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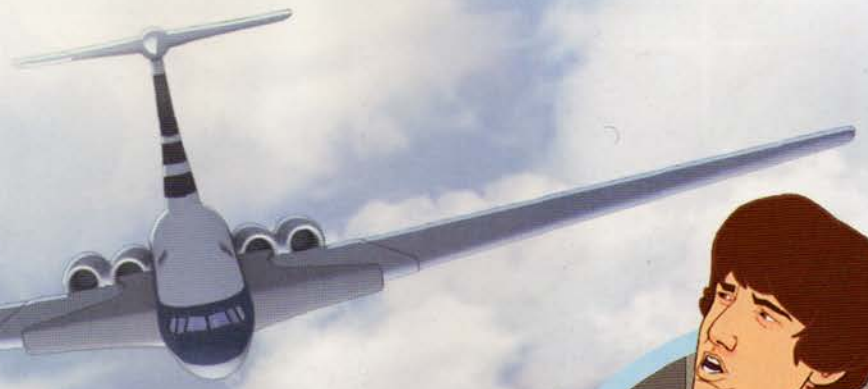
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FACE LIFT



The Second Doctor battles shape-shifting aliens at Gatwick Airport! The missing 1967 story *The Faceless Ones* is back on our screens for the first time in more than 50 years.. This is how it was done..

Feature by **SOPHIE ILES** and **SIMON GUERRIER**



The TARDIS materialises on the runway at Gatwick Airport, just as a plane is taking off. Chased by the police, the Doctor and his friends – Polly, Ben and Jamie – scatter into the airport buildings, where Polly witnesses a murder and is then captured. Ben vanishes too, and Jamie and the Doctor soon discover that their friends are just the latest young people to disappear. It transpires that Chameleon Tours is offering more than just budget package holidays. And that the Earth is on the brink of an ingenious alien invasion...

Originally broadcast in 1967, only two of the six episodes of *The Faceless Ones* survive. Happily, however, this makes it an ideal candidate to be animated by BBC Studios.

The new version of *The Faceless Ones* is directed by AnneMarie Walsh, who worked as an animator on 2016's *The Power of the Daleks*, was animation director on *Shada* (2017) and also directed the animation segment of *The Wheel in Space*, included as an extra with last year's release of *The Macra Terror*. "I've worked in animation for 15 years," she tells *Doctor Who Magazine*. "While I specialise in animating, I've also storyboarded, designed backgrounds and characters, worked in visual effects and motion graphics, edited, been an animation director, and directed and produced on other projects."

AnneMarie has brought this experience to bear on the way animation has been applied to this missing story, and the people who've worked on it. "The creative team has changed significantly," she says. "Of the 23 people involved creatively on





“DOING A STRONG PERIOD PIECE LIKE THIS ALWAYS BRINGS ITS OWN DESIGN ISSUES.” MARTIN GERAGHTY

this story, only seven worked on previous *Doctor Who* animations. All three storyboard artists – Barry Baker, Malcolm Hartley and Studio35 – were new to the team, as were most of the animators. And we used a different animation program from the one used on *The Macra Terror*, which led to a different style of storytelling, design and animation, as did the structure of how we ran the project.”

Even so, *The Faceless Ones* is very much in keeping with those previous animations, not least because the character design is again by DWM comic-strip artist Martin Geraghty, who has worked on all the productions since *The Power of the Daleks*. “It’s been another busy year on the animation front,” he says. What makes *The Faceless Ones* different, however, is that “This is the first one we’ve done set somewhere other than a futuristic colony – well, barring *Shada*, but there most of the costume and design already existed. Doing a strong period piece like this always brings its own design issues. Some

of the things groovy kids wore in 1967 wouldn’t have looked out of place on the Macra colony!”

So how did he recreate Swinging London? “I referenced busy shots of Carnaby Street from the era, as the majority of passengers in the story are meant to be youngsters taking advantage of the new fad for cheap air travel. In a way, that was one of the most enjoyable aspects of the job, as we only really needed one angle of those passengers seated.”

