

The Black Archive #11

THE EVIL OF THE DALEKS SAMPLER



By Simon Guerrier

Published in 2017 by Obverse Books

Cover Design © Cody Schell

Text © Simon Guerrier, 2017

Simon Guerrier has asserted his right to be identified as the author of this Work in accordance with the Copyright, Designs and Patents Act 1988.

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or in any form or by any means, without the prior permission in writing of the publisher, nor be otherwise circulated in any form of binding, cover or e-book other than which it is published and without a similar condition including this condition being imposed on the subsequent publisher.

Also Available

The Black Archive #1: Rose by Jon Arnold

The Black Archive #2: The Massacre by James Cooray Smith

The Black Archive #3: The Ambassadors of Death by LM Myles

The Black Archive #4: Dark Water / Death in Heaven by Philip Purser-Hallard

The Black Archive #5: Image of the Fendahl by Simon Bucher-Jones

The Black Archive #6: Ghost Light by Jonathan Dennis

The Black Archive #7: The Mind Robber by Andrew Hickey

The Black Archive #8: Black Orchid by Ian Millsted

The Black Archive #9: The God Complex by Paul Driscoll

The Black Archive #10: Scream of the Shalka by Jon Arnold

Coming Soon

The Black Archive #12: Pyramids of Mars by Kate Orman

The Black Archive #13: Human Nature / The Family of Blood by Naomi Jacobs and Philip Purser-Hallard

The Black Archive #14: The Ultimate Foe by James Cooray Smith

The Black Archive #15: Carnival of Monsters by Ian Potter

The Black Archive #16: The Twin Dilemma by Gordon Ridout

The Black Archive #17: Full Circle by John Toon

The Black Archive #18: Marco Polo by Dene October

The Black Archive #19: The Impossible Planet / The Satan Pit by Simon Bucher-Jones

The Black Archive #20: Face the Raven by Sarah Groenewegen

The Black Archive #21: Heaven Sent by Kara Dennison

The Black Archive #22: Hell Bent by Alyssa Franke

The Black Archive #23: The Curse of Fenric by Una McCormack

The Black Archive #24: The Time Warrior by Matthew Kilburn

The Black Archive #25: Doctor Who (1996) by Paul Driscoll

The Black Archive #26: The Dæmons by Matt Barber

Here and Now

At this point in **Doctor Who**'s history, visits to contemporary Earth were rare: after the first episode ('An Unearthly Child', *An Unearthly Child* episode 1 (1963)), the next time the TARDIS lands in what is apparently the present day is 'Planet of Giants' (*Planet of Giants* episode 1 (1964)); even there, the Doctor and his friends are miniaturised so the everyday world becomes as strange as anywhere they've been in time and space. When the Doctor's companions Ian and Barbara return home to 1960s London in 'The Planet of Decision' (*The Chase* episode 6 (1965)), they do so in a Dalek time machine; the Doctor and TARDIS don't go with them. In 'The Feast of Steven' and 'Volcano' (*The Daleks' Master Plan* episodes 7 (1965) and 8 (1966)) and 'Bell of Doom' (*The Massacre* episode 4 (1966)), the TARDIS stops briefly in the present day, but with little chance for the Doctor to interact with contemporary surroundings. And then a change of production team sees a major shift in thinking.

The first episode of *The War Machines* was broadcast on 25 June 1966 – the 123rd episode of **Doctor Who**, more than two and a half years since the series began. *The War Machines* is the first full story set on and interacting with contemporary Earth, a statement of intent from new producer Innes Lloyd. 'I wanted the kind of adventure stories you could relate to in everyday life,' he later said¹.

A year after *The War Machines*, another full story – *The Faceless Ones* – and the first episode and a half of *The Evil of the Daleks* were also set on contemporary Earth, apparently all on the same day. Lloyd also phased out stories set in the past where the Doctor was mostly a passive observer of historical events – the last of these was *The Highlanders* (1966-67). *The Evil of the Daleks* would offer a new, more engaging formula for stories set in history.

