan, and some of the innovations we can expect to see.

Although the idea of a COI/JV merger is nothing new (in fact, the first discussions took place over two years ago), it was decided by those involved with the two recon groups to have a fresh look at the whole situation. In particular, it was realised that it was pointless to duplicate effort by producing two separate versions of the same story. However, on the other hand, it was also accepted that strong supports exists for both the "full script" version and the "descriptive text only" version, therefore it wasn't really possible to decide on one definitive format which would appeal to everyone.

With these thoughts in mind, the basis for the MPP recons developed. A "plan of attack" was devised by the primary group members, which stressed the major requirement of producing two versions which will still essentially be the same reconstruction. In other words, each recon will contain the same video material, same introductory and concluding segments, same audio, and same photographic material. In fact, the text captions will also be fairly similar - however it will not simply be a case of removing all the dialogue in the scripted version to create the non-scripted version. Care will be taken to ensure that the captions in the "non-script" version fulfil the same role as that of the JV recons. In other words, captions will only be used to explain unclear parts of the story which cannot be understood from the audio and pictures alone.

Another question that people may have about the new venture concerns the various team-members and how the work will be distributed amongst them. The three primary team members for all releases will be Michael Palmer, Robert Franks, and myself. All three of us will be involved in the gathering of suitable material for the story. I will then prepare a preliminary reconstruction using the *Media Studio* software (however, *Microsoft Powerpoint*, the software that I've used previously for the COI recons, will still be used for preparing text captions, picture scripting and design purposes). Michael will then receive a copy of the preliminary file, and enhance the recon in whatever way necessary, before outputting the file on to video tape. While this occurs, Robert will be preparing the "extras" for the recon, such as the credit files, as well as assisting in the preparation of photo-visual material.

Of course, efforts will always be made to enhance whatever audio exists for the particular story. For example, Michael has recently been working on the David Holman version of *Marco Polo*, and has succeeded in creating a soundtrack which is far superior to that which was used for the original COI recon.

For telesnap stories, Richard Develyn will be joining us on the production team. As many fans are aware, Richard was first responsible for creating a large series of telesnap reconstructions from Seasons 4 & 5. Therefore, whenever the MPP team is working on a telesnap recon, Richard's previous recon will be used as a "template" for the new version. For stories yet to be covered by Richard (eg *The Macra Terror*), he will instead provide us with detailed notes of suggested telesnap scripting. Apart from the four production team-members mentioned above, various other people will still be assisting in specific parts of the recon. For instance, Derek Handley will still play an important role in gathering photographic material. Other people will also help out with proof-reading the text captions, and enhancing the audios. And following the success of the *Fury from the Deep* documentary completed by Richard Bignell, we also hope that future releases will feature similar productions by Richard.

Regarding the stories to be completed, both the COI and JV teams will be ceasing work on their current projects, and will be devoting all their future efforts towards the MPP recons. *Marco Polo* will be the first story to be completed in the new format, followed by *The Highlanders* and *The Daleks' Master Plan* volume 1 (episodes 1 to 6). Other stories which were in the process of being worked upon by the COI / JV teams (eg *The Crusade*) will be appearing shortly after. For now, our plans are to work on stories yet to be reconstructed by the COI and JV teams, but we do intend giving the other stories already completed the *Master Plan* treatment one day ...

All of us involved with *Master Plan Productions* are confident that the new recon venture will be a success. We believe that the new series of recons will provide the "best of both worlds", while still allowing the production team-members to be concentrating on the areas best suited to their talents. We hope you will support the new endeavour by obtaining *Marco Polo* (in whatever format!) when the video becomes available.

(BRUCE ROBINSON)

STORY GUIDES

SEASON 2, SERIAL 7 Q : THE SPACE MUSEUM

(a) GENERAL

4 episodes

Episode	TX	TI	DU	VA	CP	AA
The Space Museum	24 Apr 65	17.41	23'38"	10.5	16	61
The Dimensions of Time	01 May 65	17.55	22'00"	9.2	23	53
The Search	08 May 65	18.00	23'33"	8.5	22	56
The Final Phase	15 May 65	17.43	22'15"	8.5	27	49

Total Duration (approx) = 91'26"

Average Viewing Audience = 9.2 million

Average Chart Position = 22.0

Repeat Screenings – nil on BBC1, although the story has been repeated on BSB and UK Gold.

Countries Sold To – Australia, Caribbean, Chile (Spanish), Costa Rica (Spanish), Dominican Republic (Spanish), Ethiopia, Iran, Jamaica, Mauritius, Mexico, New Zealand, Nigeria, Sierra Leone, Venezuela, Zambia

(b) VIDEO FOOTAGE

Status – Episode three (*The Search*) was retained by the BBC Film and Videotape Library as a 16mm telerecording, and was held when inventoried in 1978. Later that same year, 16mm telerecordings of all four episodes were discovered in a vault at BBC Enterprises.

Clips – nil

Notes -

- The story was released on BBC Video (BBCV 6888) in 1999 as part of *The Crusade and The Space Museum Box Set* (BBCV 6805). The episodes were uncut and restored. Both serials were featured on one tape.

(c) AUDIO RECORDINGS

n/a

(d) RECONSTRUCTIONS

n/a

(e) PHOTOGRAPHIC MATERIAL

Telesnaps – currently missing. Although there is no mention of John Cura's services on the PasB (Programme-as-Broadcast) documentation, it is probable that Cura did take telesnaps of all four episodes.

Behind-the-Scenes Shots – unknown

Publicity Shots -

- 26 Mar 65 – photocall at Riverside Studio One (TARDIS crew in crusading outfits)
- 23 Apr 65 – photocall at Television Centre, Studio Four (the Doctor and Ian in the preparation room)

(f) AUSTRALIAN CENSOR CUTS

Episode	DR	FT	RA	CUTS
The Space Museum	22 Mar 66	897	G	None
The Dimensions of Time	22 Mar 66	834	G	None
The Search	22 Mar 66	890	G	None
The Final Phase	22 Mar 66	843	G	None

(g) OTHER NOTES

- Working titles - *The Four Dimensions of Time* (episode 1), *Zone Seven* (episode 4)
- Studio recording for all four episodes were made at Television Centre, Studio Four between 02 Apr 1965 and 23 Apr 1965. Film inserts (for model shots, and Vicki dropping the glass in episode 1) were made at Ealing on 11 Mar 1965.
- Novelised by Glyn Jones, *Doctor Who - The Space Museum*, was first published by W.H. Allen in 1987 as both a hardback and paperback. The Target edition was numbered 117 in the range. David McAllister provided the cover artwork.

REVIEWS AND COMMENTS

~~~~~  
THE MOONBASE [JV6] & THE TENTH PLANET 4 [enhanced]  
~~~~~

What joy it is to come back from holiday in Corfu to be greeted with a new reconstruction. Excuse me whilst I catch up with sleep first - it's now 7.30am and I've been awake for 23 1/2 hours!

Five hours later ... yawn, that's better. Now, let's get that tape in the machine ...

To start with a little history. *The Moonbase* was originally a Richard Develyn recon (although there is a COI version as well) and was created before the *Joint Venture* project began. I watched this original version recently and found it too dark and the sound too mushy to watch properly - which was exactly why the JV project was started, to provide clearer telesnaps & audio. This aim has been achieved with *The Moonbase*, which has been transformed into a more "watchable" experience. But let us deal with each item on the tape in order.

First up is the standard JV preamble, which this time includes a copy of the original *Radio Times* preview and clips from an interview with Gerry Davis mixed with footage from the four Cybermen stories he was involved with. This is a nice introduction to the tape, especially as I have never seen any interviews with Gerry before.

Now onto the main feature. *The Moonbase* is the story of the Cybermen's attempt to control Earth's weather by capturing the Gravitron, a device that can control the Earth's weather from the Moon. It could also be said to be four episodes of mucking around on the Moon without getting anywhere (but I wouldn't say that - honest!). Despite this, I have always enjoyed the story. Morris Barry is a sadly underrated sixties WHO director.

The JV team have improved the recon no end. The telesnaps are much, much clearer than previous efforts, and the sound is crystal clear - and seems to have been remastered for the existing episodes 2 & 4. Episode 4 also seems to be a crisper version and is a welcome sight after the fuzzy version on my *Troughton Years* tape!

After 90 minutes of "mucking about on the moon", it's time to go "mucking around in the Antarctic". *The Tenth Planet* episode 4 (the main attraction on this part of the tape) has had a facelift, but due to the BBC's decision to release this story in 2000, a "full" reconstruction has been truncated to just provide the highlights of episodes 1-3. I have to say I was slightly disappointed with this flash through the story but it is the right way to do things without incurring the wrath of the BBC. A short piece from the late Michael Craze introduces the story.

After the précis comes episode 4 itself - when I started watching the recon, it seemed to have had no changes made to it since the last update by Michael Palmer. However, after watching the episode, it is obvious that the telesnaps are now much clearer than before, making the dead Cyberman shot towards the end all the more gruesome. Instead of a complete reworking, Michael has created a pseudo-JV episode that is a more than adequate substitution for a full-blown JV version.

The main style of this recon is to use clips from the previous 3 episodes to make a more animated episode than the usual slideshow as with the majority of stories. I have to say it is a little difficult to get into this style, and I am reminded of the old "film dub" game from *Whose Line is it Anyway?*! After a while though, you become used to it, and can use some imagination to smooth the jumps in footage.

Overall, this is a fun packed tape with many major improvements over the original recons, but there is slight disappointment at not receiving a full *Tenth Planet*. However a bonus item is included - the 1976 BBC Schools Radio production of *Exploration Earth - The Time Machine*. This is an unusual item, and using an imaginative idea, Michael Palmer has produced a "recreation" as opposed to a reconstruction. As this story never actually appeared on TV, he has used images from various Tom Baker stories (mainly *Pyramids of*

Mars) together with other images of the Earth as it was millions of years ago (taken I assume from a documentary of some sort, unless he knows something we don't!).

Having never heard this story before it is a nice addition to the tape, but don't imagine it to be anything other than an educational programme. By the way Michael, what is that toothpaste tube arrangement the Doctor and Sarah travel around in?

To sum up, get this tape to update your old *Moonbase* recon, use *Tenth Planet* as a prelude to the BBC release and use *Exploration Earth* to educate and entertain! Personally any tape that contains my favourite stock music (*Space Adventure* by Martin Slavin - the standard Cybermen theme throughout the sixties) is worth getting!

(MARTYN ALNER)

[Editors' note : *Tenth Planet.4* is NOT available as part of the *Moonbase* release in America - instead, it can be obtained separately. Please consult <www.telesnaps.com> for further details.]

