John Freeman talks to Doctor Who's final script editor Andrew Cartmel about the Doctor's last BBC incarcation and how he set out to rewrite the character from the ground up - to mixed reactions...

With a new Doctor established and a new companion in tow, Cartmel also had a clearer idea of what he did – and didn’t – want to see in the scripts that came across his desk. "There were various clichés I sought to avoid. Separating the Doctor from the companion, the Doctor being a victim. He had to be in jeopardy, but never a patsy or a stooge. Even where things were chaotic, there was a sense he was a mover or a shaker, in control and powerful."

This interpretation didn’t always sit easily with some viewers. Cartmel’s ideas for the character – including the Doctor moving onto new planes of existence and perception – also drew him into one of his few conflicts with producer John Nathan-Turner.

"This was the only time John interfered, because I was trying to have the Doctor as this dark, puppet master behind things," Cartmel reveals. "Being a time traveller and being able to arrange things to happen in a certain way made the Doctor very sinister and very powerful – almost all-powerful. I began to think of him as a ‘prime mover’ which, if you’ve read your philosophy, you begin to talk about religious notions and indeed to talk about a god or God.

"As soon as John got wind of this, he immediately wanted to put the kibosh on it. Because he thought, probably quite rightly, that if any whisper of this would send the religious zealots into an uproar and the switchboard would be jammed and it would be new careers for all of us.

"I’m not saying I wanted the Doctor to be the Christian god," Cartmel continues, “but I am saying he was moving in a ‘deity’-like direction. But John didn’t want any notion like that. And I’m glad we didn’t go running for that because although it was the best idea at the time, I’ve had other better ideas about the Doctor.

Quite apart from reinterpreting the Doctor, Cartmel’s best stories – he counts REMEMBRANCE and THE CURSE OF FENRIS amongst his current favourites, although his opinions change with any new viewing – are punctuated by some powerful social comment.

"I love shows that have some kind of resonance and have an effect on the audience," argues Cartmel. "Social commentary, if well done, is one way of doing..."
that although it's not the only way. I'd love to have done more shows like REMEMBRANCE where there was some genuine passionate social argument. Or shows like SURVIVAL, which was, among other things, about the sexuality and rebellion and animal nature of adolescents, urban repression and the call of the wild.

For all the hard work on the writing side of the show, it still irritates Cardmel that so many good scripts were let down by other production values.

"I might have been peripherally aware of the 'cheapo cheapo' aspect of British TV SF," says Cardmel. "I had watched things like Hitch Hikers Guide to the Galaxy, so I was aware of the budget and the constraints. But the problem wasn't so much the lack of money, although that never helps, but lack of - well I was going to say imagination and design sense, but it wasn't even that. It was lack of consistency because sometimes you did have imagination and design, even on a shoe-string budget.

"You can do the future and you can do other planets if you have someone who has a good idea of what to do, not the usual silver lame zip suits and togas or any of the arachnid ideas of what SF should look like. If you have an intelligent designer, and sympathetic lighting and camera work, even on a tiny budget, you can get superb results. Over the years you did occasionally get that."

It was these concerns that led to the rise of more humanoid villains in the Seventh Doctor era, rather than the traditional monsters. "The thing with monsters is that although the BBC has a great design department, some of them didn't really 'get' Doctor Who," feels Cardmel. "Some of them did, some of them didn't. So some of the rubber suits would be terrible and even when they weren't terrible, when there was nothing wrong with them, they wouldn't be deployed properly in the field. You can make even the best suit look terrible in bright light.

"So I always tried to go for the humanoid aliens, because you couldn't rely on the costumes not to look naff. If there was a monster I often tried to have them transform into a human as soon as possible. John and I would often argue here because he thought that the audience wanted proper monsters, which was all right as long as they were proper monsters!"

Doctor Who didn't rise above those kind of problems, feels Cardmel, "but it didn't matter because the stories and the characters were very good, specifically the notion of the Doctor, even though he was a slippery notion of a character, a bit of an enigma. The concept of the show was great and it was well written. And, of course, we generally had brilliant actors. All those things combined made the show work."

For all the hard work that went into creating new Doctor Who and finding a new direction, the series came to an end in 1989 and apart from one television movie there is no conclusive indication it will ever return to our screens. But if it did, what would Cardmel like to see done with it today?

"I would love to produce Doctor Who, because I'd like to have some control over the design side of things," he tells me. "I mean the look, the sets, the make-up. You needed to have an influence over that which as script editor you don't.

"It's very easy to do good effects now. From working with Dark Knight, I've seen what it's like to work with monsters and with CGI getting cheaper and cheaper, I'd certainly try and use CGI effects on Who were it to be produced by the BBC now."

The Lost Doctor Who property which it is, realised he could make money out of it and approached John Nathan-Turner, recalls Cardmel. "John approached me, and Ben and I wrote a very groovy script - very post modern and post Hitch Hikers. I still think it was a good script but I think the producer felt it was too quirky - too modern and funky."

We handed it to the producer and got paid for it and didn't hear another thing until we heard Terrance Dicks to write one. No disrespect to Terrance, but his approach is always the classic Doctor Who style and I saw his play and it was all the things our play wasn't: the French Revolution and Mrs Thatcher and so on. Which was obviously what the producer wanted, but I think it was a shame because our play could have done better I think."

"If it had found a producer who would believe in it and do it for it, I think we would have been slightly more difficult to stage. But it could have attracted a much younger hip audience and it might have become more than the mildly profitable caddly old-fashioned Doctor Who play that they did.

"Perhaps it was the amount we were in terms of the special effects we had in it that killed it. I'd like to see it published. It's terrific and deserves to see the light of day."
CHECKLIST 15

The collected reference works

dates of first publication:
April 1998 to January 2000

# 77 - serial 6S - Apr 1998
Cover art: Richard Farrell
A new Doctor "whether we like it or not." Dave Golder tells why he did and an extended Cuts section reviews all the changes made before Doctor 6 could meet his public.

# 78 - series 21 - Jul 1998
Cover art: Steve Caldwell
Full biographies for Janet Fielding, Mark Strickson and Peter Davison. Mark Strickson on playing Turbulent, the development of DWM, and the start of the end for BBC Who.

# 79 - serial 6T - Aug 1998
Cover art: Pete Wallbank
Ian Levine on the question of authorship, David Banks on the return to Tula and TARDIS. Wood considers the Cryon Game. Plus, how the British audience took to Colin Baker.

# 80 - serial 6V - Oct 1998
Cover art: Steve Caldwell
Author Philip Martin urges the viewers to keep watching while reviewer Simon Guerrier asks if all those cuts were needed. Perhaps yes as all the Radio Times feedback letters attest.

# 81 - serial 6X - Nov 1998
Cover image: BBC
Matthew Kilburn looks at the serial’s historical accuracy, and Gary Russell ponder the wisdom of criticising Time Lords. More on the Doc’s trip to Telford, and crisis looms...

# 82 - serial 6W - Feb 1999
Cover art: Pete Wallbank
2 Doctors- 2 reviewers: Diane McGuinn assesses it as a Baker story and Justin Richards as a Troughton serial. Designer Tony Burrough chooses to head for Spain.

# 83 - serial 6Y - Mar 1999
Cover image: BBC
A no holds barred review from David Darlington, and an overview of other Wells-inspired s/f vehicles. And a few production notes on Paul Darrow’s acting as well...

# 84 - serial 6Z - May 1999
Cover art: Colin Howard
Paula Bertham explores Evelyn Waugh’s graveyard humour and Alex Saye argues for Montejito in the TARDIS. Colin Baker is interviewed, plus Terry Molloy.

# 85 - series 22 - Jul 1999
Cover art: Steve Caldwell
Part two of John Bowman’s Colin Baker interview and the cancellation crisis in full. David Saunders recalls hectic days, plus a full production feature on the ‘Slipback’ radio drama.

# 86 - serial 7A - Sep 1999
Cover art: Steve Caldwell
Schroedinger’s Doctor sets the scene and Jonathan Powell airs his feedback. Special features on Denise Burton’s make-up and audience reaction to the Doctor’s return.

# 87 - serial 7B - Nov 1999
Cover art: Pete Wallbank
Peri’s farewell and her career after 1996 is documented. Plus a profile of Philip Martin, an extended on-location guide and Press coverage of S1’s return.

# 88 - serial 7C - Jan 2000
Cover art: Richard Farrell
The trial continues into a new millennium and Bonnie Langford’s biography hits the floor running, as does Press coverage of Mel. Gary Russell on Baker’s compost heap.

some of the titles on this checklist are now out-of-print
for a list of titles in print, please send an SAE to the CMS subscription address
THOSE WERE THE WILDERNESS YEARS THAT WERE 1990

Tuesday 13 February
With just over a month until British Satellite Broadcasting (BSS) starts operating, their Galaxy Channel records its first programme with a Doctor Who theme. Hosted by Mike Smith, A Fiercely Passion brings viewers into the world of Doctor Who fandom and collecting, interviewing David Howe and Jeremy Bentham for a half-hour show scheduled for transmission in April.

MARCH

• First publication in paperback of THE SPACE PIRATES, written by Terrance Dicks.
• Three new audio cassette Doctor Who products are released by Silver Fox, the company co-owned by Cyberleader actor David Banks. Derived from material first published in the Cyberman handbook these "history archive" tapes also include interviews with some of the Doctor Who actors. This latest one, featuring Sylvester McCoy, complements an earlier cassette devoted to Colin Baker.

Thursday 22 March
BSS starts broadcasting to cable company only subscribers. Purchasers of its much-coveted high-band 'squirrel' receivers will have to wait until next month before transmissions from space begin.

APRIL

• Dupel, the Cheshire-based toy company responsible for a range of Doctor Who action figures since 1987, follows its January launch of an Ice Warrior figure with the much-anticipated Davros. There is only one problem - this Davros comes complete with two arms...
• BBC Drama Head Peter Cregen issues a statement to all prospective bidders for the TV series franchise that it will be, "...a few months before a decision on Doctor Who is made."

Sunday 1 April
BSS transmits its first Doctor Who episode, appropriately An Unearthly Child. This episode will be repeated the following Saturday before episode two, THE CAVE OF SKULLS is shown on Sunday 8 April. Some fans express dismay that the initial line-up only comprises stories that have been, or soon will be, available on video.

Friday 6 April
With the Easter school holidays just starting the Doctor Who exhibition at Longleat opens its doors once more to the public. Revamped again by Louise Martin this year's display includes new tableaux featuring Haemovores, Cheethal People, the Destroyer and insect husks from Marc Platt's serial, The Ghost Light.

Saturday 28 April
Crowds gather at London's Centre Point for the launch of Marvel's Dark Decub graphic novel. As well as the writers, artists and editor of the novel, first day buyers can also get autographs from Sophie Aldred and Sylvester McCoy.

MAY

• BBC Video releases two more black and white Doctor Who stories, THE MIND ROBBER and THE DALEKS.

Sunday 13 May
Popular Doctor Who Director and writer Peter Grimwade passes away following a long battle against cancer. His funeral is attended by many from the world of Doctor Who.

Saturday 26/Sunday 27 May
The convention calendar kicks off with a two day event held near Glasgow. Galacticon brings together Nicholas Courtney, Sylvester McCoy and John Nathan-Turner along with newcomers Julian Glover and local writer Rona Munro.

JUNE

• After a three month hiatus following the restructuring of Wh Ann, June sees the first publication in paperback of REMEMBRANCE OF THE DALEKS by Ben Aaronovitch.

Saturday 6/Sunday 7 June
The Grand Hotel in Birmingham plays host to TellyCon. This is the last of the big TellyCon events that has numbered among past guests luminaries like Effects genius Derek Meddings, Sylvia Anderson, plus many Doctor Who celebrities. TellyCon surprised everyone in 1987 when, with no prior announcement, they screened a recently recovered episode three of THE FACELESS ONES to a stunned audience.

Saturday 30 June/Sunday 1 July
Another convention runs into problems after visitors to Carusweel in Cardiff are told only on arrival that many guests, including Peter Davison, have had to drop out at short notice. Reviews of the event are almost universally scathing.

JULY

• First publication in paperback of MISSIMO MAGUS, written by Philip Martin. This is the third and last adap-
September

- First publication in paperback of SURVIVAL, written by Rona Munro. Originally planned as the last regular TV serialisation, SURVIVAL is, due to late manuscripts and Spring's reshuffle at WH Allen, the pre-peaktime book. Even so, Editor Peter Davil-Evan uses this final televised adaptation to confirm the wind-down of the 17-year-old Target label and its replacement next year by a series of new Doctor Who fiction titles, The New Adventures.
- Two more monochrome serials are released by BBC Video on VHS cassette: THE DOMINATORS and THE WEB PLANET. Although advertised as uncredited a fans grups when fans realise episode six of THE WEB PLANET has nearly a minute missing from the very end of the story. David Jackson confesses the mistake was due to an incorrect master being selected for the video transfer. Coast-to-Coast registers a change of company name. From now on its name will be Green Light, an omen, they hope, of the Doctor Who film's future.

October

- First publication in paperback of THE CURSE OF FENRIC, written by Ian Briggs. Peter Cregen breaks his silence but only to admit there are just two companies left in the running now to make new Doctor Who adventures for television. He goes on to state that, due to the complexity of negotiations, no outcome is likely until late 1991 at the earliest.

November

- Publication in paperback of the much-delayed BATTLEFIELD novelisation, written by Ben Aaronovitch, is indefinitely delayed after the author confesses he is a long way behind on the manuscript. After a period of consultation and agreement the task of writing the book is reassigned to Aaronovitch's Season 26 co-writer, Marc Platt. The paperback is rescheduled for 1991.

December

- The most popular of Doctor Who's Christmas singles was "Auld Lang Syne," written by Peter Davil-Evan. The band, The Doctor Who, was formed specifically for the single, which was released in November 1990.

- The Doctor Who exhibition opens for its last day of the 1990 season. The event is still popular despite an absence of any repeats on BBC terrestrial channels.

- The Time Lord, most recently played by Sylvester McCoy, has not been seen on TV since last December. "It's a disgrace but we will never forget the Doctor and the BBC cannot let us down," said Gary Leigh of the Dr Who fan club.

- The BBC said several independent TV companies were interested in making a new Dr Who series and a decision would be made next year. "Just because he has been on TV for the past year does not mean we have closed the door on the Doctor," said a spokesman.