“Martin designed 19 swinging young people to be passengers,” says colour artist Adrian Salmon – another veteran of DWM and previous animations. “You might spot a blazer from *The Prisoner* in the mix!” But *The Faceless Ones* was originally made in black and white, so what reference did Adrian use? “I did plenty of research into the appropriate colours for the era, and checked the actors’ hair and eye colours circa 1967 from other TV and films they were in – plenty of shows produced by ITC at the time were particularly helpful. Polly’s pea-green coat was inspired by Tippi Hedren in Hitchcock’s film *The Birds*, while the suit worn by Jean Rock was nicknamed ‘salmon pink’ by AnneMarie.”

“I also designed over 20 props for the production,” he continues, “from mundane objects like a crowbar or hammer, to French and Spanish stamps and postcards. I really enjoyed doing those, and again did a lot of research to try to get the period details right. In one scene, Jamie is peering from behind a newspaper and AnneMarie asked me to create ‘Easter egg’ adverts in that – in-jokes for →



Opposite page clockwise from top left: Polly; the Chameleon Tours plane; Jamie McCrimmon; the Doctor, wearing a device placed on him by the Chameleons.

Top left: All that remains of a body – a pile of clothes and a pool of green liquid.

Top right: Jamie, Sam and the Doctor face death by laser beam.

Above: The scene as it appeared in the original version of *The Faceless Ones* (1967), featuring Frazer Hines as Jamie, Pauline Collins as Samantha Briggs and Patrick Troughton as the Doctor.

Left inset: Jean Rock in the air traffic control room at Gatwick.

Below: Jamie, Sam, the Doctor, Inspector Crossland and the Commandant discuss the mysterious events surrounding Chameleon Tours.

FACE LIFT



→ you to spot. So keep an eye out for Marinus padlocks, Smugglers whiskey and a free 'Rough & Tumble' cabinet!"

What makes Adrian's work here different to the illustrations he creates for *DWM* is that his drawings, created in Photoshop, must then be redrawn by the animators as vectors. "These allow you to increase the size of the artwork without losing resolution," he explains.

Gaia Satya Matteucci and Ana García Sebastián are the credited 2D animation leads on the story. They have a team of 14 freelance animators working under them. One of the latter is Kate Sullivan, contributing to her first *Doctor Who*. "I was lucky to be one of the character animators," she says. "We all were given several shots a week to work on, which meant that we all got to animate a wide variety of characters. Character animation is acting, and on a job like *The Faceless Ones* it also requires a level of impersonation. I've worked on several projects before this, such as for [the comedy series] *Dead Ringers*, that involved what you might call 'animated impersonations' of characters – though the style and tone you'll see in *The Faceless Ones* are of course very different."

As with Martin and Adrian, Kate started with diligent research. "I revisited Troughton-era *Doctor Who* episodes to get into character. With the existing first episode of *The Faceless Ones*, I was studying the way the Doctor wrings his hands and how he frowns a lot. But it's a funny thing: it's not necessarily a case of looking at individual shots, more like watching lots of footage and then keeping in mind the overall impression. Also, having the voice track helps a lot.



Then, just as an actor would, the animation 'performer' adjusts the performance to suit the role. The animation of our 2D Doctor had to reference how Troughton played the character, but never be too broad and played for laughs, tipping into comedy pastiche. That said, there is, of course, a humorous element to Troughton's performance. Oh dear, it's very difficult to explain what is really instinctive! But it's been lovely to lose myself in these characters and creatures – ones I'd never be cast as in real life!"