LETTERS AND OPINIONS

From issue #20 ... "When you hear about "rush" releases, the new *Crusade/Space Museum* video immediately comes to mind. While it is admirable that the BBC wanted to release the recently recovered episode (*The Lion*) as soon as possible, one could argue that if they had waited a couple more months, they could have also included a reconstruction of the missing episodes, similar to what appeared for *The Ice Warriors*".

These comments are rather unfair, I feel! There were no telesnaps available for those episodes at the time - and when they were uncovered it was far too late as the video was already at the BBFC for certification. As for the audio not being complete, I'm sure that this was because they weren't on the original recordings. Even with the script, it's difficult to know if this was what really happened or not. The telesnaps may have provided some clarification, but again these were not available at the time.

(STEVE ROBERTS)

THE MEMORY CHEATS

There's no "Memory Cheats" column for this issue, however the column should return in issue #22. Remember, if there are any fans out there who have first-hand knowledge of the sixties era (or even part of it) as originally broadcast, then please do consider sending us your thoughts!

ACKNOWLEDGEMENTS

Thanks to the following for help with this issue : Martyn Alner, Richard Bignell, Rick Brindell, Dominic Jackson, Nick Manganas, Michael Palmer, and all the people who sent in comments on *Nothing at the End of the Lane*.

BORING STUFF

The DOCTOR WHO reconstructions are fan-produced endeavours completed without the consent of BBC Worldwide, BBC Television, or any holders of the DOCTOR WHO licence. No infringement on any such copyright holder is intended nor are the tapes produced for any sort of monetary compensation. Tapes are distributed through the worldwide DOCTOR WHO fan network. Support the BBC releases!

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The newsletter is available in three formats - plain text, Word 6, and HTML. In addition, there is also an "announcement" mailing list which simply announces the release of a new issue, and provides details on how the issue can be downloaded. Please send an E-mail to Bruce if you wish to be added to any of these lists (or wish to have your details altered or removed). The back-issues (in text, Word and HTML format) can be located at the following web-site:

<http://www.telesnaps.com/>

THE DISUSED YETI ISSUE 22

**THE NEWSLETTER ON EARLY DOCTOR WHO
30 January 2000**

Edited by : Bruce Robinson (robinsba@ozemail.com.au) &
Robert Franks (TelesnapGuy@csi.com)

It's begun. The battle of the giants.
(the Doctor, *Fury from the Deep*:4)

**THE MAKING OF FURY — PART II
THE MAKING OF FURY — VIEWER FEEDBACK
REVIEWS OF FURY RECON & DOCUMENTARY
STORY GUIDE ON FURY
THE MEMORY CHEATS — FURY**

WELCOME!

You've probably worked out by now that this issue is a bit of a *Fury from the Deep* special!

Originally, we never intended to do a special as such, but with so much material suddenly available on the *Fury* recon (thanks mainly to Richard Bignell's documentary), we thought it would be a good idea to try a special issue. If the idea catches on, we might try a few more special issues in the future (an issue on *Marco Polo* is a definite possibility).

Before we head off ... both of us are looking forward to meeting as many of you as possible at upcoming conventions. Bruce will be at Whovention 2000 in Sydney, while Robert will be at Gallifrey in Los Angeles. Please come up and say "Hi!"

Enjoy the issue,

Bruce and Robert

RECONSTRUCTION UPDATES

MASTER PLAN PRODUCTIONS (www.telesnaps.com)

The first recon to be completed by the new MPP team, *Marco Polo*, is progressing well. Work on the first half of the story has largely been completed, and the three team members (Michael Palmer, Robert Franks, and myself) are currently sorting out other features of the recon (such as the animated map).

As for the recon itself, the vast majority of images derive from the actual production of *Marco Polo*. Occasionally, we have had to resort to other DOCTOR WHO stories, as well as other TV shows and films, but with the wealth of material available from the serial itself, there are only a few occasions where "non-authentic" material has been used.

In addition, we can now confirm that there will definitely be NO colour photographs used in the reconstruction (for reasons which will probably be explored in a future "Recon Ramblings" column!). For those disappointed to hear this, there is some better news — the colour photos will still be making an appearance in one form or another (they just won't be part of the actual reconstructed episodes).

Apart from *Marco Polo*, preliminary work has commenced on the second MPP recon, *The Highlanders*. Some discussions have also taken place on the third MPP release — the first six episodes of *The Daleks Master Plan*.

(BRUCE ROBINSON)

LOOSE CANNON RECONSTRUCTIONS (www.recons.com)

The Celestial Toymaker and *Galaxy 4* are now officially released and available through your local dub-sites. The next projects are still under discussion, however some of the possibilities are :

Mission to the Unknown / John Peel Interview
The Reign of Terror
The Massacre

(RICK BRINDELL)

SURVEY AND MAGAZINE

Just a quick note on a couple of things ...

Firstly, thanks to the 400+ people who responded to the 1999 *Disused Yeti* survey (which was distributed with issue #21). The results are currently being compiled, and should be distributed by the end of February.

Secondly, we're still receiving a healthy number of orders for issue #1 of *Nothing at the End of the Lane*. As has been stated before, if you're thinking about obtaining a copy, but haven't yet done so, it might be a good idea to consider sending off that cheque or money order! Further details on distribution can be located here:

<http://www.valkyrie.net/~rfranks/>

In the next issue of *Disused Yeti*, we hope to provide a quick run-down of some of the material we can expect to see in issue #2 of NATEOTL.

PROBLEMS?

The 1999 *Disused Yeti* survey has provided us with a fascinating array of comments on the missing episodes, recons, audios, and magazine. However, it has also highlighted a couple of niggling problems that people have experienced. Examples include :

- copies of *Nothing at the End of the Lane* arriving through the mail in a less-than-ideal state.
- this newsletter being received in a format which is either not understood by the recipient, or is not expected by the recipient (eg the HTML version being received when the text version was expected).
- requests to recon distributors being ignored.

If you experience ANY problem similar to those described above, or another problem which you're uncertain how to resolve, please contact us immediately. If there is a shortcoming in something we do, we would like to rectify it as soon as possible.

THE MAKING OF FURY — PART II

Richard Bignell now continues his tale on the creation of the documentary, *The Making of Fury from the Deep*. In the previous issue, Richard mentioned how the idea of completing the documentary first came to him, as well as some of the preliminary research tasks required to gather material. With the idea of the documentary now gathering momentum, Richard continues the story ...

~~~~~

Things were coming together nicely, so in early March 1999, I e-mailed the JV team and told them about the proposed documentary. Much to my relief, they all loved the idea, so it was now full steam ahead! Michael Palmer suggested that I should aim for a production no more than twenty-five minutes, which would mean that the release could be kept on a single three-hour tape for the UK and Australia. Twenty-five minutes!!!! That would be more than enough, as by this stage, I'd anticipated the total running length being something around the fifteen minute mark.

By this time, the script was virtually finished and I had selected and edited (using *Cool Edit 96*) the various comments that I wanted to use from the Michael Briant, Margot Hayhoe and Hugh David tapes. So I sat down with a stopwatch and timed all the dialogue. When I finished, I nearly fell of my seat — the running time had come in at forty minutes! The structure of the piece was quite smooth, so I was somewhat loathed to cut things — I e-mailed the JV guys again and explained the dilemma. Rather than cut the documentary, everyone agreed that it would be better to proceed with a longer release and simply use a 4-hour tape for the UK and Australia (the release would be over two tapes in the US anyway, as NTSC tape lengths are shorter than equivalent PAL tapes).

Inevitably, the question of the 8mm colour studio footage taken at Ealing raised its head. Since Steve Roberts had obtained a low-quality copy of the footage whilst preparing *The Missing Years* video, we had been working together to track down the original. We had fairly quickly identified the owner as one Tony Cornell (as he had been named as such in an interview with Michealjohn Harris, published in *The Frame #7*). However, Cornell had retired from the BBC in the late 80's and, whilst several people remembered him fondly, no-one seemed to know his whereabouts. Several months of detective work followed before I managed to track him down to his home in Lincolnshire. I wrote to Tony (as later did Steve) and, after quite a number of weeks, he wrote back to us. He confessed that he probably did still have his films, but he'd have to dig them out as they were still packed away from when he and his wife moved from London several years previous.

By early May, Tony Cornell had still not found his films, but he had managed to uncover a set of negatives he'd taken at Ealing on the sets of *The Tenth Planet*, *The Web of Fear* and, you guessed it — *Fury from the Deep*. This was a major find. I had location photos that I could use in the documentary, but virtually no studio stills. Tony's collection of twenty-seven unpublished photographs featuring action on the Ealing sets were a godsend.

The next time we heard from Tony Cornell was on 4 June. Steve e-mailed me to say that he'd just been sent the original b/w reel of 8mm footage from *The Evil of the Daleks*, the quality of which he described as "a revelation!" Unfortunately though, the *Fury* footage had not been found. Tony was gracious enough however to give me permission to use any copy that may exist on video, so at least I would be able to legitimately use the low-quality footage that did exist.

Meanwhile, I'd been busy contacting other people who had worked on the story. John Abineri and Roy Spencer both obliged by sending me their comments, whilst others, such as set designer Peter Kindred and loony helicopter pilot, Mike Smith chose not to reply.

In late July, production was finally put together using the *MediaStudio 2.5VE* video program. The final files were rendered on the PC and then transferred to the master dubbing tapes. The production was finally at an end. Or so I thought ...

Several things then happened all at once. On a Wednesday evening, about a week after I'd finished the documentary, I received a telephone call.

"Hello, this is Peter Day ..." said the voice on the end of the phone. I'd written to Peter about three months earlier — he'd been the visual effects designer on *Fury* (as well as playing the seaweed monster). He had been away in France for an elongated holiday and had only just got back home. Apart from a few brief comments he'd made in DWB many years ago, he'd never spoken about his time on the programme.

"Is it too late to contribute to your documentary?" he asked. "What do I tell him?" I thought. Not only was he willing to talk about his time working on *Fury*, but I had considered doing another documentary at some point on the making of *The Evil of the Daleks* as I now had access to Cornell's original behind-the-scenes footage. Peter Day had worked on that too. I thought quickly. "No," I said, "it's not too late!" I chatted with Peter for about fifteen minutes and he agreed to send me a tape by the weekend with some recollections. He also said that he'd see if he still had his original effects designs for the seaweed monster (sadly, he didn't!)

At around the same time, Steve Cambden released his own self-published book entitled *The Doctor's Affect*, detailing his involvement with the production of DOCTOR WHO during his teen years (as assistant K9 operator). The book contained two sets of photographic plates, one of which showed two new photographs from *Fury* — one depicting the Doctor, Jamie and Victoria playing in the foam on location, the other showing the weed creature in the Ealing studio.

Once again, I e-mailed Robert, Richard and Michael. I explained that Peter Day was sending in his comments and if possible, I would like to put a hold on the distribution of the tape for a week or two whilst I included his contribution. Thankfully, the JV team agreed. So whilst I waited for Peter's tape to arrive, I wrote to Steve Cambden asking the source of the photographs he'd used and if there was any possibility of my using them in the documentary. To be honest, I didn't expect Steve to agree. His book revealed the fact that he was working on another, for release in 2000 entitled *The Doctor's Effects* featuring a host of interviews, design sketches and photographs relating to the show's visual effects. I thought that if he had any pictures, he'd want to keep them to himself.

I couldn't have been more wrong. The next day, Steve Cambden telephoned me saying that he'd be delighted to help with the project. I asked if they were the only two photos he had from *Fury*. The answer was "No!" He had managed to accumulate a collection of forty-one photos from both the location and Ealing shoots! He promised he'd send me the photographs out as soon as he could.

Then on 27 August, another lucky break! Steve Roberts e-mailed to say that Tony Cornell had finally managed to locate his original *Fury* footage! Not only was the footage clearer than the previous video version, it was also more colourful and the frame edges were intact (the earlier copy had cut some of the picture around the edge). So by delaying the release for a few weeks, I was able to include Peter Day's comments, use more exclusive photos and utilise a pristine copy of the behind-the-scenes footage!

By this time, I had upgraded my version of *MediaStudio* from 2.5VE to 5.2. The problem was, it had the effect of completely screwing up all the text captions that I had produced, so they had to be remade from scratch. I also needed to concentrate on improving and equalising the soundtrack, where possible, so several evenings' work went into the audio side of the production.

The master tapes were then redubbed and copies were also made for all the contributors to the documentary. I've had some truly lovely comments back from the likes of Michael Briant, John Abineri, Margot Hayhoe, Tony Cornell and Margaret John, which really has made the project all worthwhile (see below for a sample of the comments).

Since completing the documentary, I have had one regret, however. On Saturday 30 November, BBC2 showed the first part of a new series called THE RIVER, detailing the history of the River Thames. One of the opening shots was taken from a helicopter as it circled around the Red Sands Sea Fort. Now that would have been a lovely sequence to use in both the documentary and the reconstruction!

(RICHARD BIGNELL)

## THE MAKING OF FURY — VIEWER FEEDBACK

As mentioned above, Richard Bignell was fortunate to obtain the assistance of many people who worked on the production of *Fury*. Below is a sample of the feedback received from the production personnel, as well as comments from other viewers:

~~~~~  
I can see that you have put in an amazing amount of research, and have spent endless hours of sifting through all the snippets of existing material to produce your epic. Well done — a labour of love if there ever was one!

(TONY CORNELL — *Ealing Design Department*)

Your documentary was so enjoyable — it was wonderful to see the footage of Hugh David who I worked with on several other serials. I got an e-mail from Michael Briant saying how much he had enjoyed the documentary as well, and now we can keep in touch by the magic of e-mail.

(MARGOT HAYHOE — *Assistant Floor Manager*)

This is just to tell you how much I enjoyed your documentary on the making of the *Fury from the Deep*. It is an excellent production, and you made very creative use of the very few moving images available. It was so clever of you to find the excerpts from DANGER MAN, along with the shots of the forts and nice shots of the Margate hotel, which I presume you shot yourself. Listening to Margot Hayhoe, with whom I worked so often back in the Threshold House days, was a real trip down memory lane. It was also wonderful to hear Peter Day, John Abineri, Roy Spencer and Margaret John (the latter I worked with frequently when directing). What a lot of fun we all had working in television in those days. I suspect the time pressures were less and it was still possible to have an original idea and to do something for the first time — well, the first time in DOCTOR WHO anyway. Hugh was a delightful man, a fine director and a very nice person — I remember him with great affection and he would have loved to have seen your excellent documentary about his production. You did him proud. Many congratulations on a splendid production and many thanks for giving me such an enjoyable time watching it.

(MICHAEL BRIANT — *Production Assistant*)

I've just enjoyed myself watching the whole thing. Terrific stuff!! It's so good and interesting. Thanks so much.

(JOHN ABINERI — *Van Lutyens*)

Can I take the opportunity of congratulating you on your excellent *Making of The Fury from the Deep*. It sits alongside *More than 30 Years in the TARDIS* as the best documentary made on the series — even more laudable considering that it is a "fan" production. Well done!

(PAUL TRICKETT)

I was really bowled over by the superb quality of your documentary. A really amazing achievement, which would put many professional productions to shame. Congratulations on a great piece of work!

(STEPHEN JAMES WALKER)

I am really impressed with how thorough you have been. Coming from a "research" background myself, I can appreciate the quantity of work that has gone into this production. Until recently, I lived in Ramsgate and have always been aware that *Fury* was filmed at Botany Bay, but you have excelled yourself with the accuracy and depth of your research.

(DEAN ROSE)

The documentary was a splendid piece of work and in many respects was technically indistinguishable from a professional production. This is the sort of thing that would be useful as an appendix to ALL tapes of ALL stories.

(MARTIN WIGGINS)

What can I say ... it was a real treat. Even without the colour footage, the quality and range of the interviewees combined with the location photos made for fabulous viewing. With the colour footage — and with clips from *The Slide* as well, I find myself kneeling towards you and chanting "We are not worthy!"

(PETER WARE)

RECON RAMBLINGS — STORY SELECTION

The 1999 *Disused Yeti* survey has already provided a wealth of feedback in regards to what you like, and don't like, about various projects we're involved with. Of course, the reconstructions was one of the areas (in fact, the most popular area) in which respondents provided a huge variety of useful and interesting comments. Amongst all the comments were also many queries, as well as a few criticisms (fortunately, most were of a constructive nature). In fact, with all the queries and criticisms to respond to, we have enough potential "Recon Ramblings" material for the next dozen issues!

This issue, we thought we'd take a closer look at the area of story selection — what makes the reconstruction creators decide which stories to complete? (and implicit in this, is what order to complete the recons). A few respondents to the survey were slightly critical of the story choices made by the MPP (*Master Plan Productions*) team-members. It was felt that MPP should be mainly concentrating on stories yet to be reconstructed (eg *The Daleks Master Plan*), instead of starting with a couple of stories already completed (ie *Marco Polo* and *The Highlanders*).

Well, first of all, we agree it would be nice to have every missing DOCTOR WHO story available in some reconstructed format. Like most other fans, we also look forward to the day where the complete run of Hartnell & Troughton stories can be viewed, with recons being available to fill in the gaps.

However, it should be remembered that the MPP recons involve quite a major change in the way reconstructions are produced. The team-members are entering into unexplored territory, especially when it comes to the issue of swapping large quantities of material back and forth all over the globe. Also, one of the team-members (Bruce Robinson) has to come to grips with using software which he has never previously used before (simple as *MediaStudio* may be, time is still required to become reasonably proficient in it). And, of course, there are an assortment of minor production issues that the MPP team-members may not entirely agree upon amongst themselves. Therefore, more time is required to discuss these issues, and in fact, seeing the end product may be the only true indicator of whether something has worked or not.

Because of the uncertainty involved with the MPP project, the team-members felt it would make more sense to start the project with a story that was relatively familiar in terms of creating a recon. *Marco Polo* was, of course, completed by Bruce Robinson (under the *Change of Identity* banner) almost three years ago. Although much of the recon will be changing for the MPP version, there is still a significant amount of material that can be taken from the old version. For instance, all the text captions exist, and some thought has already gone into the picture scripting process, ie deciding what photos to use where. Basically, the MPP team-members felt more comfortable in addressing a story where a good proportion of the work was already completed. As a result, more time could be devoted to tackling those trickier issues.

Now consider if we had began with *Master Plan*. All of a sudden, we'd be required to start everything completely from scratch.

Another deciding factor in story selection is the amount of time needed to collect available material and restore it. In the past we've talked about acquiring more photos or better audios, but in many cases, this is only the beginning. After the material is gathered, it must be sorted and decisions made about what can be used "as is", and what needs to be restored. Deciding which stories to do next also has a lot to do with projecting when any new material might be available and ready for use.

One last thing to keep in mind is variety. While creating these recons we work very closely with the material (some of us might start visualising Resno's death scene in our sleep). We need a break away from stories that are too similar, or too long. *Marco Polo* was chosen as a recon that we were familiar with and could improve greatly. As for the choice of *Highlanders*, we wanted the second story to be something of a "breather" between the 7-episode historical and the Dalek epic (there will probably be another short story inserted between the two *Master Plan* tapes for this reason).

Overall the selection of certain stories is definitely not an arbitrary one. A lot of thought and planning go into devising a schedule that all the team members are happy with. We also hope the fans appreciate the updated recons as much as the new ones.

(BRUCE ROBINSON & ROBERT FRANKS)

STORY GUIDES

[For obvious reasons, we've altered the order slightly for this issue ...]

SEASON 5 SERIAL 6

RR : Fury from the Deep

(a) GENERAL

6 episodes

EPISODE	TX	TI	DU	VA	CP	AA
Episode 1	16 Mar 68	17.15	24'54"	8.2	46	55
Episode 2	23 Mar 68	17.16	23'08"	7.9	40	55
Episode 3	30 Mar 68	17.16	20'29"	7.7	47	56
Episode 4	06 Apr 68	17.15	24'17"	6.6	62	56
Episode 5	13 Apr 68	17.16	23'40"	5.9	73	56
Episode 6	20 Apr 68	17.15	24'24"	6.9	42	57

(Note — durations for the first and fifth episodes were calculated from the start and finish times on the Programme-as-Broadcast documentation. No "official" duration exists for these episodes.)

Total Duration = 140'52" (approx)

Average Viewing Audience = 6.1

Average Chart Position = 52

Repeat Screenings — nil

Countries Sold To — Australia, Gibraltar, Hong Kong, Singapore

(b) VIDEO FOOTAGE

Status — all episodes currently missing. During the latter half of 1974, the story was withdrawn from sale and the original videotapes wiped. The telerecordings were presumably destroyed sometime after this.