- There is a new series we want to make sure it is high quality and this problem won't quicken our decision."
Saturday 17 November
Jon Pertwee, John Nathan-Turner and Jeremy Bentham take part in a day of lectures, presentations and discussion panels about Doctor Who at Wakefield College in Yorkshire.

Wednesday 21 November
The schools programme SEARCH OUT SPACE, featuring the seventh Doctor, Ace and K-9, recorded earlier this year, is broadcast on BBC2.

Friday 30 November
The 'Day of Action' protest takes place with conflicting accounts emerging of its success. The BBC claims only a few hundred phone-calls were received rather than the thousands that were threatened. Protesters assert, however, that lines were jammed for most of the day, at a time when a mobile phone alternative was still some years ahead.

DECEMBER
- Green Light Producer Peter Litton indicates that the Doctor Who movie, Last of the Time Lords will finally go into pre-production during May 1991. Litton does not give away the identity of their screen Doctor, but Press reports suggest Blade Runner actor Rutger Hauer is in line for the role.

Saturday 1 December
BSB broadcasts its final episode of Doctor Who, part 4 of THE DALEKS, THE AMERICAN. BSB's new owners, Sky, have no contractual agreements in place to broadcast Doctor Who, and unions such as Equity refuse to grant them the same low-fee arrangements they accorded BSB.

Monday 24 December
Christmas Eve, and Radio 5 gets into the festive spirit by airing an episode of its CULT HEROES documentary series devoted to Doctor Who. Billed as covering the entire Who phenomeno, most of the clips are from the 60s and 70s era of the programme, with just one 38 second extract from THE TWIN DILEMMA acknowledging the programme in the 80s. This half-hour special is repeated three nights later.

DOCTOR WHO
ON BSB

Dish of the Day

BSB's Doctor Who weekend was a mould-breaking salute to one programme, with the new kid on the broadcasting block keeping the show's flag flying while elsewhere it was being neatly folded and tucked away. But how did the extravaganza come about? And what did the future hold? John Bowman takes a look back...

"It's the first time anything like this has ever been done on British television, just a celebration of one particular programme... We think it's going to be a huge success. Fingers crossed!"

Talking in September 1990 specifically about flegging satellite broadcaster BSB's forthcoming Doctor Who weekend, Vicky Thomas, spokeswoman for its entertainment channel, Galaxy, also seemed to unwittingly sum up the heady optimism and enthusiasm at the sole, government-licensed, extra-terrestrial competitor to Rupert Murdoch's Sky Television.

BSB (British Satellite Broadcasting) had arisen out of the allocation of five DBS (Direct Broadcast by Satellite) channels to the UK by the World Administrative Radio Conference in 1977. Launched on 25 March 1990 via cable, followed swiftly by a direct-to-home satellite service on 29 April, the provider utilised the high-quality DMAC transmisision format, superior to the PAL standard used by Sky (launched via cable in January 1984, expanding in February 1989 with satellite), and BSB's presence, based at impressive, purpose-built studios in Marco Polo House, Queenstown Road, London, just south of Chelsea Bridge, helped usher in a brave new era of broadcasting at a time when Doctor Who's future was not so bright.

After 26 years, the BBC had ceased making and broadcasting new Doctor Who stories, and was displaying little inclination to resume production. However, interest in its past glories was still high outside TV Centre. Doctor Who's ability to pull in audiences had been readily acknowledged by BSB, which astutely included the programme as part of its "oldies but goldies" scheduling for Galaxy, a deal having been struck to show TV classics from the BBC archives. Starved of fresh material, fans were - not surprisingly - highly delighted that they could at least revel in the programme's heritage, especially when it seemed that BSB would be airing every exant episode.

As the repeats progressed, however, disquiet arose when BSB elected to skip certain stories. To its credit BSB recognised its mistake and took rapid steps to redress the balance, with the announcement that Galaxy would be devoting a whole weekend - 22-23 September 1990 - to Doctor Who, showing various episodes and featuring a host of luminaries, including Waris Hussein, Sylvester McCoy, Elisabeth Sladen, Carole Ann Ford and Wendy Padbury. It was an unprecedented move. The show that had already been such a TV pioneer was about to do it again.

"It is a reaction to what people have written in and said that they want," said Thomas, interviewed a fortnight before the spectacular. "It's the brainchild of John Gau, the director of programming, and they wanted a whole bonanza of Doctor Who, so this is it, we hope. But invariably you can never please everybody all the time, and of course now that we've said OK we're doing this, this is the first weekend that we've planned, we'll be doing more, they're still saying, 'Well, you know, you've got to put more into it!' I mean, we're running from nine in the morning until half past two on the Saturday, and nine in the morning until half past midnight on the Sunday, but they still would like a bit more.'"

Thomas was quite open about the change in policy on screening old episodes. "We bought the rights to show every-
thing from the very beginning, and what we did, in our igno-
rance I suppose, is choose the best storylines to be put out, so
that rather than getting something like five years' worth of
black and white episodes, we'd move into colour much quick-
er. But in fact all the fans have written in and said "No, no, we
actually do want you to show us everything right from the
beginning", which is what we are going to be doing come
October.

"So, up to now we have been screening what we consid-
ered to be the best of the William Hartnell, but as from
October we are going back to the very beginning and screen-
ning absolutely everything in chronological order and in
the correct sequence."

As for the stories where there were gaps, this did not
present a problem as far as BSB was con-
cerned. "I think in the normal run of things we'll be
concentrating on complete stories, but we will be
doing more of these special sequences,
whether they're weekends, or months, or weeks,
or whatever, and we will show the single surviv-
ing episodes in those special seasons." Even
Pertwee stories that comprised monochrome
colour episodes, or existed purely in monochrome? "If it's a
complete storyline then we'll show it," was the succinct, pos-
tive declaration.

Lamenting the number of missing episodes, Thomas
added: "But there are the most extraordinary stories about
where it's been discovered and how they've got some stuff
back. Jon Pertwee did some interviews for us to promote the
weekend and he was saying they found storylines in caves
made over 100 years ago and a coffin behind something like
an altar in a small church in Bolivia or somewhere bizarre like
that. They've popped up from the most extraordinary places."

Quizzed about the financial terms of the agreement that
allowed BSB to dip into the BBC archives, Thomas was
unsure. "I don't know," she laughed. "It was a deal that the
BBC were allowed to sell us archive material, classic stuff like
Porridge, Steptoe and Son, Dad's Army, Doctor Who,
Orange Hill, whatever. But we had to commit exactly the
same amount of money to new products, so Equity arranged
with the BBC to waive the residuals on behalf of their mem-
bers providing we, BSB, spent the same amount of money on
new programmes which would benefit the current members.
I don't know how much it was."

Potential audience figures for BSB sounded promising.
"We're saying we have a million viewers but actually we've
sold just short of 70,000 kits, so direct-to-home it's about
67,000 homes. We're also licensed for carriage in, I think it's
440,000 homes via cable, so it gives us around half a million
homes, and they tend to work the statistics out at there being
two people per home type of thing, so it gives us a million
viewers."

Thomas was in no doubt that the Doctor Who weekend
would be an unqualified success. "It's being followed rapidly
by a comedy weekend which, in fact, immediately follows it
- 29th/30th September. Certainly, it's the first time anything
like this has ever been done on British television, just a cele-
bration of one particular programme, and it's already had
quite a good response, but, of course, the fans writing in and
saying "We also want you to show this". They'd like it to run
for the full 48 hours, but we also have to remember the new
audience that we've got, so, yes, we think it's going to be
a huge success. Fingers crossed!"

Sylvester McCoy was similarly enthusiastic. "I think it's a
wonderful idea really," he said, during the hectic schedule of
pre-filming the star interviews, "because I know in America
where they put Doctor Who out like this it gets a very good
following and it stimulates interest in the programme.

"I'm not an avid Doctor Who viewing fan myself, but I'd be
interested to watch because I have memories and think, "Oh,
I'd like to see that one again", so it's great they're doing it.
The BBC should have done it years ago. They're sat on all this
stuff. They could have been putting it out. Crazy! Thank good-
ness BSB are doing it."

At the time, McCoy was as much in the dark over the
future of the programme as was everybody else. It was still
very early days as far as the hiatus was concerned. He did,
however, suggest how things might go - and pointed out that
some fans may, ironically, have helped spell the end for the
programme.

"I think it could well carry on forever. It just needs the right
kind of people to run it. When Star Wars arrived, naturally
there was a sudden comparison made between the Squeezey
bottles we'd borrowed from Blue Peter and the multi-million-
dollar spaceships that they'd actually got from NASA, or

whether it was. So I think that was a bit of a problem at first,
but then I know that the attraction for a lot of fans, especially
American fans, is that slight feeling of the possibility they
could do it, and I'm sure it's the same for British fans as well.
It also doesn't make it at all compatible, in fact it's like the
characters are well-written, and the characters have got more depth
than a lot of other science-fiction programmes.

It seemed to lose in the 40s, not because I think the BBC
hierarchy kind of lost interest in it. Naturally, they've got hun-
dreds and hundreds of different types of programmes and things
to do, and so they were kind of put off with it. Also, they were put under a terrible pressure from fans. The heads
of departments at the BBC, who had lots of other series and
serials to worry about, were suddenly being beseeched by fans
about Doctor Who, and I think some of the controllers and
things like that got fed up with Doctor Who because of the
pressure they were under from the fans. If the fans perhaps
had left them alone... Not all the fans, naturally, because they
all didn't do it but certain fans did. So this turned the people
at the BBC who run it against the programme, so they lost interest in it that way.

"If Doctor Who is to continue, it needs to be run pretty
much with an eye to the fact that there is this vast fan club out
there, and that's got to take that into account.

"If Doctor Who is to continue, it needs to be run pretty
much with an eye to the fact that there is this vast fan club out there,
and that's got to take that into account"
THOSE WERE THE WILDERNESS YEARS
THAT WERE 1991

JANUARY
- Doctor Who Magazine dispenses with the Sylvester McCoy Doctor Who emblem on its cover page and returns to using the series’ most recognised device, the diamond logo created in 1973 by Bernard Lodge.

FEBRUARY
- BBC Enterprises releases two more Doctor Who stories in episode format, The Krotons and The Curse of Fenric. The latter is a much-anticipated release, aided by John Nathan-Turner and music composer Mark Ayres. BBC Video has managed to acquire many of the source tapes from this story, re-editing them to add back in an additional twelve minutes of action that was never seen by TV audiences. BBC Video is able to recover its outlay within a fortnight as The Curse of Fenric chalks up an impressive sale of 12,000 units during its first weeks on sale.

Tuesday 12 February
Jon Pertwee and Sylvester McCoy record linking narration for a new venture BBC Enterprises is planning in collaboration with John Nathan-Turner. Under a project heading of The Years Tapes, these VHS releases will feature collections of episodes from the series where a complete serial does not exist. The pilot releases are due out in June.

MARCH
Wednesday 27 March
Press coverage is extensive for the second auction of costumes and props from Doctor Who due to be staged by Bonhams in May. Both the BBC and Bonhams were pleased by the amounts paid during a similar auction held last year. The costumes are not all 100% authentic however. A few, like the SV7 outfit, feature some replica components. A lavish catalogue will accompany the one-day event.

Saturday 30/Sunday 31 March
The first MumipCon convention is held at the Piccadilly Hotel in Manchester. Promoted as a rival to DWAS Panopticon events, this first outing boasts an impressive line-up, including Jon Pertwee, Colin Baker, Elisabeth Sladen, Sophie Aldred, Sarah Sutton, Deborah Watling, Nicholas Courtney and, making her first ever convention appearance, Jackie Lane, the alter ego of Dodo Chaplet.

APRIL
- Two more stories are released by BBC Video on VHS cassette, The City of Death and Planet of the Strangers, the latter a double-cassette package. The covers for both are paintings by Andrew Skilleret.

Friday 5 April
Doctor Who is discussed on a Radio 2 arts programme.

MAY
Saturday 11 May
Bonhams stages its second and biggest auction of Doctor Who items. Trailing by an extensive media and advertising campaign, and with a lavishly printed catalogue, the event is a huge crowd puller. Monitors are switched through to the main hall so that visitors unable to gain access to a packed dealing room can watch proceedings unfold. Highlights of the day are two BBC Dukedak, sold for £6,400 and £6,800. Other items, such as Silurians, Sea Devils and the composite SV7 costume sell for hundreds of pounds apiece, and in all, the day’s trading brings in just over £55,000. The BBC takes the lion’s share of this money, pledging to put it towards programme making, and a third event is hastily scheduled for August.

JUNE
- As well as Robot BBC Video launches its first two compilation presentations devised by John Nathan-Turner, The Hartnell Years and The Troughton Years. Single cassettes contain three episodes apiece with linking narration and some special features introduced by one of the Doctor actors. Sylvester McCoy introduces..
South Bank gets new dimension

With temperatures predicted to soar into the 90s this weekend where better to beat the heat than in a full-scale Time and Relative Dimensions in Space (aka Tardis). Together by our friends the Daleks we will be setting off to the Museum of the Moving Image to partake in a futuristic walk courtesy of the Dr Who exhibition.

First broadcast the night after JFK was shot, back in 1963, Dr Who has since spawned its own industry, including the highly informed Doctor Who Appreciation Society, T-shirts, toys and, best of all, friendly hats with Dalek exterminators to wave at passersby.

The exhibition, which starts today and runs until the end of the year, includes a full-scale Tardis, a make-up and special-effects unit and a monster display, with Silurians, K9 the dog, Cybermen, Ice Warriors, and Sea Devils. - J.J

- Dr Who exhibition starts today. Tickets are £4.95 adult, £2.95 child, and £1.50 for families comprising two adults and four children. Price includes entrance to the MOMI complex as a whole. MOMI, South Bank, SE1.

Saturday 6/Sunday 7 July

MOMI officially opens the doors of its Behind the Sofa exhibition to the public. For this opening weekend the BFI and John Nathan-Turner have booked a series of lectures and presentations about Doctor Who given by actors and technicians that have worked on the programme. Effects wizards like Jack Kine, Bernard Wilkie and Mat Irvine alternate with Costume Designer June Hudson, Directors Fiona Cumming and pastry and present (Sophie Aldred and Nicholas Courtney among many others) for two days of special events in a packed-out MOMI Theatre. The launch weekend is a major success, but no-one has any inkling of just how successful the main exhibition will be...

August

- BBC Video adds to its rapidly expanding catalogue of Doctor Who titles with two more releases, The Masque of Mandragora and the long awaited fan favourite, The Three Doctors.
- Referring to correspondence from Doctor Who Magazine, seeking clarification over the much anticipated announcement about the show’s future, Peter Cregan’s office confirms there will be “No new Who” during 1991 or 1992.