Many of the Lloyd-produced **Doctor Who** stories set in the future are not too distant from the audience's own time: *The Tenth Planet* (1966) is set in 1986 – a relatively short jump forward – and *The Underwater Menace* (1967) takes place in about 1970. The story after that, *The Moonbase* (1967), is set 100 years later in 2070 – just as the middle section of *The Evil of the Daleks* is set 100 years in the past, in both cases periods that almost feel within reach. *The Moonbase* also mirrored real events of the time: Apollo 1, intended to be the first flight in the programme that would ultimately land people on the Moon, had been scheduled to launch on 21 February 1967 – in between broadcasts of *The Moonbase* episodes 2 and 3.

Making **Doctor Who** more contemporary proved very effective, and the series has frequently visited the present day or near future ever since. Of course, there was a practical advantage, as designer Chris Thompson explains:

'It was easier because the BBC had all these pieces of scenery with doors, windows and bits of walls that you could order. You'd get them delivered to the workshop and then you could start putting your own ideas on to things that already existed, so you weren't starting completely from scratch. That was easier than science fiction, because there wouldn't have been much in stock at the BBC stores up at Alexandra Palace. So the money didn't stretch as far.'

As science fiction was rarer than drama set in the present, designers had more experience of creating a credible 'now':

¹ 'Innes Lloyd'. *Doctor Who Magazine* (DWM) Winter Special, 1983.

'Oh yeah, I did lots of [police series] **Z Cars** and things like that, which was all lock-ups and garages, so you knew how to make them look.'

That said, the Tricolour coffee bar in *The Evil of the Daleks* was more unusual:

'It was all bright red, white and blue. Unfortunately, I've never seen any colour photos of it. But that was something I really enjoyed designing. I went to places like that then.'²

The name of the bar is a reference to the national flag of France, adopted during the revolution of 1789. But this isn't a place of dour history: indeed, there's a joke made of Jamie – himself from the 18th century – being so out-of-place and boggling at the girls in mini-skirts. This bar offers revolutionary newness: young people in the latest fashions, listening to the latest chart hits. The choice of name conveys something else, too. The modernist or 'mod' look had been around since the 1950s, but historian Dominic Sandbrook identifies a second wave beginning in 1964: 'The whole point was to cultivate a look of "effortless" Continental sophistication.'³

More specifically, between 1968 and 1970, writer David Whitaker provided an entry for himself to the reference book series *Contemporary Authors*:

'I travel widely in Europe, particularly France and Italy. [I am] fascinated by tradition and historic societies influencing each new generation, and the essential differences between this and the developing of newer countries, which approach national and international problems without the pressures of the past dictating or advising their decisions.'⁴

Is the Tricolour a nod to the way the past informs the present? Or perhaps it's an in-joke about **Doctor Who**, as Whitaker had been story editor on the Doctor's visit to revolutionary France in *The Reign of Terror* (1964). The horrors seen in that story are now merely a backdrop for girls in miniskirts.

It's a cliché to speak of the mid-1960s as the province solely of the trendy and young. Of course, the Tricolour is no more representative of the time than the other contemporary settings: the hangars of the airport, the warehouse and antique shop. In fact, as we'll see, an antique shop full of Victoriana is just as mid-60s as the trendy bar.

Yet the opening of *The Evil of the Daleks* is striking for more than being set in the present day. For the first time since the series began, the Doctor and his companion – as well as the audience watching – begin the story already knowing where they are in time and space, rather than having to deduce this by exploring outside the TARDIS⁵. In fact, though, the episode is not quite set in the present but almost a year in the past. The reason why shows how the intentions of the production team – such as to make the series more contemporary – were tempered by practical considerations as episodes were made.

² Thompson, Chris, interview with author, 11 July 2016.

³ Dominic Sandbrook, *White Heat: A History of Britain in the Swinging Sixties*, p206.

⁴ The entry I have for David Whitaker is from a photocopy made by fan Gary Hopkins while in correspondence with Whitaker in the late 1970s.

⁵ *The Edge of Destruction* (1964) is set almost entirely inside the TARDIS, but in the first episode the Doctor and his companions still try to work out where they have 'crashed'.