Clips —

(a) Episode 1 — the TARDIS spinning down to land at sea (0:19). [clip held on telerecording of *The War Games*:10]

(b) Episode 2 — Mr Oak and Mr Quill menacing Mrs Harris in her bedroom (0:54). [censor clip]

(c) Episode 4 — the Doctor and Jamie see the weed creature inside the impeller shaft (0:03). [censor clip]

(d) Episode 4 — the Doctor and Jamie escaping up the impeller shaft (0:14). [censor clip]

(e) Episode 4 — in the shaft, Van Lutyens is sucked under the foam (0:14). [censor clip]

(f) Episode 5 — Robson knocking out the guard outside his room (0:17). [censor clip]

(g) Episode 5 — Robson's weed-covered hands operating the helicopter controls (0:03). [censor clip]

(h) Episode 5 — further shots of Robson's weed-covered hands as the Doctor tries to talk him into returning (0:11). [censor clip]

Notes -

- The "censor clips" refer to clips recovered from telerecording cuts of the Australian Film Censorship Board. The BBC hold a Digital Betacam recording of these clips.

[For more information on the censor clips, please consult our interview with Damian Shanahan in issue five of this newsletter : <http://www.telesnaps.com/dy/is5.htm>]

(c) AUDIO RECORDINGS

The "best" known recording for the serial is the one recorded by Graham Strong. Other known recordings were completed by James Russell, Richard Landen, David Holman and David Butler (the latter recording only episodes 1 and 6). An Australian recording (of unknown origin) also exists.

The audio was released as part of the BBC Radio Collection in October 1993. The soundtrack was provided by James Russell with narration by Tom Baker — the release was produced by Eric Saward.

Graham Strong's audio for the second half of episode 4 is affected by a slight hum. This was probably caused by a loose connection during the original recording.

(d) RECONSTRUCTIONS

- A reconstruction by Richard Develyn, David Clarke and Stephen Cranford was originally available from March 1996.
- A revised version of the previous reconstruction was produced by the JV team (Richard Develyn, Michael Palmer and Robert Franks) in September 1999. This was accompanied by a documentary by Richard Bignell.

(e) PHOTOGRAPHIC MATERIAL

Telesnaps — Telesnaps for all six episodes were discovered in 1993 at the BBC Written Archives Centre. These were published in *Doctor Who Magazine* #208-210 and *Doctor Who Classic Comics* #15-17.

Behind-the-Scenes Shots —

- 8 colour photos taken on location at Kingsgate by writer Victor Pemberton.
- 41 b/w photos taken variously by Peter Day, Rhys Jones and Len Hutton, the Visual Effects team on *Fury*. These were taken on location and at Ealing Film Studios.
- 2 b/w photos taken by Assistant Floor Manager Margot Hayhoe, on location.
- 27 b/w photos taken at Ealing by Tony Cornell, the Resident Designer at the Film Studios.
- 13 b/w photos taken by Associated Kent Newspapers on location.
- 2 b/w photos taken by the Broadstairs & St.Peter's Mail on location.

Publicity Shots -

05 Feb 68 — photocall at Palm Bay, Cliftonville (TARDIS crew on the beach)

(f) AUSTRALIAN CENSOR CUTS

EPISODE	DR	FT	RA	CUTS
Episode 1	22 Jan 69	938	G	no cuts
Episode 2	22 Jan 69	870	G	cut A
Episode 3	22 Jan 69	767	G	no cuts
Episode 4	22 Jan 69	911	G	cuts B, C
Episode 5	22 Jan 69	887	G	cuts D, E
Episode 6	22 Jan 69	916	G	no cuts

Cut A : "From 10 mins. Allow Mr Oak and Mr Quill to enter Mrs Harris's flat and tinker with the gas plant then delete entirely the sequence in which they enter her bed room and approach her with staring eyes and open mouths, breathing out toxic fumes that cause her collapse."

Cut B : "Cut 19ft. At 9 mins, reduce scene in which Van Lutyens is attacked by weeds in the bottom of the shaft and his screams."

Cut C : "At 15 mins, delete the shot of body on the floor surrounded by the pulsating mass."

Cut D : "Cut 19ft. From 11-12 mins, delete close shot of Robson's hand covered with seaweed growth."

Cut E : "From 16-17 mins. Reduce emphasis on Robson's seaweedy hands."

[The above descriptions are reprinted verbatim from records of the Australian Film Censorship Board — acknowledgements to *Data Extract*, the newsletter of the Doctor Who Club of Australia.]

(g) OTHER NOTES

- Working title — *The Colony of Devils*
- This serial is based on Victor Pemberton's 1966 radio play, *The Slide*, which involved an intelligent mud.
- Studio recordings for episodes 1-5 were made at Lime Grove, Studio D. Episode 6 was recorded in Television Centre, Studio One. All studio recordings took place between 24 Feb 1968 and 29 Mar 1968. Filming for the serial began on 04 Feb 1968 at Palm Bay, Cliftonville and Red Sands Sea Fort. Further filming took place at the Denham Aerodrome and in Ealing Film Studios.
- Several sequences at Ealing on the 5th and 6th of March 1968 were recorded on 8mm colour film by Tony Cornell. These show the preparation for and the weed creature's attack.
- Novelised by Victor Pemberton, *Doctor Who — Fury from the Deep*, was first published by W.H. Allen in 1986 as both a hardback and paperback. The Target edition was numbered 110 in the range. David McAllister provided the cover artwork.

REVIEWS AND COMMENTS

~~~~~  
 FURY FROM THE DEEP [JV7]  
 ~~~~~

Since acquiring the excellent *The Web of Fear*, the JV versions have become my personal favourites. As a result, the latest release from the team, *Fury from the Deep*, is one reconstruction I have been looking forward to for a very long time.

As usual, to ease us gently back to the 1960's, we are treated to an interview with one of the show's stars (Debbie Watling). This is followed by the story synopsis from the *Radio Times*, as well as the previous week's trailer of *Fury*. The story hasn't even started yet, but I'm hooked! It's small touches like this that, for me, put JV ahead of the rest.

Throughout, the sound is crisp and the pictures clear, with a healthy mix of publicity shots and enhanced telesnaps. But it's within the first couple of minutes of episode 1, that we get a hint of things to come. While the Doctor examines the gas pipe on the beach, his stethoscope suddenly appears around his neck. Since receiving Michael Palmer's unique reconstruction of the missing episodes of *The Tenth Planet* and *The Invasion*, I have always thought that future releases would benefit from some form of animation in key scenes. I was delighted to see that the use of a similar technique throughout *Fury* has proved me right. From a working TV monitor, to the foam thrashing about in a tank at the climax of episode 4 (how did they do that?), these specially created moments are carefully slotted in to enhance the story.

However, it doesn't end there. Before the credits roll, the final scene of each episode moves, either by stock footage, or camera zooms and slides. This compliments the new "animation" technique beautifully.

This story, as we all know, has benefited by the recent findings of censored clips, and the added joy of watching *Fury* was wondering at what point in the story would they appear. When they finally do arrive the impact isn't diluted — far from it, it was satisfying to see them in context at long last.

The crowning glory of this release though, has to be the final confrontation scene between the sea creature and our heroes in the control centre. Combined with snappy editing and clever use of amateur film footage, the JV team has created a climax to the story that must be very close to the originally transmitted version.

So what didn't I like? Well, the answer is nothing, but there were a few things I would like to have seen — a "cross hair" view from the assassin's gun superimposed on each of the TARDIS crew, followed by a blackout as they were shot in episode 1; some stock helicopter footage to liven up a couple of very dull scenes in episode 5; extra close-ups and zooms in key moments, as seen in *The Ice Warriors* BBC release. These are small requests and ones that I probably would not have thought of if the reconstruction hadn't treated us to such video wizardry throughout.

I wouldn't be surprised that in the future, this release will be seen as turning point in the series, as similar techniques are adopted to keep up with technical advances and our increased expectations. Here's to the next phase, and I for one cannot wait.

(LEE MOONE)

~~~~~  
THE MAKING OF FURY FROM THE DEEP  
~~~~~

It's always very hard to know where to start when reviewing something that has been created solely for love, and also for a, by definition, limited fan market.

DOCTOR WHO fans have been spoilt over the years with the sheer number of excellent quality videos and books which delve deeply into the history of the show. One of the key aspects of putting together any project is to know what to leave out, and this is, I think, the greatest failing of the documentary looking at the making of *Fury from the Deep*.

It's 50 minutes long, but Richard Bignell has managed to cram into that time just about everything known about the story. It's like watching a video version of one of Andrew Pixley's *Doctor Who Magazine* Archives. And this is also its problem — facts and figures about recording dates and times are fine on paper where

you can skim past them but know they're there if ever you wanted to refer back, but on video they're just dull. Viewers can't remember them as they are reeled off, and, in the final balance, what is the purpose of including them at all. This complaint goes right through the video — the technical detail is accurate, but does it need to be there?

Another area that I disliked was the use of video captions and spinning/moving photographs. I felt that this just looked amateurish and compared badly with the rest of the tape. The culprits come during the sequences on *The Slide*, Victor Pemberton's 1966 radio play which bears uncanny similarities to *Fury from the Deep* and *The Pescatons*, Pemberton's 1976 record drama which, again, treads some of the same ideas.

My final gripe is that the story's author Victor Pemberton does not appear. Now this may be because he didn't want to — I'd be very surprised if Richard had not approached him — but the lack of his comments is fairly apparent, and is a shame.

Anyone who has read down this far, will probably have got the idea that I hated this making-of documentary. Let me put you straight. Despite all the things I've mentioned so far, it is engrossing and entertaining, as well as being informative and extremely imaginatively put together and edited. It's certainly the best video documentary relating to DOCTOR WHO that I have seen, treating its subject with respect and making sure that all the facts are right along the way.

As mentioned, *Fury from the Deep* has its origins back in 1964 when Pemberton submitted the idea to the DOCTOR WHO office, and also to BBC Radio. DOCTOR WHO turned it down, but Peter Bryant in BBC Radio liked it and commissioned a six-part radio drama called *The Slide*. The Making-of tape spends quite a bit of time on *The Slide*, featuring lengthy extracts and detailing just how similar it is to *Fury from the Deep*.

We then follow the development of the scripts for *Fury from the Deep* and highlight some of the changes made for transmission. The use of footage of the location Thames Estuary platforms taken from a DANGER MAN episode is inspired and, given that there is a helicopter in that episode as well, really gives the idea of what the location footage in *Fury from the Deep* might have been like. There are also many brilliant and new photographs illustrating different aspects of the story, from the model TARDIS used on location to Peter Day getting into costume as the eerie Weed Creature. Not to mention the 8mm studio film footage from Ealing which gives us a glimpse in colour of the aforementioned Creature, but also the foam machine, Troughton, and many other aspects of the production ... and the Australian censor footage which shows key moments from the story ... and footage of the locations as they are now ... and the fact that Victoria's scream at the end was not by Deborah Watling at all, but by ... well you'll have to get the tape for that one. (I do find it very amusing though that Watling's reputation as a great screamer was, at least in this story, built on miming to someone else's screams.)