Sunday 11 August

The News of the World lambastes Doctor Who for becoming “too blue”. Reporter Ian Brandes takes Sylvester McCoy to task for agreeing to appear stark naked in the play, Having a Ball at the Liverpool Playhouse, while simultaneously slamming John Peel’s TimeMachine: Genesis book for excessive levels of sexual content. The article is backed up with a photograph of McCoy nacked on stage, with only an added Dalek graphic covering any source of embarrassment.

Friday 22 August

News breaks of the death of Innes Lloyd, aged 66. Labelled “one of the most respected producers of BBC television drama” his period at the helm of Doctor Who in the mid-Sixties is covered in many of the tributes to his long and distinguished career. Newspaper obituaries the following day are led by the likes of writers Don Shaw and Alan Bennett.

Monday 26 August

BBC2 revises the bulk of its Bank holiday programming to a look-back at programmes and films made at Lime Grove...
Studies in West London. As part of its streamlining process the corporation has closed and sold off this legendary studio complex, which is now scheduled to be demolished. Among the programmes the BBC2 has chosen to screen this night are episodes of Dixon of Dock Green, Quatermass II, The Grove Family (featuring actor-turned-Producer Peter Bryant) and the pilot episode of Doctor Who.

**Friday 30 August**
Comprising the losses of James Lloyd and BBC Lime Grove, Friday brings news of the death of Gerry Davis at his home in California. Resident in the States since the late Seventies, Davis had made many appearances at Doctor Who conventions on both sides of the Atlantic, and was a personal friend of fellow ex-pat writer Terry Nation. Interviewed about his main contribution to Doctor Who mythology, creating the Cybermen, he frequently bemoaned the destruction of his favourite serial, The TOMB OF THE CYBERMEN.

**SEPTEMBER**

- First publication in paperback of The Peculators, written by Victor Pemberton and adapted from the storyline he wrote for Tom Baker and Elisabeth Sladen’s characters in 1975. Doctor Who and the Peculators was first released as a vinyl recording by Decca on its spoken word label, Argo, in 1976.
- Silva Screen releases a CD of music from The Curse of Fenric, composed and arranged by Mark Ayres. Aided by recent discoveries of good quality audio recordings of Hartnell and Troughton episodes in private hands, BBC Enterprises announces its intention of releasing the programme’s ‘lost serials’ on cassette. Billied as the ‘BBC Audio Collection’ these releases will feature complete and unedited Doctor Who serials with linking voice-overs scripted by Eric Saward.

**Saturday 14 September**
The Independent newspaper reports how a group of fans intends taking the BBC to court to fail for failing to make a new series of Doctor Who. The legal firm supporting this scheme, Entertainment Law Associates, aims to force a judicial review of the BBC’s responsibility to make programmes on behalf of its ‘shareholders’ — ‘to prove that there is a fiduciary relationship, a trust, between the BBC and its licence payers... and is therefore responsible to the public for the best use of those monies’. Fundraising to support this challenge will be achieved via a raffle of props from the series, and published through the pro-zine Dream-Watch Bulletin.

**Saturday 14/Sunday 15 September**
The Liverpool convention, Nebula, broadens its horizons by celebrating two BBC serials at its annual gathering of fans. Representing Doctor Who are guests Sylvester McCoy, Sophie Aldred, Mary Tamm, Nicholas Courtney, Frazer Hines, David Banks and John Nathan-Turner. Paul Darrow and Michael Keating are there to bang drums on behalf of Blake’s Seven.

**OCTOBER**

- BBC Video unleashes three more tales from the Hinchcliffe era — THE SONTARAN EXPERIMENT and GENESIS OF THE DALEKS together in one double cassette pack, with a separate release of THE DEADLY ASSASSIN.
- The first hardback, Doctor Who book from Virgin Publishing since its total assimilation of W.H. Allen emerges as The Gallifrey Chronicles by John Peel is published. The book’s layout is designed by Mark Stammers who will later go on to create a distinctive look for the Stories, Seventies and Eighties Doctor Who reference books.

**Saturday 5/Sunday 6 October**
Not to be outdone by their Liverpool cousins, DWAS stages a big-name convention back in Coventry at the Leofric Hotel. Sharing the limelight this time are Jon Pertwee, Colin Baker and Sylvester McCoy, with backup from Jennie Linden, Nicholas Courtney, Deborah Watling, Sophie Aldred, Nicola Bryant, Nabil Shaban, James Bree and John Nathan-Turner.

**Monday 14 October**
Members of the Save Doctor Who committee of fans gather at the offices of Entertainment Law Associates in Kentish Green to plan the fundraising raffle. Nearly 36 items are being donated, including an original 1960s Cybermen helmet.

**THURSDAY 24 OCTOBER**
Most of the newspapers carry the story of former Doctor Who companion, Janet Fielding, who has, allegedly, ‘stole’ her current husband to the British intelligence services for involvement in illegal arms sales to the middle east.

**Saturday 26/Sunday 27 October**
Exospace stages another well-attended event down in Devon, attended by Deborah Watling, Nicholas Courtney, James Bree, Julian Glover, John Leeson, John Woodnut and Terrance Dicks. There is some good news for fans from Editor John Freeman who confirms that Marvel will be launching a new Doctor Who Magazine next year, the Doctor Who Classic Comics.

**NOVEMBER**

**Saturday 2/Sunday 3 November**
Another weekend of Doctor Who lectures and presentations takes place at the MOMI in support of its Behind the Sofa exhibition. Jon Pertwee, Elisabeth Sladen, Nicola Bryant are the key ‘stars’, backed up by Tony Selby, Costumer Designer Ken Trew and Set Designer Barry Newbery, with John Nathan-Turner once more acting as compere. Again the show is a sell-out.

**Saturday 23/Sunday 24 November**
The USA re-enters the convention business as Her Majesty’s Entertainment stages a three-day show at the Hyatt Regency Hotel in Chicago. Star guests at this mega-venue include Tom Baker, Mary Tamm, Paul Darrow and Brian Blessed.

**Saturday 30 November**
More than a thousand fans brave the rain to queue outside London’s Café Munchen to obtain signed copies of Marvel’s UNIF Exposed winter special. Among those autographing these hot-off-the-presses specials are Nicholas Courtney, Terrance Dicks, Paul Cornell, Alister Pearson and an up-and-coming new writer, Mark Gatiss.

**DECEMBER**

- Potential Doctor Who movie makers Green Light announce they are “closer than ever before” to getting their project off the ground. Filming in the USA is anticipated to start next year.
- Members of the BBC’s Late Show team rendezvous at Ealing Studios sound stage A to record live-action inserts for Doctor Who documentary, Resistance is Useless. Comedian Steve Steen provides Dudley-accented voice-overs to images of a parka-clad maquette who will link clips from the series. This stylisation of a ‘typical fan’ helps encourage the general public to associate S/F fans with ‘nerds’.

**THE WILDERNESS YEARS**

**IN-VISION**

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January

- BBC Video releases a pair of first and last Doctor Who tapes in the form of Tom Baker's inaugural adventure, 'Robot', and Peter Davison's last, 'The Caves of Androzani'. Furthermore, BBC Video announces it is bowing to pressure from cult TV fans and staggering its output of science-fiction tapes, aware that enthusiasts are forking out a lot at present for its Doctor Who, Red Dwarf and Blake's Seven output.

Friday 3 January

The Anorak fronted 30-minute, BBC2 documentary 'Resistance is Useless' kicks off the first major season of Doctor Who reruns on terrestrial television since 1984. This clips-filled documentary hides a couple of surprises, including some recently rediscovered footage from part one of The Daleks' Masterplan, where Brian Cant's character, Kert Gantry, is exterminated by a Dalek. The programme is followed at 7.20 pm by part one of 'The Time Meddler'. Ultimately one story from each of the Doctors will be shown in this slot.

Friday 10 January

The 'Save Doctor Who' campaign is hit hard when BBC sales manager pulls out from fielding a representative to discuss Doctor Who in a televised debate for the TV feedback series, 'Bite Back'. With no one to provide any counter arguments the Producers of 'Bite Back' cancel the item.

Tuesday 21 January

Adam Lee of BBC Archives confirms a week of rumours by announcing that all four episodes of The Tom of the Cybermen have been found intact and in pristine condition among a consignment of film prints returned from Hong Kong. Immediately plans are hatched to release the story on video some time in the Spring.

Friday 31 January

Part one of 'The Mind Robber' begins five weeks of Patrick Troughton's Doctor back on air. These reruns are being transmitted at 6.50pm every Friday, following reruns of that other popular cult TV series, Thunderbirds.

February

- Assuming the mantle of Director, John Nathan-Turner oversees a taping of Tom Baker reminiscing about the 'missing' Doctor Who serial, 'Shada'. These sequences, recorded at the MOMI Doctor Who exhibition, will form a reconstitution of the story planned for release later this year. Making the most of his budget Nathan-Turner also captures linking narration for the forthcoming 'Tom Baker Years' tape, and footage of Nicholas Courtney recalling episodes one and four of 'The Invasion' for that series's video release.

Saturday 15/Sunday 16 February

Another gala of Doctor Who luminaries descends on the MOMI auditorium for a third weekend of lectures and presentations, organised by John Nathan-Turner and his Teynham Productions company for attenders of this hugely successful exhibition. Among the speakers this time around are Tom Baker, Janet Fielding, Director Christopher Barry, Make-Up Artist Dee Baroc, stuntman Stuart Fell, composer/arranger Jeff McCulloch, Davis himself, Terry Molloy and superfan Andrew Beech.

March

- Another brace of firsts and lasts from BBC Video as Tom Baker's final story, Logopolis comes out simultaneously with Peter Davison's debut, Castrovalva. A third tape, The Pertwee Years is another selection of single tapes produced by Pertwee himself. The episodes on this tape are Inferno?, Frontier in Space? and The Daemons?. Most of the material is presented in b&w with some additional items such as an unused title sequence and the Whomobile's first appearance on an episode of Blue Peter.
- Virgin Books strikes a deal with Terry Nation's agent that will allow David Whitaker's two serials, The Power of the Daleks and The Evil of the Daleks to appear as novels in 1993. A personal friendship between Terry Nation and UK-born writer John Peel has made this possible, and for these books Peel will have access to Whitaker's original, over-long draft scripts held by his first wife, June Barry.

Friday 6 March

Part one of 'The Sea Devils' begins six weeks of Jon Pertwee's Doctor back on air. After the final episode is broadcast on 10 April this repeat season takes a rest. Ratings have averaged between 2.5 and 3.0 million viewers per episode, good enough to ensure another set of repeats is selected for the autumn.

April

- Silva Screen publishes two more Doctor Who-related CDs. The first is the original incidental music score from 'Dr Who: An Adventure in Space and Time'. The second is a remastered and expanded version of 'Victor Pemberton's Doctor Who'.
- Toy manufacturers Dapol strike gold with their latest offering; blue, silver and red 'bump-and-go' Daleks. These toys were first brought out in the Sixties and Dapol has been lucky enough to find the original moulds. The paint and colouring is identical to their Sixties counterparts and these Daleks even come in packaging that reuses the original box art.

Saturday 30/Sunday 31 May

Earlier this month the 'Bleeding Sofa exhibition wound down at the MOMI to make way for new attractions. Many of the exhibits have since been assembled together to make a roadshow version of the exhibition, and for the first stop for this show is the Paisley Art Centre in Renfrewshire. Paisley Productions generates another batch of guest lecturers and presenters for this opening weekend, including Tom Baker, Colm Meaney, Ian Hart, Kenneth October, Director Ian Fraser, Director Bill Sellars and Nicholas Courtney.

June

- The 'Save Doctor Who' campaign prepares to wind down as the last tape of JNT's era of Doctor Who, 'Dicks and Barry Letts', are notified of their wins. The campaign raised enough money to begin litigation, but not enough to sustain it. Unused money from the campaign is distributed among charities supported by the Doctor actors.

July

- Three more of John Nathan-Turner's special projects videos hit the stands this month: Cybermen - The Early Years and Daleks - The Early Years. Both follow the same formula as previous years' recordings; but with more episodes. Colin Baker presents clips from episodes 2 and 4, plus The Wheel in Space and 6 on the Cybermen tape. Peter Davison provides narration for the Daleks tape, which showcases The Daleks, The Daleks' Master Plan and 10, and The Evil of the Daleks.

- The most successful product of the month is Shada, which is released as a single cassette in a double-tape box, packed with a full colour reproduction of Douglas Adams' original rehearsal script. Graphics, on-screen text and photographs replace all the missing studio footage, as does Tom Baker's accompanying narration.

- Muscling in on the high-flying entertainment market BBC Audio unveils its pilot Doctor Who adventures on C-40 cassette. The Macra Terror has a linking script by Eric Sowards, narrated by Colin Baker, while The Evil of the Daleks has the same but with Tom Baker adding voice-overs. Technical quality of the tapes is good thanks to masters donated by superfans such as Richard Lander. A re-hashing of The Tomb of the Cybermen has also been planned, with links by Jon Pertwee recorded, but was cancelled when the video version was found.

- Yet another Doctor Who novel hits its door this month, again courtesy of Lorne Martin and Effects specialists Martin Wilkie and Ian Scomose. The Exploratory is published, with a membrance of props and miniatures that deliberately has more of an Effects focus than its contemporaries.

August

- Wednesday 26 August

Boreham stages its final auction of IBBC costumes. The collection is a little thinner on the ground than its predecessors, with more emphasis on Blake's Seven and Hiller's Guide dressings, but bids are still in the three figure range for
items such as Tegan’s white ‘boob-tube’ outfit, Heironymus’ mask from MANDRAGORA and Ixia’s cloak from THE AZTECS. The biggest sale is Jon Pertwee’s GREEN DRAGON suit. This contemplatively fetches over £3,000.

**September 29 August**

More than 1,200 fans brave wet conditions queuing on this first day of the Bank Holiday weekend to get an autograph from Elizabeth Sladen at the Café München in central London (recently renamed The Conservatory). The ever-popular actress is signing copies of the new Marvel Doctor Who summer extra – The Sun and the Earth: Plus two copies of the newly published 1982 Doctor Who Yearbook.