The alien Chameleons presented a particular challenge, because only one full-size photograph survives of what they looked like. "So they double up a lot!" says Martin, laughing. "But we needed to give the Chameleons some thought anyway, as their on-screen design would've been difficult to achieve in animation, being quite vague and latexy. I had the thought of continents or land masses breaking up and drifting across a hard surface, to mimic the ruined planet they've left behind. They still have the basic silhouette and feel of the TV Chameleons, I hope, and I adapted the Chameleon Tours logo as a kind of brand for the species, so that appears as an insignia on their tunics." Even so, Martin thinks this production is an authentic recreation of the TV story. "Yes, I think it's a less radical reimagining than for *The Macra Terror*."

That doesn't mean it's any less ambitious. For one thing, while the original versions of *The Power of the Daleks* and *The Macra Terror* were wholly recorded in the studio, *The Faceless Ones* boasted location filming, so it's on a much larger scale. "The fact it's set and was shot in Gatwick



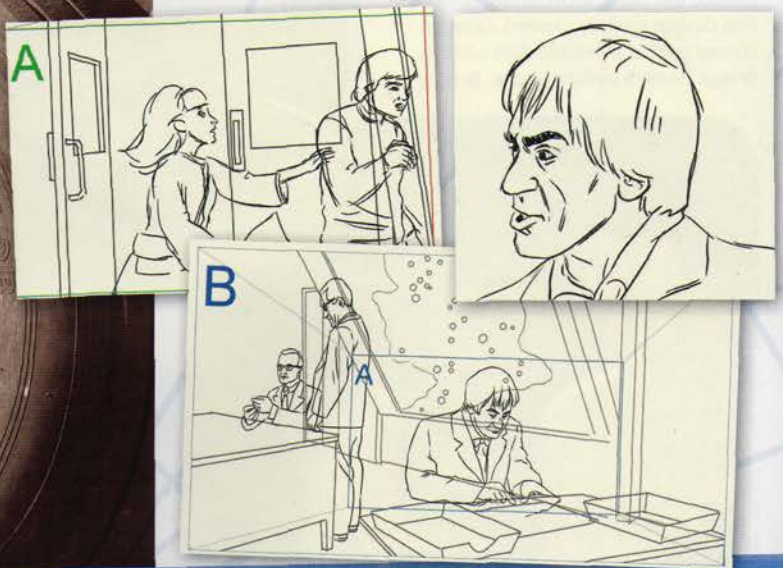
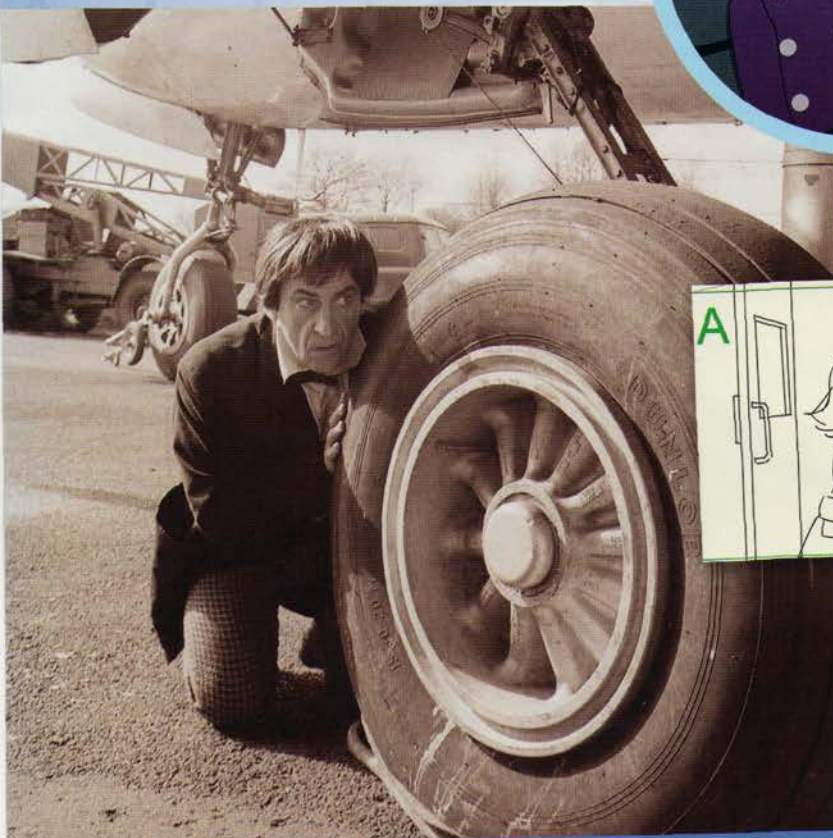
Right: Animator Kate Sullivan.