Not convinced yet? Well what about audio reminiscences and anecdotes from Director Hugh David, Production Assistant Michael Briant, Assistant Floor Manager Margot Hayhoe, Effects designer Peter Day, and actors John Abineri and Roy Spencer?

This is a very well thought out and edited documentary looking at the making of a single story. Yes it has faults, but some of these are down to personal preference, and some are because I perhaps would like the documentary to be of a standard to see a commercial release or transmission. Whichever, Richard is to be applauded for this neat idea and slick execution — a reconstructed documentary on the making of a story which you can also watch and enjoy in reconstructed form.

Just one final question — at the end of the documentary, it is said that the final image of Victoria is her standing alone on the beach as the camera zoomed away. And this effect is achieved with a very neat little effect. However in the reconstruction of *Fury from the Deep*, the image of the end is not of Victoria on her own, and does not work half as well as Richard's. Has the reconstruction got it wrong ... I think we should be told.

(DAVID J. HOWE)

Richard Bignell now responds to a couple of points mentioned above:

VICTOR PEMBERTON

Pemberton was indeed contacted at a very early stage of the documentary's production, but, as with Peter Kindred and Mike Smith, he never responded to the letters that I sent him. Pemberton is known to be somewhat protective of his work, so when word reached me from a very reliable source that he had contacted the BBC about the fact that transcripts of the *Fury* episodes were freely available on the Internet, I decided that perhaps it would be prudent not to contact him again about the reconstruction and the documentary. I informed the people behind the relevant web site, who immediately responded by taking the *Fury* scripts off-line for a number of weeks. Sometimes in fandom, it pays to be a little cautious!

FINAL SEQUENCE

The similar sequences in the reconstruction and the documentary were worked on, entirely independently by Michael Palmer and myself and we just happened to use different photographs to achieve the same effect. Michael chose to use one of the telesnaps from the final sequence, whereas I made use of one of the story's promotional photographs of Troughton, Watling and Hines standing in front of the pipeline.

Interestingly, this sequence took around five hours to produce, as the Doctor, Jamie and the pipeline all had to be photographically painted out of the picture, leaving Victoria all alone. This was then keyed into a still of the TARDIS monitor (from *The Mind Robber*, if I remember correctly). The finished photograph was something of a masterpiece (even if I do say so myself!) which then ended up being reproduced so small on screen that you couldn't see all the hard work that had gone into it! Ah well!

LETTERS AND OPINIONS

The news on *The Lion* auctions in issue #21 was welcome as I've been a bit out of the picture regarding progress on this. It fits however with a rather cryptic call I received at work a month or two back from a TSV reader wanting to use my "Lion's Tale" article as a link for an auction he was arranging on Ebay. I was preoccupied with other more pressing matters at the time and thought nothing more of it until now.

I was bemused by the closing comment of the article in issue #21 — "All fandom can do now is hope that other film collectors who may possess DOCTOR WHO episodes now realise just how sought-after their prints can be." — because if Bruce Grenville HAD been made aware how valuable his film print was when Neil Lambess and I first discovered it in his possession, I'm almost certain that the film would never have found its way back to the BBC. If there are other missing episodes out there, then they may well now go up for auction on the Internet, but I very much doubt that the BBC will be able to buy them — given that they took six months to scrape together the reimbursement for my costs in sending them *The Lion* in the first place.

(PAUL SCOONES)

THE MEMORY CHEATS — FURY

This issue, we ask two "long-term" fans to share their thoughts on *Fury from the Deep* ...

~~~~~

I'd better say at the outset that I'm not that fond of *Fury from the Deep*. It's nowhere near as bad as some of the turkeys that came later, but it is not one of my favourite DOCTOR WHO stories.

My basic gripe with it, is that I have a deep dislike of science fiction where people are "taken over" by aliens. I've always regarded it as a "cop-out" by writers who couldn't be bothered to come up with a decent story. A lot of SF in the 1950's and 60's (eg, the three QUATERMASS stories, A FOR ANDROMEDA) all followed this pattern. There are several DOCTOR WHO stories I dislike for the same reason.

*Fury from the Deep* has the same basic plot as every other SF story that Victor Pemberton has ever written (ie, malevolent sea creature that can be destroyed by sound waves). But it's not truly awful — it does have

some redeeming features. Not the least of these being the departure of Victoria from the series. I always found Victoria a very annoying character, nearly as irritating as Susan (but that's another story).

It's always amazed me that it takes the Doctor so long to work out how to destroy the weed creature. It's obvious from the beginning of episode two that the thing doesn't like Victoria's screams (I wasn't that fond of them myself) but it takes nearly five more episodes before the Doctor realises the answer.

(DAVID BUTLER)

~~~~~

Sadly, I have very few memories of this story, as it came at a time when my mother was ill in hospital, and Saturday afternoons were spent visiting her. Because the hospital was some distance from home, I missed quite a few DOCTOR WHO episodes at the time, including episodes 1, 3 and 5 of *Fury*. As a result, the story did not make a great impact on me. I remember it as yet another DOCTOR WHO story with lots and lots of foam (previously used in *The Web of Fear*). I had seen how the foam was produced some months previously on TOMORROW'S WORLD. The only other memory I have is the very sad ending when Victoria decided to stay on Earth — her leaving seemed very sudden and therefore all the more poignant. There was a final shot of her waving from the beach as the camera panned away from her and into the sky, as if viewed from the departing TARDIS. Other than that, alas, I remember very little other than lots of screaming, lots of noise and all that foam!

(JOHN KING)

ACKNOWLEDGEMENTS

Thanks to the following for help with this issue : Rick Brindell, David Butler, David Howe, Dominic Jackson, John King, and Lee Moone. And a special thank you to Richard Bignell — we couldn't have done this issue without you, Richard!

BORING STUFF

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<http://www.telesnaps.com/>

THE DISUSED YETI ISSUE 23

**THE NEWSLETTER ON EARLY DOCTOR WHO
23 July 2000**

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Where's the Yeti??
(typical e-mail received over the past few months)

**ONE THOUSAND SUBSCRIBERS!!!
A CHAT WITH ANNEKE WILLS
DOES THE BBC REALLY CARE?
LOTS OF RECON UPDATES
RECON RAMBLINGS - THE FULL SCRIPT**

WELCOME!

Yes, yes, we know ... this issue has been a LONG time coming!

As many regular readers will be aware, we've generally tried to release an issue every couple of months. However, it's painfully obvious that more than two months have passed since the last issue. In fact, how does six months sound - issue #22 was released way back in January! Well OK, there were the survey results released in March - these can be considered an issue of sorts. However, the fact remains that what you see before you, is only the second regular issue of the year.

Both your editors have been caught up with a multitude of "real life" hassles over the past few months, the details of which aren't worth going into now (mainly because it isn't all that exciting!). However, the net effect of this is that it's severely restricted the amount of time available for leisure activities ... which, let's face it, is exactly what all this stuff is about. While working on the recons, etc is generally a lot of fun, the emphasis should be on the word "fun". It's not much fun when you spend the majority of your working week in front of a PC, and then feel as if you must spend most of the weekend in a similar state.

The unfortunate news is that things mightn't greatly improve in the near future - releases of *Disused Yeti* may become even more irregular. In fact, the same can be said for just about everything we're involved with. We apologise to those who like to hear nice precise deadlines regarding recons, magazines, etc, but we're afraid this is out of the question at the moment. While we have no intentions of giving up on any of our projects, it's a simple case of things being complete when they're complete. Rest assured that no-one is throwing in the towel quite yet!

Enjoy the issue,

Bruce and Robert

RECONSTRUCTION UPDATES

Obviously, due to the lengthy amount of time between issues, a fair bit has happened since last time. Therefore, here are some slightly longer than usual updates on each recon group ...

MASTER PLAN PRODUCTIONS (www.telesnaps.com)

Steady progress continues to be made on the first MPP story, *Marco Polo*. A "first draft" version now exists of all episodes, and in fact, preview copies of three of the episodes have been viewed by others. However, the next stage of the process, fine-tuning all the existing elements, could be quite a time-consuming process, as the MPP team experiment with a number of different approaches.

In a move aimed at speeding up the production process for MPP, the full-script version will now be discontinued. Previously, it has been reported that the MPP recons will be created in two versions - one with full dialogue and descriptive captions, and the other with descriptive captions only. However, due to the lengthy amount of time required to create captions in the new video editing software, it has now been decided to continue MPP with just the "descriptive caption only" version (or "non-script" as it's often referred to).

In particular, the software used to create the MPP version of *Marco* is not conducive to including large quantities of text captions. With the extra amount of time required to create the full-script version, it was decided that the effort was not warranted. However, it should be pointed out that the remaining MPP version will not simply resemble a JV story in terms of captioning. The recon will feature quite a number of descriptive captions extracted directly from the camera script. The creators are attempting to reach a compromise between the "bare bones" approach of the JV recons against the "full" captioning approach of the COI recons. Refer to the "Recon Ramblings" column for a further discussion on the use of text captions in the recons.

In other news, Richard Bignell has recently managed to interview both Mark Eden (*Marco Polo*) and Zienia Merton (*Ping-Cho*) for the *Marco* documentary which will accompany the recon. Efforts are also underway to interview other cast members from *Marco*.

(BRUCE ROBINSON)

LOOSE CANNON RECONSTRUCTIONS (www.recons.com)

The *Mission to the Unknown* reconstruction is close to completion. In the same way that the *Galaxy 4* recon used original set photos of the Rill centre and planet surface to provide the background for the composite photos, *Mission* features previously unseen original photos of the ship interior, distress rocket and the Kembel jungle. There are however a few other surprises along the way. A video introduction is provided by the star of *Mission*, Edward de Souza (Marc Cory). The reconstruction is followed by a unique event - Edward de Souza, Jeremy Young and Barry Jackson (the spaceship crew members) are reunited after 35 years to watch the reconstruction and chat to camera afterwards about *Mission to the Unknown*, DOCTOR WHO and many other topics.

Work is also progressing well on *The Reign of Terror* and this recon should be completed soon. A major revamp of the work on this production has caused a delay but hopefully this will be compensated for by the improved picture quality. This production includes a newly restored audio track for clarity, as well as many previously unpublished set photos.

The next reconstruction in the pipeline is *The Crusade* episodes 2 & 4, which should also be available within the next couple of months. It is anticipated that the telesnap quality will be the clearest to date in a *Loose Cannon* recon.

Stay tuned to the Loose Cannon web page (URL above) for regular updates.

(RICK BRINDELL, DEREK HANDLEY AND DEAN ROSE)

ONE THOUSAND SUBSCRIBERS!!!