**SEPTEMBER**

- Already with thoughts of the Christmas market BBC Viewfinder covers the popular Peter Davison/Cyberman/Bestime adaptation.
- Similarly motivated, Titan Books reactivates its Doctor Who script range with an unusual entry, The Masters of Lucor. This is an unusual Anthony Coburn script for what could have been the second ever Doctor Who serial, in place of THE DALEKS. Book Editor John McElroy is this survival relic by Coburn’s widow, while clearing copyright on 100,000+ BBC, and immediately deemed it worthy of publication.
- John Nathan-Turner returns to the much-diminished Doctor Who display at M.O.M.I to record further linking narration for a couple of new ‘special projects’ videos. Captain Jack Harkness looks before the camera, flushing out her memories of the Reign of Terror. Michael Craze records something very similar for THE TENTH PLANET. The present rumours abound that a filmed copy of THE TENTH PLANET is live has been found in private hands, so to be sure Craze records two versions of his narration, a presumption that it has been found, one that it has not.

**Saturday 26/27 September**

DWS members face a less gruelling ordeal than last year when 700 of them convene on the up-and-coming Leeds University campus. The keynote speaker, a guest invited to endure wetting conditions include Colin Baker, Nicola Bryant, John Nathan-Turner, Terry Molloy, Philip Madoc, Ingrid Pitt, Dick Mills and ‘mystery guest’ Mary Tamm.

**October**

- First publication in print of scripts from THE DAEMONS, published by Titan Books and edited by John McElroy, Amaran/Comet Miniatures launch their Dalek Construction kit. Unlike an earlier such kit from ‘Sevans’ this is a fully injection-moulded, easy-to-assemble product that can be modified to make most versions seen throughout the series. P.S. Effects Designer Mat Irvine was a consultant on this model.
- Adam Lee of BBC Archives officially denies earlier reports that the fourth serial THE TENTH PLANET has been recovered. A tape supposedly containing a Shibaden recording of the episode has been tested and found to be blank. The producer; an individual signing himself Roger K. Barrett, will later admit this was a hoax at prising money from the guildile.

**Saturday 24 October**

FREDDY Hines and Caroline Ann Ford take part in signings at The Conservatory in London of two new books from David Howe, Stephen James Walker and Mark Stammers. The Fourth Doctor Handbook is the first of a new fact-based series of paperback from Virgin Publishing, focusing on the Tom Baker era, while Doctor Who – The Sixties is a lavish, coffee-table sized hardback, packed with photographs. Both books were officially published on 4 November.

**Saturday 31 October/Sunday 1 November**

Caroline Ann Ford goes under the highlights again as she, Tom Baker, William Hartnell, Tom Conti and Ian Fraser take part in the latest event organised by Tynemesh Productions. This weekend is being staged in Bristol to support the CHM’s Christmas Charity Auction running at The Exploratory.

**November**

- BBC Video releases its last two titles of the year, MARTWYN UNDEAD and THE AZTECS. The latter was to have been a release exclusive to Woolworths, before they discovered it was a b/w story and opted for THE TWELFTH DEMENTIA instead.
- The first Doctor Who exhibition behind the sofa at M.O.M.I are withdrawn from public display. A few items, like the Giant Robot, will stay as part of the permanent exhibition gallery until the museum’s closure in the late Nineties.
- A Doctor Who computer game goes on sale. Dalek Attack from Alternative Software is designed to run on Amiga and Commodore 64 machines, and is even compatible with the new IBM PS2 personal computer.
- Arguably the most expensive item of commercially available Doctor Who merchandise goes on sale as Billy Williams begins taking orders for Doctor Who fullball and giant ball licence in the U.S. from the world’s number one pin-ball machine manufacturer, each machine is priced at £2,500, plus VAT.

**Sunday 1 November**

Televi Productions is active again, this time putting auditory gloss onto the title of University in Canterbury, an event coinciding with the launch of the Doctor Who on the bigb channel, UK Gold. For the first time both Baker Doctors, Tom and Colin, are in attendance, with back-up from John Nathan-Turner, William Russell, Mary Tamm, Effects Designer Mat Irvine and Directors Michael Hayes and Michael Kerrigan.

**Episodes of Doctor Who begin airing on the bigb channel, UK Gold, channel, starting at an unearthy child/100,000 BC. Billed as covering the entire history of the series, these Doctor Who’s are more than a pot-patch because some writers have withheld permission for their material to be aired. For now, though, UK Gold is pledging to air Doctor Who episodes on a daily basis.

**Monday 2 November**

Marvel Comics launches a complete monthly magazine to celebrate Doctor Who. Doctor Who Classic Comics is the brainchild of Editor John Freeman, who has long dreamed of reprinting, in full colour, past Doctor Who strips from TVJ/21, Countdown, TV Action and TV Comic.

**Friday 20 November**

Following a slow summer, Doctor Who resumes commerce again on BBC2, with the Pertwee classic, THE DAEMONS. A new computerised colour matching process has enabled members of the Doctor Who and the TENTH PLANET to be colour information from a domestic line, NTSC recording, blending it with signals from the bigb’s bw master to create a new version of the serial. Doctor Who is broadcast at 6:50 every Friday after episodes of other fan-favourite, Stingray.

**Friday 27/29 November**

Colin Baker and Nicola Bryant fly the Doctor Who flag in Chicago, USA, at the Visions 1982 convention. Other guests at this predominantly British TV-oriented convention hail from Blake’s Seven, Robin of Sherwood and Red Dwarf.

**December**

- BBC Home Video Producer, David Jackson, loads a tape of some kind of anniversary drama will be commissioned by the Beeb’s commercial arm to commemorate the programme’s 30th anniversary.

**How Doctor Who was rescued from oblivion**

Barry Fox

USING technology worthy of the Time Lords themselves, two video specialists working for the BBC have reconstructed a five-part series of Doctor Who which was thought to have been lost. The BBC intends to show the restored series in the near future.

The series, called ‘The Daemons’, was first broadcast in May 1971. Unfortunately for the time, it contained many expensive exterior location scenes. The series ended with a church being blown up, and this produced a storm of letters to the Radio Times. The BBC originally videotaped the series in colour, using only the professional video recorders available at the time. Antepenultimate Quad recorders which used 2-inch (50.8 millimeter) tapes for the PAL, the BBC erased large numbers of Quad tapes so that they could be reused. All but one episode of The Daemons was wiped.

The BBC had made two copies, however. One was in colour on videotape using the American NTSC standard, so that it could be sold North America. The American stations heavily edited the tape before transmission in the United States and cut running time to make room for advertisements. The version that was broadcast in 1977 and the tape was wiped. The BBC’s other copy was on black and white 16-millimeter film. It was sent to African countries which were then broadcasting colour television.

Ten years later, when it became a cult series, only had a black and white copy of ‘The Daemons’. This was a product of luck, a British fan of the series met an American fan who had made a recording of the edited US transmission, using one of Sony’s first Betamax home video recorders.

The British one copied the Betamax tapes onto professional U-Matic video cassettes. The BBC got hold of these cassettes and asked James Russell, a video systems designer at the BBC, to find a way of blending the colour, or chroma, signal from the US recording with the monochrome, or luminance, information from the film.

Russell and Montagau first ran the 16-millimeter film through a telecine machine, which records the luminance signal from the film onto standard Betacam video tape. Next they convetoined the American NTSC tape into the PAL standard used in Europe, remaining that onto another Betacam tape. The two tapes were then ran simultaneously and synchronised using digital timing to ensure that the colour signal from the other tape could be mixed with the luminance signal from the other.

The two signals did not quite match. The corresponding image signal was distorted because when the scene was copied by filming a TV screen the geometry of the cathode ray tube distorted the shape of the picture. To correct for this, the remotes convetoined the signals into digital codes and processed them using a special effects computer, the type which allows programme producers to twist TV pictures into domestic shapes. They twisted back to be correct for the colour and luminance images matched exactly.

The biggest challenge was to reconstruct sequences which had been edited out of the US version, and where only the black and white version existed. The engineers added colour by hand with a Paintbox special effects unit, using whatever was the original scene as a guide. One 20-second scene took two hours to re-edit. In all Russell and Montagau took more than 40 hours to rebuild the 125-minute series.
Monday 1 February
Reel Time Pictures officially launches its latest Doctor Who video documentary, Return to Devil's End, reuniting Jon Pertwee, Nicholas Courtney, Richard Franklin, John Levene and Director Christopher Barry in the Wiltshire village of Aldbourne where The Daemons was filmed back in 1971.

Friday 5 February
Roman Tip Tipping is killed when all of his parachutes fail to open during a free-fall stunt for the crime reconstruction programme, 999. Tipping had been Doctor Who’s stunt co-ordinator during its last two seasons, and was a good friend of Sophie Aldred.

Thursday 18 February
More news for Doctor Who fans as the death of companion actress Jacqueline Hill is announced. As Barbara Wright, she was a regular in the series during its first two seasons, and also guest starred in Messies, playing the role of Lexa. She is survived by her Director husband, Alvin Rakoff.

Friday 19 February
The Doctor Who repeat season reaches the Peter Davison era, returning his favourite serial, The Caves of Androzani.

MARCH
- BBC Video brings out two Doctor Who titles this month, Image of the Fendahl and recently released The Daemons. The recoloured master tapes seen on BB2 last December are used for the video release.
- Also out on video this month is a single tape containing both of the Peter Cushing Dalek movies. Both films are in letterbox format for the first time, though the aspect ratio chosen is not the full Panavision size and so left and right hand sides of the image are still missing.
- Another company aware that this is Doctor Who’s anniversary year is Dunhury Muns. Flyers in DWM advertise their newest themed chess set, based on characters and designs from the series. Figures cost £15.45 each and will be mailed to subscribers at a rate of one a month. The total cost of a full Doctor Who set, including board, will be around £500.

Friday 19 March
Part one of REVELATION OF THE DALEKS begins coverage of the Colin Baker era in the BB2 repeat season.

APRIL
- Two special releases this month from BBC Video; TERROR OF THE AUTONS, recoloured by the same process used to remaster The Daemons, and an extended version of SILVER NEMESIS, edited by John Nathan-Turner to add back 12 minutes of footage missing from its transmission prints. Packaged with a foil metal outer sleeve the tape also contains THE MAKING OF SILVER NEMESIS, a documentary shot on location by a Boston TV company in 1988.
- Marvel Comics and Virgin Books collaborate in publishing a Doctor Who graphic novel, The Mark of Mundragora. Although the strip was originally published in DWV, here is a full colour, art paper cover with a photo by Alister Pearson.

Friday 23 April
The last, for now, of the BBC2 repeats kicks off with part one of BATTLEFIELD. Average ratings for this serial, which concludes on 14 May, are 1.3M, reflecting a gradual dip since lighter evenings started arriving.

Monday 26 April
High Press interest greets the BBC’s official launch of its 30th anniversary celebrations. All of the Doctors, bar Tom Baker, are present for a photocall and the unveiling of the anniversary logo. Nicola Cowley is MC, presenting a slide show to remind journalists of the show’s many glories. Few precise details about the anniversary are announced other than promos set for the series, a new video, CD, and the big Doctor Who convention at Hammersmith in September is trailed.

Jacqueline Hill
A T THE FOOT OF A YOUNG TREE IN A LEAFY part of West London is a plaque which reads: Mrs Jacqueline Rackoff 1929-1993. The plaque, and the tree itself, are a poignant and personal memorial to someone much-loved from those who were closest to her.

In 1963, thirty years before her untimely death, Jacqueline Rackoff (nee Hill) took on an acting role with which her name is now forever linked and which has become a more public memorial to her life throughout the world. As school-teacher Barbara Wright, in a new television series called Doctor Who, Jacqueline Hill was the first of the principal cast of four to appear on screen, and to be first seen entering the mysterious police telephone box in the junkyard of Titter’s Lane where the teacher believed that one of her pupils was being held captive by the titular Doctor.

What Barbara Wright couldn’t know was that a one year commitment to Doctor Who would extend into a second year and earn her a permanent place in the pantheon of the Doctor’s companions.

Although there was limited potential for the character development of a mature school-teacher set in her ways, Jacqueline Hill brought to the role of Barbara Wright a winning combination of elegance and charm which made her always watchable. The RADA-trained actress could soar to the heights of great drama — as demonstrated with her centre-stage performance in The Aztecs — or make the best of a bad job when there were shortcomings in plot or dialogue. Such was her apparently relaxed and effortless acting style that it was easy for the viewer to suspend disbelief while she was on screen. A considered actor.

Fifteen years after seeing Barbara safely back home to London in 1965, and having put her career on hold to continue raising her family, Jacqueline Hill was recalled for Doctor Who in 1980 as a high priestess; the only occasion in the series’ television history that an actor who’d played a regular character made a re-appearance in a different role. And yet, as Jacqueline Hill quipped at the time, at least part of a high priestess meant that she would be nearer to God.

Long may the tree in West London continue to grow.
SATURDAY 29/SUNDAY 30 MAY

Fresh from the recording studio Jon Pertwee and Nicholas Courtney head north to Manchester for this year's ManopCon convention at the Piccadilly Hotel. Another treat for fans is the first ever convention appearance by Annette Mills, who joins Michael Craze for several panels and auto-graph sessions. Pertwee is joined by fellow Doctors Sylvester McCoy and Colin Baker, who are acting as Anne Ford, Sarah Aldred, Deborah Watling and Terrance Dicks among others.

JUNE

- The double-pack release of 1993 is THE INVASION, a special projects video with linking material recorded with Nicholas Courtney to cover the absence of episodes one and four. BBC Video has dropped the price of these double-packs to £16.99 to boost sales. The other tape this month is THE KEEPER OF TRAKEN.
- There are two script books as well this month from Titan Books. The first is The Repeaters and the second is The Newcomer, both written by Roy Skelton. The Repeaters will be released on 15th May and the Newcomer will be released on 19th June.
- Not wanting to be left out, Marvel Comics covers Daleks in this year's summer special which is billed as a definitive guide to 30 years of the Daleks' deadliest foes. Archives feature in the special, and REMEMBRANCE OF THE DALEKS, deliberately mirroring the BBC Video box set due out in September.
- Having recently acquired sources of much better quality Doctor Who sound recordings, the BBC Audio Collection recommences its Doctor Who range with the delayed release of THE TOMB OF THE CYBERMEN, linked by narration from Jon Pertwee. FURTHER FROM THE DEEP has also been released in April, but this was hardly pulled once these better soundtracks became available.