Space Walk

On 12 June 1967, two days after the broadcast of episode 4 of *The Evil of the Daleks*, Queen Elizabeth II attended the premiere of the new **James Bond** film, *You Only Live Twice*. If she'd listened carefully, she might have recognised the voice of Frazer Hines among the villains⁶.

But there's another connection to *The Evil of the Daleks*. In the film's opening scene, an American space capsule in orbit round Earth is captured by another spacecraft, all to John Barry's lush orchestral cue, 'Space Walk.' The film's score was recorded in April and May at CTS studios in Bayswater, and photographs show violinist Alex Firman in the middle of the front row⁷. On 9 and 25 May, Firman was at Riverside Studios recording Dudley's Simpson's music for *The Evil of the Daleks*.

Barry's distinctive sound directly influenced the score for a later Patrick Troughton **Doctor Who** story set on present-day Earth – Don Harper's music for *The Invasion* (1968). Mark Ayres, a composer and sound designer who has studied the music used in **Doctor Who**, says:

'Harper was being terribly contemporary and he'd obviously seen what John Barry was doing with something like *The Ipcress File* [1965]. But Dudley's influences are less obvious. He wouldn't say, "I want to make it sound like John Barry." He'd work out what worked for the story. From his very first score for **Doctor Who**, *Planet of Giants* [1964], he basically went, "I've got giants and little people, so I'll use piccolo and bassoon." On *Evil*, in that first episode, you can perhaps hear the influence of 60s beat music – which is John Barry and of its time. But he didn't use a beat combo to do it; it's a little orchestra and eight players.'⁸

Alec Firman was the 'fixer', responsible for hiring the players. Session guitarist Vic Flick, who played alongside Firman on several Barry recordings, recalls that 'all the contractors, or fixers, in the recording industry at that time were violin players', and that the most powerful of them – including Firman – oversaw 'the great majority of the recording, television and radio work that was going on in London and, to a less extent, in the provinces.'⁹

Some 22m of music was recorded for episodes 1 to 3 at the session on 9 May, with a marimba, xylophone and vibraphone hired for the occasion. On 17 May, Firman was paid an additional sum to cover 'doublings', suggesting musicians played more than one instrument or part, to increase the body of the sound – a concern of Simpson's, as we'll see.

On a film, music was often recorded to fit footage already recorded and edited, but technology didn't allow for that in TV. 'In those days, you [couldn't] take a video home to study it,' Simpson recalled. 'They[d] just tell you what [the story was] all about.'¹⁰ Mark Ayres explains:

'Derek Martinus would have said to him, "The TARDIS gets stolen at the start, and I think there'll be 40 seconds as they chase it down the road and lose sight of it. We'll then cut to this bit where this spooky guy is on the radio, so I just want a note of alarm – three seconds there." Dudley would go away with a list of these things, then write the music, record it and by then the director would be rehearsing the episode, and he would know if things needed changing – scenes running short or long, or things being cut. If he got to Dudley in time, they might

⁶ 'I dubbed Japanese [sic] villains at the end of Bond movie "[Yo]u only live twice"' (Hines, Frazer. Tweet posted 12:10pm, 15 April 2013.)

⁷ 'Photos YOLT recording (2)'.

⁸ Ayres, Mark, interview with author, 8 August 2016.

⁹ Flick, Vic, *Guitarman: From James Bond to the Beatles and Beyond*, pp52, p311.

¹⁰ Dudley Simpson, 'The Doctor's Composer' (extra on the 2009 DVD of *The War Games* (1969)).

change things before the music was recorded, and if not, the tape of the recording would need to be edited. And then the tapes were played in during the studio recordings of each episode, as these early programmes were mixed live.¹¹

The music recording on 9 May was just four days before the first episode was recorded in studio – which was a week ahead of broadcast. Simpson remembered:

‘We had a turnaround problem. I don’t know what went wrong with the organisation but it got tighter and tighter [...] Sometimes I would have to sit up all night and have my copyist waiting to write it all out. I’d take it into the studio all wet and they’d play it. It was as tight as that. That was very difficult at times.’