Sometime in March (not long after the 1999 survey results were released), the *Disused Yeti* mailing list clocked up its 1000th subscriber! Apart from a handful of postal recipients, all of the subscribers receive the newsletter in one of its e-mail formats (plain text, Word 6, HTML or the notification only list).

DY, in one form or another, has been produced for nearly four years now. The newsletter started off as a simple update for the *Change of Identity* reconstructions, but has now expanded into something much broader. Incredibly, the first issue of the newsletter, distributed on 24 August 1996, was initially received by

only six people! And just to prove it, here are the six original recipients from issue #1 - Simon Hunt, Harold Achatz, Chris Moore, Nick McCarthy, Brian Pearce, and Heath Mackay. With the exception of Nick, all of the group remain on the mailing list today.

With a slightly expanded format for issue #3, the number of people on the mailing list increased to about 40-50 people. However, the biggest "jump" in the mailing list's history occurred after the release of the 1997 survey - eighty new subscribers joined the mailing list within a two month period. With the exponential-like growth of people joining the Internet, new subscribers are received on a regular basis - approximately eight to ten requests are received per week from people wishing to join.

Another interesting statistic about the newsletter concerns the countries represented on the mailing list. Not surprisingly, there are healthy numbers from the five major countries involved in DOCTOR WHO fandom - UK (445), USA (367), Australia (186), Canada (29) and New Zealand (20). However, we also have representatives from Italy (3), the Republic of Ireland (2), Sweden (1), the Netherlands (1), Japan (1), Germany (1) and Singapore (1). Of course, if there are people reading this in a country not mentioned above, then please do get in touch - we'd love to hear from you!

So what of the future for DY? As hinted in the editorial above, our main goal at the moment is to just find the time to keep producing them! Of course, the continued positive response we receive from the newsletter can only help to encourage us to keep going. So thank you again for all your supportive messages over the years. Even though we may be distributing the newsletter to over a thousand people now, it's amazing the effect that a single encouraging e-mail can still have!

NOTHING AT THE END OF THE LANE

Just a very quick update on our magazine ... basically to say that issue #2 is still definitely going ahead! Due to the workload problems mentioned in the editorial, no further work has taken place on issue #2. However, it is the intention of both your DY editors to start seriously looking at issue #2 once the *Marco Polo* recon is out of the way. Originally, it was planned to have the second issue available later in the year, although this is looking extremely doubtful at this stage.

Copies of issue #1 remain, however the stocks are starting to run a little dry. Don't forget to visit the following web-page if you're interested in ordering a copy:

<http://www.valkyrie.net/~rfranks/>

Issue #1 has already received favourable reviews in other DOCTOR WHO publications (such as the DWAS magazine *Celestial Toyroom*, and the New Zealand fanzine *Time-Space Visualiser*). Extremely positive feedback has also been received from most readers. Since there is NO chance of a reprint once issue #1 has sold out, you are strongly advised to order as soon as possible if you haven't already done so.

A CHAT WITH ANNEKE WILLS

DY has previously featured articles on the "Programme Preservation Society" (PPS). Below, one of the co-founders of the PPS, David May, tells us about the video interviews that the club compiles - the first such video features Anneke Wills, who played Polly in DOCTOR WHO ...

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The "Programme Preservation Society" was formed by myself and three colleagues in September 1998 with the aim of promoting and preserving classic television and radio shows, as well as bringing together fans and collectors. The club has its own quarterly magazine, *Radio-Telly-Scope* and also publishes quarterly membership lists. This allows members to get in touch with other members who share the same interests.

Twenty months on, we have had over one hundred people join our ranks - although based in England we welcome overseas members and have ones from as far afield as the US, Canada, Australia and Norway.

We do not want the club to just be a tape-swapping circle though. We have already run prize competitions and we are looking at other activities including launching a club library from which members will be able to hire rare shows we have purchased from television archives.

We are also producing our own interview tapes with various people associated with cult television or radio shows. The first interview was recorded in June 1999 with the DOCTOR WHO actress Anneke Wills. The releases are similar in style to the *Mythmakers* interviews, although we are not constrained to 50-minute running times. Our interview with Anneke runs to 100 minutes and covers not only her DOCTOR WHO career but also her time on other shows such as STRANGE REPORT, THE STRANGE WORLD OF GURNEY SLADE, THE AVENGERS and THE SAINT. In fact, Anneke kindly commented at the time that it was the best-researched interview that she had ever been the subject of!

The tape is only available to members of the PPS, so you will need to join if you are interested in obtaining it. Joining details can be found on the club website:

<http://www.mhearn.freeserve.co.uk/pps01.htm>

During the interview, I asked Anneke about missing episodes and the reconstructions. As I showed her some of Bruce Robinson's *The Power of the Daleks* recon, it is only fair that I repay my debt to Bruce by allowing him to run a transcript of the relevant portion of the Anneke Wills interview ...

DM: A lot of your episodes were destroyed by the BBC - how did you feel about that when you found out?

AW: In their wisdom, I know, I mean it's a shame isn't it? It's just a terrible shame. You can't blame them, although we like to <laughs>, we can't really blame them because they didn't know at that time that it was going to have such a history years later, or they wouldn't have done it. But it's just like ... <snaps fingers> ... damn! You know.

DM: But a few have survived ... so what was it like seeing them again after so many years?

AW: Well, two things go on. On the one hand, it's awful to see yourself again so beautiful and young, <laughs> you know, but on the other hand, fascinating, absolutely fascinating to see. It jogs the memory of the things that we were doing and the people that we worked with and the fun that we had. It's always the fun that you remember.

DM: We also had a look at those clips that the Australians deemed too frightening to show ...

AW: Right. I mean, on the one hand, ridiculously unfrighting when you consider what we're used to, but on the other hand, when you hear all these blood-curdling screams, yes, it was, it was ... it was terrifying. You know, everybody says you watched it from behind the sofa and obviously there's a reason for that, so yes, it was.

DM: Well, some episodes have turned up, do you think the others are out there waiting to be found?

AW: I hope so, I hope so. Maybe what's happened is that they've got shoved into somebody's boxes and then they've gone away and someone else will come along and find them and say "what's this then? Ohh, look!" I'm still hoping that they'll turn up.

DM: And to make up for the absence of some of these episodes, the fans have tried to reconstruct them using the soundtracks and various stills. We just had a look at some of an effort to reconstruct *The Power Of The Daleks*, so were you impressed with that at all?

AW: Yes, I was because although I've seen the regeneration scene where it goes from Bill to Pat, I'd never seen what led up to it and what came afterwards. It's very well done actually,

the way they manage to keep the images and have the little captions underneath, so you get an idea. Of course I'd love to see *The Highlanders* or *The Smugglers*, because they have the visuals for *The Smugglers* don't they? [Before anyone gets too excited, I presume that Anneke is referring to the colour home movie footage! - DM]

(DAVID MAY)

Addendum : Dave and his PPS colleagues have recently finished the second release of their video interview series, featuring the stalwart British actor Michael Sheard. Refer to the PPS web-page mentioned above for further details.

### **DOES THE BBC REALLY CARE?**

Throughout the history of the newsletter, DY has generally limited itself to factual material only. Although we do feature some opinionated material, most notably, the recon reviews, we have never published a full length article where the writer expresses their personal feelings on a particular issue. However, this is about to change ...

Below, Paul Scoones gives a frank account of his experiences in being involved in the rediscovery of *The Lion*. In particular, Paul poses the question - are the Beeb really committed to the return of missing DOCTOR WHO episodes? Incidentally, while we may consider publishing similar articles to this in the future, bear in mind that your DY editors may or may not agree with all the viewpoints being put forward.

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Call me naive, but until last year, I thought the BBC actually cared about the recovery of the missing episodes. It wasn't an unfounded belief - articles in *Doctor Who Magazine* and the BBC's own *The Missing Years* documentary perpetuated this belief.

Now I know better. Incredible though it might sound to some fans, I believe that the BBC doesn't care too much at all. Oh yes, they're happy to get the episodes back all right; it's a money-spinner for them with video sales, but I have good reason to believe that they're not at all interested in the people who actually do the hard work of tracking down and returning the episodes. I must qualify this to exclude Steve Roberts and the rest of the "Restoration Team". I should also point out that the BBC is a large and multi-divisional organisation. When I talk about the BBC here, I'm really talking about BBC Resources (responsible for handling the recovery and restoration of films - amongst many other activities) and BBC Worldwide (responsible for producing the home videos).

I speak from personal experience as a key figure at the centre of the most recent DOCTOR WHO episode recovery. My friend Neil Lambess and myself confirmed the existence of *The Lion*. I was solely responsible for negotiating the loan of the print from its then-owner, Bruce Grenville, and I also handled the logistics of arranging and funding the despatch of the film print to the BBC. The experience - exciting and unique though it was - left a bitter taste in my mouth that still lingers well over a year later.

The cost of sending the film print to the UK by express courier cost just under NZ\$200. I paid for this having been informed by Steve Roberts that I would be promptly reimbursed in full. In fact it was more than six months later that BBC Resources finally paid me, and only after I had repeatedly faxed and emailed various people within this department of the BBC who were apparently responsible for authorising the refund. My emails and faxes either went unanswered or at best, were met with curt replies that the payment was being "looked into".

Steve Roberts directed me at the outset to submit my bill to a specific person within a division whose responsibility it was to arrange the payment. When nothing happened, Steve chased the payment on my behalf, and gave me the other contacts to write to about my overdue payment. Steve found the lengthy delay almost as frustrating as I did, and later told me that he wished he'd paid me out of his own pocket and then chased the payment himself.

Eventually, what appears to have swung it for me was an email I sent requesting that the accumulated six months' interest on my VISA bill for the courier cost be paid to me in addition to the original sum. I faxed them a copy of my VISA bill, and payment (sans interest, alas), was swiftly arranged.

The only explanation I ever received for the extreme tardiness of the BBC was that no budget is set aside for episode recovery, and therefore the money to pay me had to be reallocated from somewhere - but hold up one minute! What's wrong with this explanation? By the time I was paid, the episode had been released on video in a lavishly presented package. Surely the money to fund this video had to come from somewhere. Surely my sending the film print should have counted as part of its production costs?

Then there's the whole debacle of the UK video cover blurb which inaccurately describes the episode's recovery and rather offensively omits any mention of either Neil or myself. I'm on the end credits of the video itself as the last name of six on a list of "Thanks to" people which doesn't include Neil Lambess. It's every fan's dream to find a missing episode. Neil did just that. He was the man who investigated and made contact with Bruce in the first place, and as such had an undisputedly more important role than my own. For the BBC to so rudely ignore his contribution was heartbreaking for him. That really stung.

A credit wouldn't cost BBC Worldwide anything out of their budget, but engenders goodwill as well as potentially giving fans an added incentive to seek out audios and videos and return them to the BBC.