MAY

- BBC Video releases VERNANCE ON VARIOUS Amtang/Comet continues its interest in Doctor Who with the release of a second Doctor model kit. The kit itself is very basic, with only half a dozen parts to be glued together, but once painted the figure does capture the likeness of Patrick Troughton. Also from Comet this month is a movie Dalek version of last year's popular kit, with additional parts if builders want to construct a TV DALEK INVASION OF EARTH design.

SATURDAY 22/SUNDAY 23 MAY

Two heavyweight Doctor Who conventions stride the late May Bank Holiday period. First off is Blue Box at the Bournemouth Post House Hotel. Making her first major UK convention appearance since Longleat '83 is Elisabeth Sladen, accompanied by actor husband Brian Miller and their 8-year-old daughter, Sadie. Other major guests include Colin Baker, Deborah Watling, Ray Cusick, Christopher Barry, Terrance Dicks, Barry Letts and Peter Bryant.

FRIDAY 28 MAY

Elisabeth Sladen and Barry Letts are together again, reunited with Jon Pertwee and Nicholas Courtney to record PARADISE OF DEATH at the BBC Maidav Vale Studios. Commissioned by radio producer Phil Clarke, PARADISE OF DEATH is a serial in five parts, written by Letts, for transmission on the BBC's new Radio 5 channel in September. Originally a six-part script the story has been condensed down by Letts, who also helped cast some of the other artists. Supporting the Pertwee regulars are Peter Miles, stage Doctor Trevor Martin, Maurice Denham, Harold Innocent and Richard Percey as new companion Jeremy. During the afternoon there is a pause while Pertwee, Sladen and Courtney pose for Press photographers outside the TARDIS prop which has been erected in the nearby park.
You'd like a word with Who?

By STEPHEN OLFIELD

IF you're not sure, ask a policeman. That advice holds good for all foreign visitors to London. Dalek invaders no exception.

The alien force that sent a generation of children dining for cushions to hide from project was the Doctor Who Appreciation Society. All 1,000 places at the Convention have been sold out for months, but thanks to the Press and local radio publicity, hundreds more people queue to tour the custom-built exhibition of costumes, props and other Doctor Who memorabilia, or visit the extensive dealer's room. For those with £33 weekend tickets there are opportunities to see all five of the TV Doctors, Elisabeth Sladen, Anneke Wills, both Romana actresses, Katy Manning, Sophie Aldred, Nicholas Courtney and many more. Easily the most controversial speaker is Janet Fielding who sounds an ominous, prescient note by saying that Doctor Who has 'no place in the Nineties'.

Saturday 4/Sunday 5 September

A packed Hammersmith Novotel is the setting for this year's Panopticon, staged as a joint venture between Marvel Comics and Dominentime Services, a commercial offshoot of the Doctor Who Appreciation Society. All 1,000 places at the Convention have been sold out for months, but thanks to the Press and local radio publicity, hundreds more people queue to tour the custom-built exhibition of costumes, props and other Doctor Who memorabilia, or visit the extensive dealer's room. For those with £33 weekend tickets there are opportunities to see all five of the TV Doctors, Elisabeth Sladen, Anneke Wills, both Romana actresses, Katy Manning, Sophie Aldred, Nicholas Courtney and many more. Easily the most controversial speaker is Janet Fielding who sounds an ominously prescient note by saying that Doctor Who has 'no place in the Nineties'.

Saturday 4 September

Radio Producer Phil Clarke begins tapping interviews with various Doctor Who celebrities at Panopticon. Clarke has been commissioned to make an audio documentary for the 30th anniversary for transmission on Radio 2 in November. Between now and 11 November Clarke will capture memories and anecdotes from Anneke Wills, Katy Manning, John Scott Martin, Gary Russell, Jon Pertwee, William Russell, Peter Purves, Louise Jameson, Barry Letts, Terrance Dicks, Terry Nation, Frazer Hines, Jessica Carney, John Nathan-Turner, Verity Lambert, David Howe, Elisabeth Sladen, Verity Lambert, Brian Hodgson, Robert Tovey and Sylvester McCoy. Clarke's chosen narrator for this eventual 56-minute feature is Nicholas Courtney.

Monday 6 September

A stereo, double-cassette version of THE PARADISE OF DEATH is released as part of the BBC Audio Collection.

Tuesday 21 September

Production begins at Fountain Television's studios in New Malden of DIMENSIONS IN TIME. This Doctor Who Eastenders project for 1993's Children in Need Telethon has been in the planning stages since May but only got the green light in August. Three more location days will follow this week – two on the EastEnders backlot at Elstree, and one day at Greenwich, with model work taking place at Television Centre until 27 September.

OCTOBER

Another boxed set of Doctor Who tapes is released by BBC Video. All fourteen episodes of THE TRIAL OF A TIME LORD are duplicated across three cassettes which fit into a slip case with exterior artwork by Colin Howard. This case, in turn, fits into a police box-shaped tin which comes in seven variants, one per Doctor. Retailing at £35 a full set will be an expensive undertaking.

- Viewers new to the series will relish the lavish coffee-table hardback, TIMEFRAME by David Howe – a collection of artwork and rare photographs featuring all of the Doctors, companions and assistants.
- From the Deep is released on two cassettes as part of the BBC Audio Collection. Tom Baker reads the links, scripted by Eric Sawai.

Sunday 17 October

Kevin Davies begins taping segments for 30 Years in the TARDIS at Butley's Wharf on the Thames' south bank. This is a much later start than Davies had wanted, but his Producers on The Late Show, John Bush and John Whiston, have only recently been given a chance to be up by his director Alan Yentob to mark Doctor Who's 30th anniversary with a series of programmes.

Saturday 23/Sunday 24 October

Edinburgh prepares to mark the anniversary with a small convention dedicated to the show's b&w era. Carole Ann Ford, William Russell, Frazer Hines and Deborah Watling are the stars at Inverno Con.

Tuesday 26 October

Reports surface in the Press that Steven Spielberg's company Amblin Entertainment has been in secret negotiations with the BBC for three years over rights to make new Doctor Who episodes in America. Much of the newspapers' coverage conflates Amblin's bid with the progress and ambitions to date of Green Light/Coast-to-Coast for a Doctor Who movie. The Daily Star even goes as far as suggesting that Baywatch star David Hasselhoff has been signed up to play the Doctor.

NOVEMBER

- BBC Video celebrates the anniversary with two individually packaged cassettes. The Two Doctors acknowledges the Doctors themselves, while RESURRECTION OF THE DALEKS pays homage to the show's number one baddies.
- Issue 207 of DWK goes on sale, featuring a Telesnap presentation of THE TENTH PLANET. Marcus Heurn, co-Editor of DWK recently uncovered a whole archive of off-screen photographs from episodes spanning THE SAVAGES TO THE WHEEL IN SPACE at BBC Enterprises that were taken by BBC "Facilities Photographer", John Cura. Over the next few years these Telesnaps will help plug gaps in the visual representation of Doctor Who caused by the jinking of so many Sixties episodes.

Thursday 4 November

Colin Baker records his voice-over for Bigger Inside than Out. The first six of five-minute documentary vignettes to be completed. Work on them will continue through until 14 December, the date Nicholas Courtney will record the phone message callers will hear if they dial the number advertised at the end of the 'UNIT recruiting film'.

Friday 5 November

Episode one of a fully remastered PLANET OF THE DALEKS begins a repeat of the complete serial on BBC1 at 7.30, partnered by the vignette Bigger Inside than Out.

Tuesday 16 November

Radio Times for the week commencing 20 November is published. Doctor Who is featured on the cover for the first time since 1983, with a six-page colour feature inside about the programme. There are also hefty plugs for the 99p special glasses viewers will have to purchase to get the most out of the 3-D programmes being shown on Children in Need night.

Wednesday 17 November

Colin Baker and Jon Pertwee appear together to promote a campaign encouraging more people to recycle tin cans. References to building more Dalek casings are not ignored.

Saturday 20 November

Doctor Who – 30 Years is broadcast on Radio 2 at 4.00pm. AmarangetCom officially launches their new Fourth Doctor construction kit, and UK Gold begins a week of extra screenings of Doctor Who reruns, advertised as being "viewer selected choices.

Friday 26 November

The PLANET OF THE DALEKS repeat is interrupted for one week as Noel Edmonds and Jon Pertwee introduce the first segment of DIMENSIONS IN TIME as part of the Children in Need telethon. Approximately 13.8M viewers tune in.

Friday 26/Sunday 28 November

Colin Baker, Peter Davison, Sophie Aldred, John Nathan-Turner plus a host of other British cult TV celebrities attend the Visions 93 convention at the Hyatt Regency Hotel in Chicago. For the price of a donation to Children in Need attendees are able to see both episodes of DIMENSIONS IN TIME on Saturday evening, courtesy of a print brought over by Nathan-Turner. They also get to see the alternative cliff-hanger resolution, unscreened in the UK, where BigRon helps rescue the Doctor.

Saturday 27 November

Part two of DIMENSIONS IN TIME is aired at 5.27pm on Noel's House Party.

Monday 29 November

Radically re-edited by John Bush and John Whiston, 30 Years in the TARDIS is finally aired at 8.00pm on BBC1. BBC Scotland airs it at 8.30pm on BBC2. Final edit of the show were still being cut during the day, hence why no trailers were available in advance to promote the programme. 4.3M viewers tune in to see the end result.

DECEMBER

- Just in time for Christmas BBC Video releases PLANET OF EVIL and DRAGONSIRE.

Thursday 9 December

Several newspapers carry reports that Terry Nation's agent, Roger Hancock Ltd, is planning a clamp down on people constructing replica Dalek casings and then offering them for sale at high prices. None of the articles details how precisely this will be done...

Friday 17 December

Episode six of PLANET OF THE DALEKS concludes its repeat on BBC2 at 7.30.
Thirty Years in the TARDIS

In 1993, Kevin Davies set out to produce the ultimate tribute to Doctor Who for BBC1. Then events got in the way, as Paul Scoones describes...

**Origins**

Kevin Davies first approached the BBC about making a celebratory programme for Doctor Who when he was completing work on his production *The Making of the Hitch Hiker's Guide to the Galaxy* for BBC Video in late 1992. BBC Video producer David Jackson was already working on *The Dark Dimension* project, but introduced Davies to John Whiston, producer of the BBC's *The Late Show*.

Davies submitted a large number of proposals to both Whiston and other producers over the next six months, but it wasn’t until the same day that *The Dark Dimension* was cancelled, 9 July 1993, that Davies was given the go-ahead to develop a thirtieth anniversary programme. By this time, Davies himself had been recruited onto *The Dark Dimension* team to work as post-production effects supervisor.

Tomb of the Time Lords was the title of Davies’ first proposal, featuring Ace and a mysterious Time Lord searching the Doctor’s memory in the Matrix. It was rejected for being too involved and expensive. It would have involved merging Sophie Aldred with clips using CSO.

*Lloyd Grossman Goes Through the TARDIS* was a five minute proposal for a clips show hosted by Grossman in which he would have burst in through the TARDIS doors, drawing “So WHO lives here?”

The Legend Begins was to have been a drama-documentary about the creation of the series with actors cast to play William Hartnell, Verity Lambert, Sydney Newman and others from 1963. Pete Postlewaite was Davies’ choice for the part of William Hartnell. Interestingly, Davies also sent this proposal to Verity Lambert’s own production company. He also submitted an idea for a programme about Terry Nation, Nation’s Creations to *The South Bank Show* to tie in with the thirtieth anniversary of the Daleks. *Unsung Heroes of Doctor Who* was a series of five-minute...
and costume Designers. This proposal was later developed for the series of mini-documentaries made to precede the repeat screening of PLANET OF THE DALEKS in late 1993 in the UK.

State Secret: Who Were the Doctor? was a humorous pseudo-documentary exposing the undercover activities of UNIT and their mysterious scientific advisors, all code-named ‘Doctor.’ Clips from the series were going to be captioned ‘reconstructions.’ This proposal was written with the help of Marc Platt.

Logbook for a Doctor featured a dinner party of past companions swapping stories, using clips as flashbacks. This was conceived of as a possible replacement for The Dark Dimension.

30 Years in the TARDIS was first used as the title of Davies’ penultimate proposal. It involved the Brigadier and Sarah arriving at a UNIT hangar to find an unseen Doctor lying on a hospital bed clutching a cable connecting him to the TARDIS. The Doctor’s friends reminiscences would be represented by flashbacks, and the drama was to be intercut with cast and crew interviews. At the end the Doctor seems to die, only to slip away quietly in the TARDIS when everyone’s back is turned. Producer John Whiston liked this idea, though advised Davies to come up with something less ambitious as there were only nine weeks in which to make the programme. Davies’ final concept – linking the programme through the eyes of a young boy, staging recreations of classic scenes and setting interviews on famous locations – was only developed in the first week of production and was lifted from Nation’s Creations. Davies received final approval at the end of September 1993 to make a 40-minute documentary, which was soon expanded to 50 minutes. Most of the location recordings took place on Sundays to ensure the availability of interview subjects. This also reduced problems with crew control, as there would only be foreign tourists and Doctor Who fans to cope with.

Production

Sunday 17 October 1993 was the first day on location and saw filming on and around Butler’s Wharf (next to Tower Bridge) which ten years previously had been the location for RESURRECTION OF THE DALEKS. This saw the recording of the exterior part of the scene in which the boy (played by actor and Doctor Who fan Josh Magazine) enters the TARDIS. Also recorded at this time was the Web of Fear reconstruction with the dead newspaper seller (played by Adrian Rigelsford), footage of K-9 in action, and an interview with his caretaker and operator Mat Irvine. A second interview, with Irvine’s fellow Visual Effects Designer Mike Tucker was also recorded but ultimately not used in either version of the documentary.

Sunday 24 October saw recording take place in the morning near St Paul’s Cathedral to recreate the famous shot of Cybermen marching down the steps from THE INVASION. Nine Earth-First-style Cybermen costumes were provided by fans. The Cybermen were joined by Colin Baker and Nicola Bryant who recorded their interviews at this time. Also featured was a new look Cyberman, designed by Mike Tucker, which had originally been designed, but unused, for SILVER NEMESIS.

That afternoon, the Autons broke out, recreating the classic scene from SPEARHEAD FROM SPACE, was recorded at Old Change Court. Disused empty shop-windows were set up to resemble a 1969 clothing store, and the two Autons were played by Gary Russell and Heather Barker. These Autons were actually seen to smash the shop window, and they were also fitted with fully functional wrist guns.