Below inset: Sam Briggs, bound and gagged by the Chameleons.

Below left: The Doctor hides behind an aeroplane wheel in Episode 1.

Below right: Storyboards for the new animation.

Bottom: Telesnaps from the original TV story, including images from the scene where a raw-state Chameleon takes on the appearance of Meadows (George Selway).



NEXT EPISODE...

The missing 1968 story *Fury from the Deep* is on BBC Studios' schedule, but which missing *Doctor Who* story would fans like to see animated next? In February we asked attendees of the Gallifrey One convention...



GARY RUSSELL
DIRECTOR OF THE ANIMATED VERSION

OF *FURY FROM THE DEEP* *The Celestial Toymaker* That's my Holy Grail. I want to animate that. It would lend itself really nicely to animation. You could do a lot with it, taking it into realms that they could never have done in 1966 on the telly.

RUSSELL MINTON

BBC STUDIOS
The Massacre of St Bartholomew's Eve
No telesnaps exist and I have no idea what any of it looks like.



CARRIE NOLAN

MARYLAND, USA
The Celestial Toymaker
They recently referenced



the character in a TV episode [2020's *Can You Hear Me?*]. To revisit where that all started would be awesome.



DUSTIN BRYSON
COLORADO, USA

The Smugglers

I love Anneke Wills as Polly and anything she's involved in has a lot of energy.

DIANE MARTIN

RHODE ISLAND, USA

Anything

I'm just looking forward to seeing these lost episodes. I just want more *Doctor Who!*



ANDREW PARSONS

BRISTOL, UK

The Highlanders

It's the first one with Jamie McCrimmon, played by Frazer Hines. And it would be good to have an animation of an historical story.



DANNY LAVERY
RUTLAND, UK
The Evil of the Daleks

It's the story right after *The Faceless Ones* and also I'm a big Dalek buff. It would be good to complete the Dalek stories.

FRAZER HINES

THE TARDIS

The Highlanders [Why that one in particular, Frazer?] *The Highlanders!*



Above: The covers for the 2020 DVD and Blu-ray releases of *The Faceless Ones*.

Below left: Jamie and the Doctor attempt to evade airport security.

Below right: CG artist Rob Ritchie.

Airport means that we had a huge variety of backgrounds," says AnneMarie, "from the wide open external and internal spaces of the airport and concourse, to tiny secret rooms and the aeroplanes. It also allowed us much more scope for wide and panning shots, such as characters running across the runway or up and down stairs."

The story's location presented challenges for Rob Ritchie, who recreated the original sets and settings using computer graphics. "At least you can see where a studio ends," he says. "With Gatwick, you need the surrounding landscape, the tree lines, other buildings... Given the

time constraints of a project like this, let's just say there was some copy-and-pasting going on."

Interior sets were easier, although Rob had less flexibility than on previous animations. "With *Macra*, there were no existing episodes and there wasn't much in the way of reference, so we could expand the design and almost make it from scratch as a new production. With *The Faceless Ones*, it was hard to be mega-creative in that way. I mean, it's good having existing episodes and telesnaps [screenshot photographs taken of the episodes as they were transmitted] because I had more reference images when I built all the sets in CG. I rarely dig out floorplans or design blueprints as I find it easier building by eye from images." Even so, he's been able to expand on elements of the original story.