The one positive outcome was that Steve Roberts (whose participation in the whole affair was never less than 100% supportive and sympathetic of our feelings) hastily arranged for a last-minute change to be made to the Australasian video release. The offending paragraph was amended to include our names and the part we played in the recovery of the film print. Go Steve! Of his commitment to the recovery of missing episodes and his support for those who seek them, there can be no doubt in my mind.

There's more. We all know the haste with which *The Lion* was brought out on video by the BBC. It may surprise you to learn that not once was either myself or Neil asked whether there was any possibility that we had any leads on the two other lost episodes of *The Crusade*. We found one - was it not unreasonable to assume that we might be able to uncover the others? The find did provoke a flurry of investigations around New Zealand, all of which ultimately proved fruitless, but the BBC weren't to know this. They never even bothered to ask.

The only thanks myself and Neil ever received was from Steve Roberts. Steve also sent us copies of the video. No-one from BBC Video or any other department ever made contact. I still tell people at work about my part in the recovery and they're amazed that I don't even have a thank you letter from the BBC that I can show them.

Whoever was in charge of producing the video, that Neil, Bruce and myself made possible, never contacted us, never wrote a letter of thanks. Steve Roberts was the engineer who restored the film print. His thanks, although appreciated, do not carry the same weight as someone actually in charge of the video division. Again, by no means a costly move, but one which would have engendered a lot of goodwill.

This all might seem to some of you like sour grapes. After all, I got to return a missing episode of DOCTOR WHO to the BBC - what greater buzz is there than that for a DOCTOR WHO fan? Well, returning an episode AND being acknowledged by the BBC for it would have been a much bigger thrill.

I haven't even touched on the treatment the film's owner, Bruce Grenville, received from the BBC, which initially threatened to take legal action over his ownership of the film print. Incredibly, this was the official policy line as laid down by the BBC's press office. If there is anyone out there in possession of missing episodes, its no wonder they haven't come out of the woodwork if this is the sort of reception they could expect to receive!

BBC Worldwide perpetuate the impression that they conduct searches for the episodes in the *Missing Years* documentary made in 1998. The documentary itself serves in part as a call to viewers to help seek out the missing material, and implies that any finds will be gratefully welcomed. Only a couple of months after

Missing Years came out, Neil and I found an episode, enabling us to respond to the documentary's call for missing films. We were met with a surprising lack of courtesy and gratitude from the very department who produced the documentary in the first place.

I'm still all for hunting out missing episodes and returning them to the BBC because that way we'll all get to enjoy them on video. All I'm saying is this - don't expect anything in the way of gratitude from Auntie Beeb!

(PAUL SCOONES)

[Editors' note : Do you agree with Paul's strong feelings about the BBC? Or do you think the BBC are doing all they possibly can in regards to missing episodes? Either way, we're interested in hearing your thoughts - a sample of the feedback will be published next issue.]

RECON RAMBLINGS - THE FULL SCRIPT

As described in the "Recon Updates" section, the full-script version of the MPP recons will now be discontinued. Since the text captions have played an integral role in the development of the recons, Bruce Robinson takes a look at why the captions were first included, and how their use in the recons has altered over the years ...

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Similar to most long-term projects, the reconstructions have evolved through various stages over the years. This can be attributed to a number of factors - improving technology, better quality source material, and changing viewer perception (including the creators' own perception of the material). Nowadays, it's easy to dismiss earlier efforts as being irrelevant and unimportant, however, it's crucial to bear in mind the following points :

(1) The target audience of the recons was very, very small in the early days. Currently, a distribution network exists to make the videos available to as many fans as possible, however this definitely wasn't the case three or four years ago. The only chance of obtaining the videos back then was through the "fan chain". This often resulted in very poor quality copies down the line, especially if PAL/NTSC conversions were involved.

(2) Good-quality source material was very difficult to obtain. Fans really are spoilt these days in terms of "crystal clear" quality soundtracks, high definition telesnap scans, and copious amounts of reference material, such as camera scripts and the recollections of long-time fans (something which is often overlooked in terms of source material). This was definitely not the case a few years ago. The source material was simply what the creator had in his possession at the time.

When I set out on the recon path with *The Savages* (mid 1996), I was obviously restricted to the material which I had in my possession. I'd only been connected to the Internet for about six months or so, and hadn't really made contact with other fans on the Net who may have been able to help with my project. Luckily (and I really did consider myself fortunate here), I already had a soundtrack of *Savages*. Any fan who possesses an audio from over five years ago, will be well aware that the quality of these older recordings was average at best. Although the original recording made many years ago may have been reasonable, multiple copies "down the line" resulted in an indecipherable, and often incomplete, audio.

Quite simply, the story could often not be followed from the soundtrack alone. In the early days of listening to audios, it was often mandatory to have a copy of a detailed synopsis next to you to provide some understanding of the story - however, even having a detailed synopsis was often a luxury. In many cases, fans were restricted to a Target novelisation (and even this could be an inaccurate source depending on the story). It has already been reported before in this newsletter about my very first reconstruction - a text-only version of *Marco Polo* created on a Commodore 64. Including a "full script" on the screen wasn't so much a personal preference - it was an absolutely essential addition if one was to have any hope of following a soundtrack which was frequently diabolical in quality! When it came around to producing a "proper" reconstruction a few years later (ie *Savages*), since the soundtrack was still sub-standard in quality, I naturally decided to continue with the idea of including "full script" captions. In fact, one could almost argue that adding the photographic material was now the innovation with the recons, and not the full script!

At this point, it's perhaps worth elaborating on what is meant by "full script" captions. The term "full script" is regularly used these days, but for a newcomer to the recons, it may be slightly misleading. Technically speaking, it's not really a "full script" as such - taken literally, the term suggests a verbatim translation of the camera script to screen. Instead, it's more of a combination of descriptive captions AND dialogue timed to appear "in synch" with the audio. At any one time in the story, there will generally be a caption of some sort on the screen.

To confuse matters even more, the alternative style these days (ie descriptive captions only), is often referred to as the "non-script" style. This also isn't strictly accurate as there are definitely SOME captions in the recon - perhaps the term "semi script" may have been more appropriate!

Terminology aside, the idea of including "full script" captions in *Savages* was something that I felt almost obliged to do. The soundtrack simply wasn't up to a standard where the story could be easily followed - although the *Savages* soundtrack was significantly better than the original *Marco Polo* one, it was still poor compared to today's standards. On a more personal note, I had also enjoyed reading the DWB "photonovels" which had appeared a few years previous to the commencement of *Savages*. These photonovels consisted of the telesnaps along with a transcript of the episode. I very much saw the recons as being an extension of this photonovel concept - in other words, similar to what had featured in DWB, but with the audio added on top.

Therefore, before I had even completed *Savages*, I already had two good reasons for wanting to include a full script - (1) to provide understanding of a poor soundtrack quality, and (2) to achieve an effect similar to a DWB photonovel. However, as the years have progressed, we've obviously managed to obtain better quality soundtracks. Thus, the initial requirement of the full script captions to explain the story, was not as crucial later on. However, even the best quality soundtracks often contained slightly poorer moments, so the full script captions still came in handy then.

Later on, when I became aware of other recon efforts, I realised that the text captions were quite a unique feature. Up till that point, no other recon had featured ANY kind of text caption. As a result, the *Change of Identity* reconstructions developed an instantly recognisable "signature". At a later stage, other recon groups did start to utilise text captions to explain unclear parts of the soundtrack.

However, let's make one thing very clear - as I continued producing the recons over the years, it gradually occurred to me that the full script wasn't simply included just to provide clarification of the soundtrack. Nowadays, critics of the full script often say something like "well I can understand the story from the soundtrack alone, so why do I need these intrusive captions down the bottom?!". If the sole reason for including the captions was to "decipher" the soundtrack, then I totally agree that the full script captions would be a waste of time. However, in my opinion, the full script captions served more than just this simple purpose, such as ...

#### *(1) ENHANCING POOR QUALITY VISUAL MATERIAL*

Visual material used in a recon can often be variable in quality. While a photo may look reasonably clear on a PC monitor, a creator interested in providing video copies to others has to bear in mind that people may be watching the recon three, four, five, or even twenty copies down the line. Multi-generational video copying has a much more detrimental effect on picture quality than on sound quality. On top of this, if a PAL to NTSC conversion was involved (or vice versa), this would cause a further deterioration to the picture quality.

Therefore, from a creator's point-of-view, it may not cause a problem to use a certain photo in the recon, however, if the viewer can't make out the detail of the image on screen, then the effort required to obtain the image has been in vain. Although captions also deteriorate down the line, they still provide more assistance to the viewer for poor quality copies than having no captions at all.

#### *(2) TO PROVIDE MOVEMENT*

A recon is obviously limited due to the fact that the bulk of the visual material consists of still images only. Even to the most ardent DOCTOR WHO fan, watching 150 minutes worth of still images requires some fairly

intense concentration. The captions are an attempt to provide more movement throughout the recon, and thus keep the eye more interested in what's happening on screen. I concede that the captions by themselves may not be very exciting - however, the simple act of them moving from one caption to the next just provides an extra "hook" to keep the viewer's attention.

*(3) TO ASSIST IN VISUAL CUES*

Although a creator may attempt to make a recon more understandable by providing images of the characters as they speak, this is one technique which could have an adverse effect if overdone. To take this further, imagine a conversation between two characters where ten lines of dialogue go back and forward between the characters. In this case, it would be very disconcerting to have images appear on screen in rapid succession. Even if the images were slightly altered between each picture change, the problem still exists in that too many images are displayed in too short a time. A recon should match the pace and style of a story - quick picture changes are useful for action scenes, but they work poorly for lengthy dialogue-driven scenes.

Including the dialogue captions can help alleviate this problem. The viewer can still obtain an idea as to who is speaking without the need to be continually swapping back and forward between images. Personally, I've often thought that the most useful part of the dialogue captions was simply the first word which stated who was speaking. This immediately allows the viewer to associate a line of dialogue with a character. In an audio-only reconstruction, every time a line of dialogue is spoken, a brief amount of time is needed to determine the character who is now speaking. Although in many cases this only takes a split-second to work out (especially if a major character is speaking), it can often result in some dialogue being missed due to concentrating on deducing the character speaking. The purpose of the recon should ALWAYS be to let the original story tell itself, whilst keeping in mind the limitations of not being able to include moving images.

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To varying degrees, the reasons above are not so relevant nowadays with the higher quality material available. For instance, with the soundtrack being much clearer, it's a very simple task to determine which characters are speaking. In *Marco Polo*, there are essentially only seven main characters throughout the story. Each character has a very distinctive tone of voice, so even a viewer unfamiliar with the soundtrack should have little difficulties determining the characters which are speaking at any one time. With the extra workload required to create the full script captions for MPP, it was decided that any additional benefit in including the full script captions was not warranted.