Sunday 31 October began with the recording of eight Daleks crossing Westminster Bridge; a reconstruction of the famous shot from THE DALEK INVASION OF EARTH. As with the Cybermen, the Daleks were provided by fans. Carole Ann Ford, Robert Tovey and Jessica Carney (The Three Granddaughters) were present for a Press launch, as was former Producer Verity Lambert. Ford and Lambert recorded interviews for the documentary, and a sequence in which Ford escapes from a couple of pursuing Daleks was also taped.

In the afternoon the production team moved further east, recording a homage to the second Dalek film in Berners Street and St Giles. The sequence involved Roberton (one of which was played by Gary Russell), Daleks, the TARDIS and Roberts Tovey, who recorded her memories of working on the films. She was to have been joined by Jennie Linden (Barbara in the first film) in this sequence, but Linden proved unavailable on the day due to illness.

Tuesday 2 November saw recording located at the Quasar Centre (a laser tag game venue) at the Observatory Shopping Centre in Slough. Sylvester McCoy and Sophie Aldred gave individual interviews before recording largely improvised material set within the Quasar labyrinth. These sequences featured brief cameos by Efi, a Queen Liart Husk, the Destroyer and a Haemovore, the latter two both played by Gary Russell (the Husk does not appear in either version of the documentary).

The next location used was the control gallery at Studio 1 and the BBC’s Television Centre, where units of the Dalek from DEATH TO THE DALEKS were played on the monitor screens to recreate the atmosphere of 1973, leading into an interview with Barry Letts and Terrance Dicks. Following this the anachronistic dinosaurs at the Natural History Museum were recorded for later use in a recreation of a scene from INVASION OF THE DINOSAURS.

Sunday 7 November saw recording at three different locations, starting with the National Army Museum, where Nicholas Courtney recorded some anecdotes about his time on the series, then encountered the Autons.

Next on the schedule was Pithanger Manor at Ealing Green, where Elisabeth Sladen and her daughter Sadie were pursued by a Sonaraut, played by Stephen Mansfield, wearing the mask he’d created. In the evening, the production team moved to the BBC Radiophonic Workshop studios at Maida Vale, where Brian Hodgson, Dick Mills and Delia Derbyshire were all interviewed about their contributions to Doctor Who music and sound effects. Derbyshire, who had collaborated with Ron Grainer on the original theme tune for the show, travelled to London specially for the interview, but none of the Radiophonic Workshop material made it into either version of the documentary.

Tuesday 9 November saw the commencement of recording in Studio 8 at BBC Television.
Centre. Four sets were constructed in this studio: a Sixties-style sitting room, complete with sofa to hide behind and a television in the corner; a section of Dalek city corridor in the style of the first Dalek story; the TARDIS console room, which used the doors and two walls constructed for the Panopticon '93 convention; and an impressively accurate control room for the Emperor Dalek.

This had been made possible because, quite by coincidence, the original Set Designer for THE EVIL OF THE DALEKS, Chris Thompson, happened to be working on the production, and was able to re-build part of the set using his own original plans. The Emperor Dalek itself was provided by amateur model-maker Julian Vince whose full-size recreation initially proved too large for the set.

The first recording involved Elisabeth Sladen, interviewed on the sitting room set. During this interview, Sladen was joined by K-9; in this case a replica built by a fan - but this version of the dog did not appear in the documentary.

Next to be interviewed were Roberta Tovey and Jennie Linden, on the set of the Dalek city. By pure chance, Kevin Davies discovered that Roy Castle (who had played Ian alongside Linden and Tovey in the first Dalek film) happened to be working on an edition of the long-running series 'Record Breakers', in a neighbouring studio. Unfortunately, Castle could not be spared to participate in the documentary, but he did join his former co-stars for a brief photo session in the evening.

The remainder of the evening was devoted to interviewing William Hartnell's granddaughter, Jessica (Judith) Carney, who had brought along her extremely rare 1964 Scorpion Automotives Dalek Dressing Up Costume and also a souvenir album which had belonged to William Hartnell, containing photographs and newspaper clippings. Apart from one brief shot on the Dalek city set, Carney recorded her interview in the sitting room set. Also present that night was Eric Saward, but, after pondering the matter for a while, chose to decline being interviewed.

Wednesday 10 November began with further recording of Jessica Carney, followed by a number of interviews all on the sitting room set, with celebrity Doctor Who fans Toyah Willcox (actress/singer), Ken Livingstone (politician) and Mike Gatting (cricketer). Gerry Anderson and his son Jamie were interviewed about the fact that Jamie is an avid fan of Doctor Who but not of his father's own productions.

The production team then moved on to the Emperor's control room set where the Daleks that had appeared on location were used once more to recreate a brief scene from THE EVIL OF THE DALEKS, which was used in the video version in black and white to give the impression of actually being from the story.

Frazer Hines and Deborah Watling were interviewed on the set. Hines' continual humorous banter kept reducing Watling to fits of giggles, which meant that much of what was recorded with the duo proved unusable. Hines and Watling also took part in an impressive piece of special effects work recorded on the Emperor's control room set. Prominent Doctor Who fan Ian Levine was also interviewed on this set.

Recording continued in the evening on the TARDIS console room set, beginning with the interior component of the continuous shot of Josh Maguire entering the police box and finding himself in the console room. Maguire was joined on set by Carole Ann Ford and a Dalek. Ford then recorded further interview material, followed by an interview with former producer John Nathan-Turner.
Thursday 11 November saw the team back out on location at the Hayward Gallery in the South Bank complex near Waterloo. It was here that interviews with Jon Pertwee, sitting in the Whomobile, were recorded, as well as a re-creation from 'Invasion of the Daleks'. Also recorded was footage of a Draconian and an Ogron, and Gary Russell was on hand (this time as himself), to record his thoughts on the show.

This day's recording was to have been the last conducted for the production. With just over two weeks left before the scheduled transmission date, Kevin Davies and his team embarked on the mammoth job of editing together the newly-recorded material and a massive collection of carefully selected archive footage into a documentary not more than 50 minutes in length.

In their quest to locate rare and interesting archive material to include in the programme, Davies and his team of researchers had scoured both outside and inside the BBC. By placing adverts in Doncaster newspapers, Davies was able to obtain footage from the Pinningly Airshow of September 1965, at which William Hartnell put in a personal appearance as the Doctor. Film trailers for the two Dalek movies were provided by a private collector.

Within the BBC's own Film and Videotape library, programme consultant Andrew Pixley and BBC technicians Steve Roberts and Paul Vanezis had unearthed many rare recordings. Vintage editions of the children's show 'Blue Peter' were the source of much of the newly-discovered material, including an item on 'The War Machines' from 1966, the 'Design-a-Monster' competition results from 1967, and Jon Pertwee's Whomobile from 1973. Brian Hodgson provided a videotape containing a documentary about the BBC Radiophonic Workshop, which featured a six-second clip of Daleks exploding from 'The Power of the Daleks'.

Episode Six, Davies was able to source the original documentary in the BBC's Film and Videotape library to obtain a good copy of the clip. Further Dalek footage was also recovered in the form of a short clip of the Daleks burning the forest on Kembl from 'The Daleks' Masterplan' episode two, provided by Ian Levine. Also unearthed was unused film footage of various Doctor Who title sequences, some dating as far back as the very beginning of the series.

Post Production

Although Davies had been given a free hand during the planning and recording of the documentary, all this changed in mid-November, just over a week before transmission. Viewing a rough-cut of the first twenty minutes of the documentary, The Late Show Producers John Whiston and John Bush ordered major changes to the production. Davies' plan for the documentary was to show why Doctor Who was popular by providing a nostalgic look at its history. The Producers decided this wasn't quite what they wanted, and doubted the interest value of Davies' approach. Whiston and Bush felt the documentary should instead demonstrate what Doctor Who was about, and to illustrate this point, additional interview material was hastily recorded with Philip Hinchcliffe, Ben Aaronovitch, Mary Whitehouse, and various other 'experts' speaking on aspects of design and the scientific validity of Doctor Who. Also added at this stage were the 'Essential Information' sections.

Although Davies had recorded far more material than he could hope to squeeze into a 50-minute production, the inclusion of this last-minute material, insisted upon by Whiston and Bush, meant that far more of Davies' work had to be left out than he had expected. Almost every interview was severely trimmed, and some were dropped altogether. Interviewees who were not seen in the final television edit included Sylvester McCoy, Sophie Aldred, Mat Irvine, Mike Tucker, Dick Mills, Delia Derbyshire, Brian Hodgson and Gerry Anderson. Ironically, the last-minute interview recorded with Philip Hinchcliffe was also left out. Further cuttings
Afterlife

Almost immediately after transmission, rumours began to circulate about the possibility of a ‘Director’s cut’ being released on video, reinserting all the cut footage. By early 1994 this rumour became fact, with BBC Video commissioning Kevin Davies to re-edit the material for an extended video release. The production was appropriately titled More Than 39 Years in the TARDIS. This version of the documentary, whilst more under Davies’ own control, was still not without restrictions. Acting on poor sales figures for The Colin Baker Years tape, released early in 1994, BBC Video decided to play it safe with their next ‘special’ release, and consequently cut the projected budget and running time for Davies’ production. The video could run for a maximum of 90 minutes, but there was no money for recording new material. This wasn’t really a problem as Davies had all the material left out of the original version to work with. In addition, he extensively reorganised the material that had appeared in the television version, and cut out some footage to make way for what he wanted to include most.

While preparing the video release, Davies came across an October 1971 edition of Blue Peter featuring a clip from the now missing third episode of ‘The Daleks’ Master Plan’. This clip included a scene of the Doctor, Steven, Katarina, and Brett Yvon aboard Mavic Chen’s spaceship, the Spar, as well as sequences of the Daleks. Davies had accumulated a plethora of behind-the-scenes clips of the making of Doctor Who, and the video production provided an ideal opportunity to utilise this previously unseen footage. The material collected covered a number of stories dating as far back as the early Seventies, including THE CLAWS OF AXOS, COLONY IN SPACE, DEATH TO THE DALEKS, PLANET OF THE SPARE, TIME-FLIGHT, ARC OF INFINITY, MADOVIN UNDERGROUND, PLANET OF FIRE, THE CAVES OF ANDROZAN, REMEMBRANCE OF THE DALEKS, BATTLEFIELD AND GHOST LIGHT. Particularly notable was the discovery of footage showing a studio session for CARNIVAL OF MONSTERS, which had been included in a November 1972 documentary called Looking In, celebrating the work of the BWC. Shortly before its release, two segments had to be edited out of the production, believed to be due to a failure to gain the proper clearances. The first was from a mid-Seventies Westcliff Doctor Who cards and games television ad, which would have immediately preceded the second Prime Computer commercial on the video. The second was an extract from Tis the World of Fear, episode 1 because the Barkes music could not be cleared in time. The final shot of the Yeti paw smashing down was retained, overdubbed with a Yeti roar. These last-minute cuts had the effect of reducing the running time from a full 90 minutes to 88 minutes.

Numbered BBCV 5403, More Than 39 Years in the TARDIS was packaged with an artwork cover depicting the TARDIS by Andrew Skillet. The release date was Monday 7 November 1994, just three weeks short of the one anniversary of the documentary’s television debut. The video was given a special pre-release promotional launch at the BAFTA Centre, Piccadilly, London, on Saturday 5 November 1994, with many of the on-screen and behind-the-scenes people in attendance. The event saw a bonus screening of material not included in the finished version, including a Nationwide interview with Tom Baker, Mary Tamm and Carole Ann Ford, from 22 November 1978, which was the source of the Tom Baker quote used in the pro-credit sequence. At Davies’ urging, BBC video took the unusual step of copy-protecting the video recordings using a process called Macrovision (also used on the UK release of TOMB OF THE CYBERMEN), which whilst unaffectioning the commercial tape, prevents successful dubbing taking place. Davies’ rationale was that this would boost sales of the tape, and certainly he seems to have been proved right. Sales figures reportedly exceeded 25,000 tapes which was much higher than the sales for a standard story release.

The natural History Museum
Gus G. Thomashower, David Jackson
Debrah Delaney, John Carney
Gary Russell, Marcus Hearn

Daleks and Monster Costumes supplied by
Steve Allen, Andrew Beech, David Brian
Tony Clark, Roger Delley
Steve Godlewski, Nick Hall
Derek Handley, Andy Hopkins
David Howel, Ian Levine
Allister Lock, Susan Moore
Mike Tucker, Julian Vince

Special Costumes made by
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Stephen Mandel, David Miller
Susan Moore

Digital Imaging on VENICE System
Tim Burgess
Tony Pulham

Matte Painting
Cyberman and Auton Visual Effects
Mike Tucker

Motion Control Camera
Special Archive Sound Effects by
Brian Hodgson and Dick Mills of the BBC Radiophonic Workshop

Doctor Who Themes Composed by Ron Grainer

Facilities
Ace Editing, BBC Pebble Mill
REW Broadcast, Touch Animation
Garrini Audio Productions
Dresser
Giles Gale

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Dresser
Giles Gale

Photography
Additional Photography
Designers
Andrew Howes-Davies
Paul Robinson, Chris Thompson
TV Version Unit Manager
Jill Wild
Researchers
Jane Rundle
Production Assistant
Sheila Castles
Editor
Paul Ractliffe
Original Music and Sound Design
Mark Ayres
Additional Interviews directed by
Joanna Bailey, John Bush
Alexis Giradot, David Jeffcock
John Whiston
TV Producers
Alexis Giradot, Caroline Wright
Production Associate
Martin Ashwood
Sue Kerr

Location
17th, 24th, 31st October 1993
1st, 2nd, 6th, 15th November 1993
Studio recording
8th – 10th November 1993, TC8
Additional recording
18th, 22nd – 24th November 1993

Transmission
Monday 29th November 1993
8.00pm, BBC1 (47/51), 20.02.03 –
20.09.54
Programme Number
1/LMA/A268/X27/X

Audience
4.3 million

Article first published in TSV fanzine
Ten Years After...

Thirty Years in the TARDIS

When 30 Years in the TARDIS aired on 29 November 1993 it won acclaim as the best Doctor Who documentary ever made, and its expanded video release in 1994 became one of BBC Worldwide's top selling documentary titles. But there were painful lessons for all concerned, as Director KEVIN DAVIES explained to IN-VISION.

When Ten Years in the TARDIS was commissioned and its unique approach chosen over alternatives, the primary driver was its production value and the quality of its special effects sequences. However, the programme was not designed to be a commercial success, but to showcase the best of Doctor Who to a wider audience. It was therefore important to ensure that the programme was accessible and engaging, while still maintaining the integrity of the source material.