"I always like to try to improve the sets, as I've done here with the Chameleons' satellite – but you'll have to wait till you see that!"

"It's great having so much reference material for this story," says AnneMarie. "That gives us an opportunity to really study the idiosyncrasies of the actors from the original version and bring them into our animation. We used the original camera scripts and the audio to guide us, rather than trying to do a shot-by-shot remake. We storyboarded it all from scratch to best express the series in animated form, while being sympathetic to the original style." The animation is in colour and clearly aimed at a modern audience. "Naturally," says AnneMarie, "we're accustomed to making and watching a very different style of TV. Apart from the use of technology for more ambitious shots, we also tend to create more dynamically paced stories. So we've tried to make it more relevant in how we tell the story, and we established that in the storyboarding phase."

In fact, the team set themselves a remarkable challenge. "We had about the same time to do *The Faceless Ones* as we had for *Macra*, but with an extra two episodes," says Rob Ritchie, who was also responsible for 3D animation →

"WE USED THE ORIGINAL CAMERA SCRIPTS AND THE AUDIO TO GUIDE US."

ANNEMARIE WALSH



FACE LIFT



Above left: The 2020 Steelbook Blu-ray release of *The Faceless Ones*.

Above right: Nurse Pinto, Spencer and Captain Blade in the medical centre of Gatwick Airport.

Below left: Telesnaps from the original TV story showing the Chameleon Tours plane docking with the alien satellite.

Right inset: The Chameleons' satellite as it appears in the animation.

Below right: Sam and Jamie wrestle with Spencer.



→ and compositing on the story. “That’s roughly an additional 500+ shots. I always try to render sets at as many different angles as possible so that shots will feel more varied – and across these six episodes I probably rendered 700 or 800 individual shots myself. I hope people find it wonderful to look at, and I enjoyed hiding my own Easter eggs in there, too. So keep ‘em peeled as you watch it.”

As well as the visuals, it’s worth paying attention to the sound. Mark Ayres previously remastered the story’s soundtrack for the 2002 audiobook and for the versions of the two surviving episodes released first on VHS in 2003 and then on the *Lost in Time* DVD set the following year. “As a first step on this one,” he says, “I pulled those out of the archive – it pays to keep everything! – and produced new reference files to be used for animation synchronisation. The files were also used by Derek Handley for the telesnap reconstruction of the missing episodes that will also be on this set.

“I then completely remastered the soundtrack of all six episodes from the off-air recordings made by Graham Strong when the story was originally broadcast. They’re still the best source. This time, I was able to reconstruct far more of the dynamics lost in the original recording, and increase the noise reduction using the more subtle techniques that are now available. My six new master files were then synchronised to Derek’s completed recons, and to the 2003 picture restorations of the original Episodes 1 and 3 – so

“ALL ADDED SOUNDS ARE ORIGINAL-LIFTED FROM ELSEWHERE IN THE EPISODES.” MARK AYRES

although these are presented on the Blu-ray as standard definition video, they have newly remastered sound.

“The final job was to prepare the animation soundtrack, re-conforming and tweaking the new audio masters to synchronise with the locked pictures,” Mark continues. “There was a lot of to-and-fro between AnneMarie, Rob and me to make sure we got it exactly right: a tricky but essential job at the end of a complicated production.

I also added some additional sound effects in some places to help ‘sell’ the animation.

For instance, in Episode 6 there’s a fight sequence which, bar the music, appears to have been entirely mute in the original. Even so, all the added sounds are authentic and original – I lifted them from elsewhere in the episodes and modified to suit.”

“The tight schedule meant it was quite an intense project throughout,” says AnneMarie, “and how limited we were in being able to edit the dialogue, sound effects and music separately was a challenge at times. But my favourite aspect was seeing the excellent work of so many very talented and creative people coming together. Having such a dedicated team, capable of working well beyond the confines of their roles, was a huge plus and they were a genuine pleasure to work with.” **DWM**