In addition to the licensed pop music played in the Tricolour scenes, 18 separate music cues were recorded and dubbed by Simpson for episode 1 of the story, ranging from 5s to 35s in duration and totalling 5m 48s – almost a quarter of the episode. ‘I always felt that music was very important to productions that I could see on the television,’ he remembered. ‘And I thought more music would enhance the programme.’¹²

By the time of *You Only Live Twice*, **James Bond** directors knew to leave space for John Barry’s music to add scale and emotion. Indeed, Barry recalled being told by the director of another film, ‘Unless I get the right score for this movie, I’m dead. I’ve left whole areas where the composer has to carry the spirit.’¹³

On **Doctor Who**, Simpson could only accent the drama – though there was space for a romantic theme in episode 2, as we’ll see in the next chapter. But if he couldn’t match Barry’s rich orchestration, he could at least bolster the sound of Firman’s eight players, as he did for the first appearance of the Dalek. Simpson’s invoice to the BBC, dated 17 July, for a total of 41m of music for the whole story, lists 11 consultations with the director and at the Radiophonic Workshop – the BBC department that made special electronic sounds. Mark Ayres explains:

‘Generally, composers didn’t collaborate with the Radiophonic Workshop. When **Doctor Who** started, obviously there was the theme music. [Composer] Ron Grainer basically handed it over to Delia Derbyshire at the workshop, and she realised it electronically. But then the music for individual stories went back to composers. We think the first composer on **Doctor Who** to work with the workshop was Richard Rodney Bennett on *The Aztecs* [1964], which had some electronic treatment done by – we think – John Baker. And then there was *The Underwater Menace*.’¹⁴

Simpson recalled that for this story he approached Brian Hodgson at the workshop:

‘and asked him to help me create a special sound so that I could have that [...] underwater sound, globule sounds. It was really fun to do. I used to hear snide remarks from the musicians – “Wait till Dudley’s finished with this,” you know the sort of thing – because I did actually create music and then add it to it. It gave it a body and a sound that musicians couldn’t create.’¹⁵

¹¹ Ayres, interview with author.

¹² Simpson, ‘The Doctor’s Composer’.

¹³ ‘John Barry’, In Tune Sound of Cinema.

¹⁴ Ayres, interview with author.

¹⁵ Simpson, ‘The Doctor’s Composer’.

'Dudley then did the score for *The Macra Terror*,' says Ayres. 'But that was entirely recorded in the workshop because he wanted an electronic sound and also there was no money for live musicians.'¹⁶

Just as Simpson used the piccolo and bassoon to match the relative scales of characters in *Planet of Giants*, in *The Evil of the Daleks* he uses Firman and his musicians for most of episode 1, and switches to electronic music for the arrival of the Dalek. That accents the sudden twist from the contemporary to the alien and strange.

But this use of electronic music **was** contemporary. In 1966, at the home of music engineer Peter Zinovieff, Delia Derbyshire and Brian Hodgson from the Radiophonic Workshop met with Paul McCartney of the Beatles to discuss a potential collaboration. As Mark Brend argues in his history of electronic music, that meeting is an indication of a huge change in popular music, as artists began to look at integrating electronic sounds into their work¹⁷.

On 7 April 1966 at Abbey Road studios, the Beatles overdubbed tape-loops McCartney had recorded at home on to 'Tomorrow Never Knows'. As Ian MacDonald says, 'the tape-loop – a length of [electronic] tape sound edited to itself to create a perpetually cycling signal – is a staple of sound-effects studios and the noise-art idiom known as musique concrète [...] Pop music, though, had heard nothing like this.'¹⁸

The Beatles continued to explore electronic sound. For all that 'Being for the Benefit of Mr Kite' was inspired by a Victorian poster, post-production on the song included tape effects. And – as we've seen – this strange fusion, this electronic Victoriana, was released to the public on 1 June 1967, five days after 7.5 million people watched Daleks, accompanied by an electronic score, turn up in a Victorian house.

But the music is only one part of what makes the appearance of the Dalek so unsettling. There's also the role we ourselves play in the story.

¹⁶ Ayres, interview with author.

¹⁷ For more on the meeting and its symbolic significance, see the introduction to Brend, Mark, *The Sound of Tomorrow*.

¹⁸ MacDonald, *Revolution in the Head*, p190.