One of the key challenges faced by the production team was the need to balance the historical accuracy of the programme with the creative freedom required to tell a compelling story. This was particularly difficult when it came to re-creating the look and feel of the Doctor Who universe, as the programme had to be visually appealing while still being true to the show's origins.

Another challenge was the nature of the programme's audience. While it was important to attract a new generation of Doctor Who fans, the programme also needed to appeal to existing fans of the show, who had already been exposed to the programme's themes and characters. This meant that the programme had to be both accessible and challenging, in order to engage both new and existing audiences.

Despite these challenges, Ten Years in the TARDIS was a success, both critically and commercially. It was well received by the public and critical acclaim, and its success paved the way for future Doctor Who documentaries, which continued to be produced by the BBC and other broadcasters worldwide.

The programme's legacy is evident in the continued production of Doctor Who documentaries, which have helped to keep the show's history alive and accessible to new generations of fans. The success of Ten Years in the TARDIS is a testament to the power of storytelling and the enduring appeal of Doctor Who.
“The dramatised links were the easiest bits to get on and plan because you knew in advance what you were going to get. The interviews were more pot-luck. Basically you sit someone down, tell them that you want to talk about their memories and you cross your fingers and hope that’s what you’ll get.

“The links were therefore the curtain hooks — leading you into some clips or some interview footage — or just bridging the various topics I wanted to cover. I knew that we would talk to each of the Doctors, there’d be something about the importance of the monsters, the importance of the companions, the various changes made to the structure of the programme, and how it all wrapped up at the end.

“My notion for the end was a series of great cliffhangers, ending with a freeze frame that posed the question ‘Would Doctor Who ever continue in the future?’ Indeed, right from the start, I wanted it to end with a big caption slide, ‘To be continued...’ followed by a question mark. It sounds corny, but it was the obvious thing to do and it supported the campaigning side of me that wanted viewers to ring up the BBC afterwards and say, ‘Oh, when is it coming back then?’

Davies’ vision of the gallery his documentary would play to was made more complicated as The Late Show continued to advance their plans for marking Doctor Who’s big anniversary during the course of autumn 1993. And those plans were to have a big impact indeed.

“When I was originally commissioned the documentary was planned to go out at 8.00 in the evening on BBC1. That dictated more of an archive documentary approach to it and it was made plain to me that I should include a number of The Late Show’s resident bunch of talking-head experts. They didn’t tell me who they wanted, they just said, ‘We want a politician, we want a pop star, a sports personality, maybe a vicar...’ And this was very much The Late Show’s house-style. All of their Producers had learned their craft under people like Alan Yentob and consequently it was their vision of how one made a programme under the Music and Arts umbrella.

“Now, to my way of thinking, half of those experts probably wouldn’t understand anything about Doctor Who anyway, as was proved to be the case when we got them in the studio. As far as I was concerned celebrities could only offer anything worthwhile if they knew something about the show beforehand. I specifically didn’t want to do what we now know as the I Love the 80s format, where, regardless of the topic, you wheel in celebrity pun-dits, comedians, chefs — normally people in their twenties — to discuss subjects that their parents were enthusiastic about – and generally take the piss out of it for a youth-market audience. That approach did not, and does not, interest me at all. Right from the start I didn’t want to analyse Doctor Who, I wanted to celebrate it.

“It’s fair to say as well there was a resistance towards including actor interviews by the Archive Programme Unit. They didn’t like actors, they didn’t feel actors were important to the story, they felt actors were just show-offs who couldn’t offer any informed opinions on anything. We almost didn’t have any material from Sylvester McCoy in the TV version after the Producer, during the editing stages, looked at what we’d shot at Lasercast and said, ‘Oh we don’t want him. He’s boring and he’s Scottish!’ I found it a very bewildering attitude.

“The crunch came when, after seven weeks of leaving Davies to his own devices, John Whiston and Line Producer John Bush asked me to come in and do a work-in-progress rough cut of the documentary. The one problem was that, at this stage, Davies had not even begun editing — figuring editing should only begin once all the raw footage was available. It was another example of a house-style practice unfamiliar to the Director.

“I can look back on it now and realise what the problems were. Basically I was following my brief, not knowing that I was expected to deliver it in the house-style. Part of that is down to me — I should have enquired more, asked appropriate questions, sought clarification at an earlier stage — but equally, at no stage was it outlined to me that I should not follow my written outline that was the basis of my commission.

“Half-way through production I remember getting a call telling me that my Editor, Francis Buchanan, was now available for me. And I recall thinking, ‘Hang on, I haven’t finished shooting yet”. That revealed a fundamental difference in approach. My attitude was, you create a programme, write it, structure it, shoot it and then you go in and edit it. Their viewpoint, which I now understand because I’ve incorporated some of their way of tackling projects into my own style, was to start editing with whatever you’ve got already, and then you do additional shoots to cover or bolster any elements in the story where you feel you’re lacking. You continue package editing all the way through until you end up with sets of self-contained modules that each tell one part of the story. In other words they believed you should find the overall story as you go along, editing to further develop themes as they emerge, and then continuing to edit, to coalesce and refine right up to the point of broadcast.

“So, what you see in the video release is, almost to the letter, the outline I had submitted to John Whiston on day one. What you saw on TV was my raw footage but edited into Late Show house-style with interviews I had never proposed but which were there to develop the thematic points John Bush wanted to make. I can see now that their way was right for them. That is the way they had been successfully making programmes for quite some time.

“Crunch point for me came on the Monday morn-
LEAVING ASIDE THE VEXED QUESTION of the two Pertwee radio plays' respective quality, any self-respecting fan will be at least as concerned over whether they can be considered true Pertwee.

Now this is not a debate about their canonicity. Nor is it about quality, which assessment has been made elsewhere in this issue. It is about tone and atmosphere. We are asking whether they actually "feel" like Pertwee and the initial difficulty with determining whether any particular story is traditional Pertwee is that the Pertwee era itself was not traditional Doctor Who. The second problem is that the two radio plays are as different from each other as the Pertwee era was from the rest of the canon.

There is a superficial similarity between the two in the fact that both use alternative realities (ER/N-Space) to motivate the plot. Here Pertwee-ness abounds, for it was characteristic of that most un-Who-like of eras that Earthly preoccupations drove its stories. The Auton stories arose from the growth of plastic in the manufacture of domestic goods (although a race of Bakedite automata might have been more fun); THE GREEN DEATH arose from corporate pollution scandals and, like INVASION OF THE DINOSAURS, the rise of the green movement; THE MONSTER OF PELADON took its cue from industrial disputes. The Earth-bound format perhaps made a focus on Earthly issues inevitable.

Of course what it also did was to make the era confused in its setting. Ostensibly set in the near future it nevertheless cloaked itself with contemporary 70s concerns and references as above, giving fans the opportunity for endless debate on the actual timing of the stories. Twenty years later it was no different. Virtual reality is a 90s topic. The revived Pertwee era continues to draw on its surrounding culture.

Where THE PARADISE OF DEATH differs from its forebears, however, is in its lack of commentary on the issues on which it draws. THE MONSTER OF PELADON and THE GREEN DEATH are social commentaries. They take a view on their subject (pollution = bad; miners = oppressed). THE PARADISE OF DEATH makes no such statement. Virtual reality is a subject but not an issue. (If there is an issue it is indolence and the statement is that indolence draws on the energy of others.) In THE GHOSTS OF N-SPACE the alternate reality is literally that. It is real, not virtual, and as such has even less claim to being an issue. It is a setting, nothing more. There is no typical Pertwee "issue" for him to moralise about.

If alternate reality gives the two plays a similarity of theme structurally they are quite different. It is the clear structure of THE PARADISE OF DEATH which makes it most clearly a Pertwee story. As with many Pertwee stories (PLANET OF THE SPIDERS, THE THREE DOCTORS, THE TIME WARRORS) the story begins as an Earth-bound mystery and then after a couple of episodes reveals an alien motivation and the action shifts to another planet. It is all fabulously predictable, even down to the opening laboratory scene, conversations with ministers, calls to the UN, tiresome anecdotes and so forth.

The principals are in character too. Pertwee may sound ancient but he often did and hasn't forgotten the role. In quite a few of the scenes, such as the initial meeting with Freeth and Tragan or the mortuary scene, if you close your
eyes you can picture the familiar mannerisms. Here he sits with one arm resting on the table, here he rubs the back of his neck. After falling from the tower he probably lies with one knee sticking up. Unfortunately we also have the more buffoon-like Brigadier of the later Pertwee seasons, reluctant to think for himself and dependent on the Doctor to tell him what to do. Ordinarily of course in traditional Pertwee when the action shifts the Brigadier and the UNIT squad stay behind. Here the Brigadier goes, but for reasons which have more to do with the production than the story.

So there is much in THE PARADOX OF DEATH that is Pertwee. Conversely in THE GHOSTS OF N-SPACE anything that is specifically Doctor Who, let alone Pertwee, is a lot harder to find. The story does not have any recognisable structure and certainly does not feel like a traditional Doctor Who story, Pertwee or not. The decision to make use of the TARDIS to zip back and forth in time within the story may be laudable but in the otherwise TARDIS-light Pertwee context is unsettling. There is in fact so little to latch on to that it is tempting to suspect that Barry Letts, who really should have known better (although let's not forget that he also perpetrated THE SEVENFOLD CROWN and THE SYNDROM EXPERIMENT), was simply using Doctor Who as the vehicle for a random story that he had lying in a drawer.

If there is any hint of Pertwee in the story it probably lies in the relationship between Sarah and Louisa. This relationship, such as it is, has preceded in the Pertwee canon. While the Doctor is off setting things to rights in THE MONSTER OF PELADON Sarah gets pals with Thalira. IN COLONY IN SPACE while the Doctor is off fixing things for the colonists Jo and Mary Ashe become chums. The downside, both first time round and in the 90s, is the assumption, typical of the Pertwee era, that girls play with girls and boys with boys. While the Doctor takes drinks with Srg Verocote and talks strategy and the Brigadier teams up with Jeremy and tough men from the village to defend the castle, Sarah gets together with Louisa and they discuss dresses and boys. It is characteristic of the paternalism which was a feature of Pertwee's Doctor and the format of the show at that time, as indeed is Pertwee's reprimand to Sarah for failing to spot the important clues in what Louisa told her.

Less characteristic of the Pertwee era, and redeeming this earlier story from the cold is THE GHOSTS OF N-SPACE extended epilogue. On the whole Pertwee stories tend to end when the story ends. Had this been true Pertwee Sarah would not have gone the chance to re-enter N-Space. Once Pertwee had seen off Max that would have been it, with Louisa left in limbo. The seventh Doctor and Ace may have stuck around for Mike's funeral in REMEMBRANCE OF THE DALEKS and Davison allowed the debate about the fate of Adric to happen at the start of TIME FLIGHT, but the Pertwee stories were more offhanded. Pertwee gives a casual side about Louisa's stay in THE MAXX or Eve Barham is dead and that's just tough. Ditto Major Baker in THE SILURIANS.

This casual approach emerges from the brisk and brutal mannerisms that is the setting for the story. It did not allow time for sentiment of the nature that Sarah shows in THE WILDERNESS YEARS...
WHEN IN-VISION'S EDITOR ASKED ME FOR A piece for this issue on either "the Pertwee radio seri- als or the early New Adventures" my instantaneous reaction was to go for the latter. The NAs are my personal favourite era of Doctor Who, with all their sentient churches, silver cats, symbolic owls and real characterisation. But then I thought again. Much has been written on the New Adventures and their contribution to that nebulous idea of an Uber-Who that we all, like it or not, keep in our heads, but few people have ever had anything good to say about The Paradise of Death. There's something to be said for standing up for something that few others have ever had a good word to say about — especially when said piece deserves some standing up for.

Production wise, Paradise is a real doozy, frankly. It has excellent stereo mixing, some splendid music courtesy of Peter Howell and sound effects with real punch and wallop. The cast too, is excellent. In fact, on paper The Paradise Of Death vies for the title of 'best cast ever assembled for a Doctor Who story' (the other candidates being, of course, Kinda, Paradise Towers, Ghost Light and Death Comes To Time). Maurice Denham, Harold Innocent, Peter Miles and Julian Rhind-Tutt is a principal cast that any production would be proud of. Peter Miles is deliciously evil in a part that could have been bland in lesser hands, Harold Innocent is magnifi- cantly smug and oozes bellicose insinuence and Maurice Denham is wonderfully doddering and noble. Rhind-Tutt doubles up left right and centre, and while he never gets to be as endearing as he would later be as Hugo in Hippos he adds substance to the minor roles with considerable skill.

On top of this there's the reunited trio of Pertwee, Courtney and Sladen, two of whom (lest we forget in this age in which we are constantly barrated by revivals of old Doctor Who characters) hadn't played their respective parts for the BBC in a decade. They all deliver the goods here, with the possible exception of Sladen, who perhaps tries too hard to 'play down' her performance to the age she was in her Pertwee era serials. Here she comes across as a woman in her forties pre- tending to be a teenager. Which is pretty much exactly what she is, of course. Refusing to pretend to be their younger selves is, conversely, what makes Pertwee and Courtney's per- formances so enjoyable. This Brigadier is a crusty, ageing sol- dier still on active service, not a comic Colonel Blimp nor a morose thirty-something. There's an ele- ment of 'one last big score' to his leading of the Parakon resistance in battle which is more to do with Courtney's age and reputation than it is to do with a story ostensibly set short- ly after The Green Death. And quite right too. Equally Pertwee's Doctor, although still a kick-ass action man with a tendency to moralise, is also more of an ageing absent-minded Professor type than the character you would find if you put your then virtually new TERROR OF THE AUTOIDS cassette in the VHS after listening to Episode One on transmission.