While dropping the full script captions from MPP is disappointing in one respect, it's also a logical step forward in the progression of the recons. I realise that some people may be disappointed with this decision, however I'm almost certain that once you start experiencing the MPP style, you will almost have forgotten what the "full script" captions really were. In fact, you may come across this article in three years time, and wonder what all the fuss was about ...

(BRUCE ROBINSON)

STORY GUIDES

SEASON 2 SERIAL 8

R : The Chase

(a) GENERAL

6 episodes

EPISODE	TX	TI	DU	VA	CP	AA
The Executioners	22 May 65	17.41	25'25"	10.0	14	57
The Death of Time	29 May 65	17.41	23'32"	9.5	12	56

Flight through Eternity	05 Jun 65	17.47	25'23"	9.0	12	55
Journey into Terror	12 Jun 65	17.41	23'49"	9.5	8	54
The Death of Doctor Who	19 Jun 65	17.41	23'27"	9.0	11	56
The Planet of Decision	26 Jun 65	17.41	26'29"	9.5	7	57

Total Duration = 148'05" (approx)
 Average Viewing Audience = 9.4
 Average Chart Position = 11

Repeat Screenings - nil on BBC1, although the story has been repeated on UK Gold.

Countries Sold To - Australia, Canada, Caribbean, Chile (Spanish), Costa Rica (Spanish), Dominican Republic (Spanish), Ethiopia, Gibraltar, Iran, Mauritius, Nigeria, Singapore, United States, Venezuela

(b) VIDEO FOOTAGE

Status - The entire serial was originally junked prior to 1978, however 16mm telerecordings of all six episodes were discovered in a vault at BBC Enterprises circa 1978.

Clips - n/a (although refer to note below)

Notes -

- The story was released on BBC Video (BBCV 5006) in 1993 as part of *The Daleks Limited Edition Box Set* (BBCV 5005) along with *Remembrance of the Daleks*. Both videos were packaged separately inside a tin. A North American version, also released in 1993, was available in a two tape box labeled only as *The Daleks Limited Edition Boxed Set* (CBS/Fox 4795). The UK cover for *The Chase* was painted by Andrew Skilleter - the North American version featured only the Dalek artwork by Alister Pearson from the tin.
- Clips from *The Chase*, mainly from the final episode, were recorded as part of the silent 8mm cine footage (believed to have been recorded by an Australian fan).

(c) AUDIO RECORDINGS

n/a

(d) RECONSTRUCTIONS

n/a

(e) PHOTOGRAPHIC MATERIAL

Telesnaps - All episodes currently missing. However, the PasB (Programme-as-Broadcast) documentation indicates that John Cura did provide his services for all six episodes.

Behind-the-Scenes Shots - unknown

Publicity Shots -

- 14 Apr 65 - photocall at Ealing Studios, Stage 3 (Verity Lambert with the Daleks and Mechanoids)
- 07 May 65 - photocall at Riverside, Studio One (regular cast and Mire Beast)
- 21 May 65 - photocall at Riverside, Studio One (the Doctor with the Daleks, Dracula and Frankenstein)
- 04 Jun 65 - photocall at Riverside, Studio One (regular cast in the cell on Mechanus)

Production Photos -

05 May 65 - Albert Embankment, Kensington Gardens, Houses of Parliament, Piccadilly Circus, Trafalgar Square, White City Underground Station (photos of Ian and Barbara's return to London). [Editors' note : These photos were all taken during a single day's shoot around London and were meant to represent Ian and Barbara's jubilant return to modern-day Earth. The images were used in the final scenes of the serial.]

(f) AUSTRALIAN CENSOR CUTS

EPISODE	DR	FT	RA	CUTS
The Executioners	11 May 66	962	G	no cuts
The Death of Time	11 May 66	894	G	Cuts A,B,C,D
Flight through Eternity	11 May 66	958	G	no cuts
Journey into Terror	11 May 66	903	G	no cuts
The Death of Doctor Who	11 May 66	890	G	no cuts
The Planet of Decision	11 May 66	1001	G	no cuts

Cut A : "At 6 mins, delete underlined words in 'What do they feed on? They are flesh-eaters. They eat human?' Yes."

Cut B : "At 7 mins, delete shot of girl seized around throat by trench or tail of monster."

Cut C : "At 13 mins, delete shot of Darleks [sic] blasting the Indians."

Cut D : "At 17 mins, delete close-up of monster."

[The above descriptions are reprinted verbatim from records of the Australian Film Censorship Board - acknowledgements to *Data Extract*, the newsletter of the Doctor Who Club of Australia.]

(g) OTHER NOTES

- Working title - *The Pursuers* (entire serial)
- Studio recordings for all six episodes were made at Riverside, Studio One between 30 Apr 1965 and 04 Jun 1965. Filming for the serial began on 09 Apr 1965 at Camber Sands, East Sussex. Further filming took place at Ealing Film Studios.
- Novelised by John Peel, *Doctor Who - The Chase*, was first published by W.H. Allen in 1989. Numbered 140 in the "Doctor Who Library", the cover artwork was provided by Alister Pearson.

LETTERS AND OPINIONS

It seems that our *Fury from the Deep* special last issue has prompted quite a few people to put fingers to keyboard ...

~~~~~

It was most exciting to "see" *Fury* again (as a result of the recent JV recon). I have vivid memories of the foam and tendrils thrashing about (I guess from Episode 6), of Maggie Harris taking a walk into the waves, and her becoming ill in her room. I seem to recall the now famous walk into the water being longer than is suggested on the recon, but as the audio is an accurate record, my memory has obviously cheated. Watching *Fury* in Australia, I was denied the excised bits of Mr Oak and Mr Quill being horrid to her. How ironic that it takes a 1999 recon video to allow me to see for the first time a surviving clip of a lost 1968 story.

Looking at it now, *Fury* isn't in my top ten. I regard it as a good story well above the average. I find that the scary atmosphere starts to wane by episode 5 when the action moves outside. Perhaps the story is two

episodes too long for it to be an outright classic - the plot is a little thin to sustain the terror for its entire length I think.

In not showing too much of the threat but suggesting it by other means, notably Dudley Simpson's eerie score, director Hugh David leaves the viewers to scare the pants off themselves by imagining what MIGHT be down there, in the darkness, in the pipeline, waiting ...

The recon was fortunate in that the recovered censored clips were available just in time. I felt that a little more explanation of the visual action could have been given. What was there was excellent and helpful, but a couple of scenes may have done well with a little more explanation.

(DAVID MCKINLAY)

~~~~~  
David Butler just did not do justice to *Fury from the Deep* in the article you published in the last *Yeti*. My recollections are fortunately vivid as the story was actually a very "adult/serious" DOCTOR WHO - and a very terrifying one at that. Even my mother sat glued to the screen each early afternoon as the ABC screened DOCTOR WHO repeats in "movie" format, as per its excellent school holiday traditional treat. I was of course too young to know these were repeats - but not too young to be totally captivated as were most of the kids of my neighbourhood who would all meet on the nature-strip after the end of the day's episode and play mock Cyber-Yeti-Unit battles. All incredibly cool at the time!

(DAVID LOWRIE)

~~~~~  
A couple of weeks after *Fury* finished, a letter from two girls was read out on JUNIOR POINTS OF VIEW. They had written a complete new DOCTOR WHO story in which Jamie realises that he is in love with Victoria and the Doctor takes him back to Earth so that they can be together again!

Another "Memory Cheats" from this story ... at the back of *The Radio Times*, a couple of weeks before each new DOCTOR WHO story, they used to offer plot synopses of upcoming stories for deaf people. Before *Fury*, they offered one for *The Colony of Devils*. I waited a long time in expectation that a story called *Colony of Devils* would eventually turn up!

(STEVE BOYCE)

~~~~~  
When oh when will *Fury* be found,
It's sorely missed since it went to ground.
It's such a classic, it makes my heart bleed,
To think someone has got the malevolent seaweed.
Such acting, such plot, such a claustrophobic theme,
It's all enough to make Victoria scream.
If it's gone forever, I shall surely weep,
Because it's my favourite, is *Fury From the Deep*.

(IAN TAYLOR)

REQUESTS

Soon to be available via TSV Books, a side-line publishing wing of the New Zealand Doctor Who Fan Club (www.tetrap.com/drwho/nzdwfc/), is a revised edition of *Timelink - An Exploration Of Doctor Who Continuity* by Jon Preddle. This unauthorised volume covers various aspects of DOCTOR WHO continuity, such as the controversial UNIT dates, Dalek and Cyberman history, the Doctor's age, and Gallifreyan history. A complete DOCTOR WHO timeline is also included. The book uses as its study material only the broadcast television adventures from 1963 to 1989, plus K9 and Company and the 1996 TV movie. The novels, comic strips, Shada and audio adventures are not included.

The first edition has already sold out. The second printing is expected to be available in mid-June 2000. The new edition will contain some updated material, incorporating the information contained in the *Timelink* Errata web-page.

Jon is now taking pre-orders - pricing details and ordering information can be obtained from the *Timelink* web-page <www.geocities.com/jpreddle/timelink.html> or by e-mailing Jon at <jpreddle@ihug.co.nz>.

Although *Timelink* is not exclusively related to the sixties era as such, the DY editors are always on the lookout for well-researched DOCTOR WHO reference books. Having seen the book myself, I (Bruce) can heartily recommend *Timelink* to anyone interested in the subject of DOCTOR WHO continuity!

~~~~~

Audio recordist David Butler has recently set up his own web-site. David describes the site as follows:

"The website has only been in existence for a few weeks but I am intending to expand it. It contains (no surprise) some DOCTOR WHO pages. At present there is a page on DOCTOR WHO locations, a report on a local group reunion in May and a page about *Mission to the Unknown* including a mention of the new *Loose Cannon* reconstruction. I am intending to add a reviews page containing independent reviews of DOCTOR WHO merchandise (CDs, books, videos) and I would welcome submissions from anyone wishing to send me material. Reviews should be kept fairly short (max 200 words) and be suitable for publishing (ie, no offensive language). I would prefer to limit this page to reviews of official merchandise, not reconstructions. Similarly, if anyone wishes to send photos for the locations page with a small amount of accompanying text, these will also be gratefully received. The website address is <http://www.dbutler22.freemove.co.uk> and the e-mail address is <[David@dbutler22.freemove.co.uk](mailto:David@dbutler22.freemove.co.uk)>."

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### **BORING STUFF**

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<http://www.telesnaps.com/>