These two performances are indicative of the production's biggest strength; that it's some firmly of the 1990s rather than the 1970s. This is something commented on much at the time for the inadvertent nostalgia, which here was a weakness not a strength. To try and recreate something twenty years past in every detail, or even in general sense, is quite sublime folly. We can only rely on our own time entertainment things of our own time. So, the serial takes the basic props and the Pertwee era as the general public remember it rather than as it was, and uses them to tell a story where technology and concern of the serial are of the time of its transmission and the Doctor and the Brigadier are, effectively, middle-aged men. It has a few cracks at the then-Government's obsessions with class, shareholding and 'consumers' as well, and allows the Doctor to openly worry about the idea of a population dulled into ignoring the behaviour of their own government by a con- stant diet of violent and/or bland entertainment. The central plot, concerning the plant 'rapine' (the word has obvious con-notations of some kind of violation) is a harking great metaphor too, and it's through this that Letts the Buddhist humanist frets about those who are willing to take more than they give, a key worry of early 90s Britain. This approach is carried over as far as the sound effects, even the TAROBS materialisation/de-materialisation has extra layers added to it to give it extra stereo wallop, and the Terminator 2-influ- enced battle sequence at the end of Episode Two remains, to this day, a highlight of action scenes in audio-only Doctor Who. No kidding, just listen to those lasers and explosions. Zap! Pow! Boom! Etcetera. As many of those who attempted to make Doctor Who in the years after 1993 failed to quite understand, kisses to the past are all very well, but now it's now are, it's never going to be any other way.

Letts' script is satisfying in terms of action, concepts, inci- dent and forward motion, but is lacking somewhat with regard to dialogue and plot coherency. The characters are strong, if not subtle, but are reduced to saying things like 'I thought you'd spotted that they'd all got Martian socks on and ordering drinks like 'Big juice'. At the time I'd put the occasional dusty adolescence of the writing ('Virgin at a dip do', 'a moon-brothel just suits my mood' etcetera) to a lack of control of tone on Letts' part, but a decade later it seems more like parody; an example of the kind of 'original randomised, oscil- lating dramatic tone one gets in Japanese anime and Hong Kong action movies.

Even if Letts' dialogue is occasionally suspect (and it is) and he often has his characters telling the audience what's going on in front of their eyes (the cardinal unforgivable sin of radio scripting) he at least seems aware he's writing radio in another sense. We get huge battle scenes, numerous settings (a jungle, palaces, Hampstead) and flying cars rather than TV friendly corridors and control rooms, a mistake made by Eric Saward when scripting SLIPBACK, another old Doctor Who radio serial of which I am rather fond. Scenes of the Brigadier flying into battle atop a Piranha type beastie or the Doctor fighting a duel in a huge arena are beyond TV (or even some film) budgets but are perfectly manageable on audio and Letts' utilisation of them indicates a pleasing willingness on his part to 'think big'.

The Paradise of Death is flawed, but its well made and moves along at a hell of a lick. Even now, when its status as audio Who no longer has novelty value, it retains a power to entertain and amuse. Its obvious sincerity, combined with the charmingly avuncular, entirely appropriate and simply flaw- less central performance from Jon Pertwee should be cause enough for anyone with real affection for Doctor Who to cut the piece more than a little slack.
THOSE WERE THE WILDERNESS YEARS
THAT WERE

1994

JANUARY

- Reportedly responding to public demand, BBC Enterprises re-releases three of its Doctor Who video titles - PYRAMIDS OF MARS, THE ARK IN SPACE and DAY OF THE DALEKS - in episode format. Previously, these three VHS tapes had only been available as edited, movie-format "omnibus" editions. Each of these re-releases is priced at £7.99.

Sunday 2 January

Spurred by the success of PLANET OF THE DALEKS, Producer John Whitson of The Late Show has commissioned a further batch of repeats for 1994. The season kicks off with a midday screening of the first episode of THE GREEN DEATH on BBC2.

Saturday 29 January

The Daily Mail seeks to reassure Doctor Who fans, anxious about the nationality of Steven Spielberg's preferred choice of Time Lord, that he will be British after all. The top name in the frame, the paper suggests, is Phantom menace Michael Crawford.

FEBRUARY

- More Doctor Who tapes are re-released at the 'budget' price of £7.99. These include THE CLAWS OF AXOS, THE BRAIN OF MORBIUS and THE AZTECS.

Today newspaper reveals that Green Light has struck a deal with the big media company Lamiere to produce their movie Doctor Who - THE LAST OF THE TIME LORDS. Nicholas Meyer and Leonard Nimoy are feted as potential Directors, and there's speculation that Alan Rickman and Jane Seymour have signed to play the Doctor and companion roles.

Sunday 6 February

Part one of PYRAMIDS OF MARS airs on BBC. HORROR OF FANG ROCK was to have been the next repeat, but poor figures for THE GREEN DEATH (below a million for one episode) has triggered a rethink, with John Whitson having approved this late substitution. Ratings do not improve much so the rerun season is cancelled after this story ends on 27 February.

Sunday 27 February

Peter Davison, Jon Pertwee and Tom Baker all appear together - not on stage at a convention, but for a new Doctor Who production, but for a big-budget poster and newspaper advertisement for Volkswagen Cars. The ad claims how spacious inside their new Golf models are. The BBC voices a complaint over no agreement or licensing deal having been struck, but Volkswagen points out that only the actors are appearing in their ads, not the characters they played in Doctor Who.

MARCH

- BBC Video brings out two new Doctor Who titles this month, Arc of Infinity with a cover by Peter Wallbank, and THE COLIN BAKER YEARS, the last of the 'specials' tapes devised and produced by John Nathan-Turner. Sadly sales of this tape are so low that it fails to register in the Top Fifty chart. No further 'specials' tapes are contemplated by the BBC.

- The final rejected novelisations from Virgin Books are published, bringing to an end the Target label that has been in existence since 1973. Only five Doctor Who TV serials remain unpublished.

- Cornerstone, a US based company, releases the first ever set of Doctor Who trading cards. Cornerstone has a license to produce four sets of cards, but problems over contractual payments to artists means their final set, printed in 1996, is a poor reflection of standards seen in 1994.

- With Green Light still confident about their chances of pulling off a Doctor Who movie, more news bubbles up on Ambil's bid to get a version for TV under development. THE NEW ADVENTURES OF DOCTOR WHO is a poorly funded title, but financing is still being sought from a major Hollywood studio - most likely Fox - although a Producer has been confirmed by the name of Philip Segal.

APRIL

Two more tapes from BBC Video are unveiled: INTERNO in a double-pack and GHOST LIGHT in its original broadcast format and running length.

Sunday 3/Monday 4 April

Determined to top last year's triumphant event, the organisers of MinoptimCon stage this year's show in the Gothic environment of Manchester's town hall, which would otherwise be closed for the Easter holiday. Maintaining its reputation for attracting never before seen guests, the star turns at this year's event are first timers Caroline John and Peter Purves.

Tuesday 12 April

THE PARADISE OF DEATH receives a second airing, this time on Radio 2. Totally by co-incidence (?) the novelisation is simultaneously published by Virgin Books. This rerun eventually lasts six weeks after one episode is mistakenly run twice.

Saturday 30 April/Monday 2 May

Blue Box takes place at the Novotel at Southampton. Colin Baker heads a guest list that includes Elisabeth Sladen, John Leeson, Deborah Watling, Philip Madoc, Peter Bryant, John Leeson, Mervyn Haisman and Barry Letts.

MAY

- BBC Enterprises changes its legal name to BBC Worldwide.

Five limited edition Doctor Who colour prints are published by Spacecapers. These fine art lithographs have all been painted by Effects Designer Ian Scoones, and all of the illustrations hail from serials he worked on. Top seller is a view of pri-mordial Earth featuring the Jargathor space ship.

JUNE

- Paul Cornell's novel, Goth Opera is the first Doctor Who Missing Adventure to be published by Virgin Books. Initially Editor Peter Davall-Evans suggests that the rate of release will be one new title every two months, but by September sales have proven so successful that the rate is accelerated to one new book every month, parallelising the frequency of New Adventure titles.

- Silva Screen's latest CD is THE WORLDS OF DOCTOR WHO, a selection of segued cues and incidental music suites from Mark Ayres, Dominic Glynn, Peter Howell and Roger Limb.

WHO'S SORRY NOW: Peter and Sandra

Dr Who star in split

★ DOCTOR Who star Peter Davison yesterday announced he and actress wife Sandra Dieckinson are to divorce. Their 14-year marriage - thought to be one of the most solid in showbiz - is believed to have been wrecked by the pressure of constant stage work. A statement said: "There is no other person involved on either side."

★ It added that the couple, who have a daughter, Georgia, eight, will continue sharing their home at Henley-on-Thames, Oxon, "but will separate in due course".

Davison, 32, starred as Doctor Who from 1982 o 1984, and as Tristan Farnon in All Creatures great and Small. American Sandra, 43, has slayed a dizzy blonde in scores of shows, such as he Hitch-hiker's Guide To The Galaxy. Last sight both were appearing in London's West End.

Saturday 18 June

The Screen at Walton, a repertory cinema in Walton-on-Thames hosts a special screening of the two AARU Sixties Dalek movies in their full widescreen format. The event has been trailed by ads in DWMA and a large audience attends.

Tuesday 22 June

The Daily Mail changes its mind about casting for the new Amblin production. Now former Python Eric Idle is the front runner with pneumatic Baywatch blonde Pamela Anderson tipped as his companion, and Peter O'Toole as the Doctor's father! A pilot for this series, which will be called THE NEW ADVENTURES OF DOCTOR WHO, will apparently start shooting in July with Ridley Scott in the Director's chair.

JULY

- Three Doctor Who tapes this month. Colin Howard provides the cover illustration for DESTINY OF THE DALEKS while Pete Wallbank gets to blend THE VISITATION with BLACK ORCHID.

- After a long gap Titan Books unfurls another in their Script Book range with GALAXY FOUR by the late William Emms.

THE WILDERNESS YEARS IN-VISION 27
**AUGUST**

- After many false starts 'The Seeds of Doom finally makes its video as a double pack with a cover by Colin Howard. Curiously, for a serial that caused so much fuss with Mary Whitehouse in the Seventies, the story is granted a 'U' certificate.
- Marvel Comics publishes its fourth full-colour Doctor Who Yearbook.

**THURSDAY 11 AUGUST**

Screen Doctor Who Peter Cushing passes away at the age of 81 in Canterbury, Kent. As a tribute the BBC broadcasts one of his films for Hammer, The Horror of the Stratumvilles, followed by a montage of clips from his many movie roles. The sequence concludes with a freeze frame shot of Cushing winking to camera, taken from Doctor Who and the Daleks.

**MONDAY 22 AUGUST**

Many papers print photographs of Jon Pertwee, Colin Baker and Sylvester McCoy posing with model, Linda Lusardi as they prepare to film a new production together, The Zero Imperial, with former companions Louise Jameson, Caroline John and Sophie Aldred. This is not a BBC production, but a direct-to-video independently produced adventure that uses cast members from Doctor Who in roles similar to their TV incarnations. The Zero Imperial is by Bill Baggs and will be launched in September.

**SEPTEMBER**

- BBC Worldwide releases another double-cassette double bill – The Rescue and The Romans, two consecutively story from the Hartnell era.

**SATURDAY 24/25 SEPTEMBER**

At the annual DWAS Panopticon convention in Coventry Sylvester McCoy reveals that his close friend and fellow actor Paul McGann has been approached to play the title role in Amblin's Doctor Who series. He has, however, turned the role down as the contract was for a five-year period. On October 5th the Daily Mail will run a version of this story, alleging that McGann is still in the frame.

**OCTOBER**

- Colin Baker reaps writing plaudits as author of Marvel's latest Doctor Who graphic novel, The Age of Chaos. Curiously it features the sixth Doctor...
- The first of the Mara serials is released on video as Kinda goes on sale.

**SATURDAY 20/30 OCTOBER**

Dreamwatch Magazine (formerly DWB until October this year) hosts its first ever convention at the Park Inn Hotel at Earl's Court. The event coincides with the premier of Shakedown, an independently made video, directed by Kevin Davies, starring Carole Ann Ford, Sophie Aldred and Michael Wisher from Doctor Who, plus Jan Chappell and Brian Croucher from Blake's Seven. Redesigned Sontarans are the villains in this impressive production that was shot deep in the bowels of the HMS Belfast cruiser in London.

**NOVEMBER**

- Gearing up for Christmas this month’s BBC video release is More than 30 Years in the TARDIS – a greatly expanded version of Kevin Davies’ 30th anniversary documentary screened last year. As well as much more material, this version of the documentary is much closer to Davies’ original vision for the project than the show that was re-edited at the eleventh hour by The Late Show Producers in 1993.
- Also out for Christmas is another Titan Script Book, The Crusade, with notes by Stephen James Walker.
- A second set of Doctor Who trading cards is published by Comicorne.

**SATURDAY 5 NOVEMBER**

By way of promoting More than 30 Years in the TARDIS, Dominent Temporal Services has organised a one-day launch event at the BAFTA premises in Piccadilly. Guests include many of the Doctor Who celebrities interviewed for Kevin Davies’ production.

**SUNDAY 6 NOVEMBER**

Channel 4 broadcasts Doctor Who and the Daleks in partial widescreen for the first time on TV. Its Welsh counterpart, S4C, will screen it on 20 November, far closer to the actual anniversary of the series.

**FRIDAY 11 AND 13 NOVEMBER**

Jon Pertwee, Elisabeth Sladen and Nicholas Courtney reunite to record a second Doctor Who serial for radio, written by Gary Russell. The Guests of N-Space also stars Stephen Thorne, Sandra Dickinson, Harry Towb and Richard Pearce, the latter recreating his role as Jeremy Fitzgibbons. Again recorded at Maida Vale Studios it is intended transmissions will begin in February 1995, but scheduling conflicts on Radio 2 will put this date back until 1996. Jon Pertwee was unavailable on Saturday due to a contracted appearance at a Cult TV convention.

**DECEMBER**

- The final Doctor Who video release of the year is SNAKEBEAST, the sequel to Kinda.
- Wednesday 7 December

Concluded for this year, Marvel Comics publishes its final edition of Doctor Who Classic Comic. While claiming sales are still healthy, Editor Gary Russell appreciates the best Doctor Who comic strips of the sixties and seventies have been reprinted by now, so Marvel would prefer to close on a high, rather than soldier on presenting poorer strips. Issue 27 closes the collection.

**JANUARY**

- The month following the big anniversary year begins on a sombre note with the reports that the Fox network in Hollywood has pulled plans to sponsor production of Philip Segal’s Doctor Who TV series. Script disagreements are hinted as the cause of the split.
- Just in time to miss the 1993 Doctor Who merchandise boom, Jondar Promotions advertises the first few designs for a projected range of RT phone cards featuring the TV Time Lord. Phone cards are very collectible in the mid-Nineties, and these 50p value cards feature

**Dr Who set for a timely return**

By TIM JOTISCHKY

**DR WHO could be on his way back.**

BBC Enterprises said last night that it had begun negotiations with two companies, Steven Spielberg’s Amblin Television and Universal, to produce a new series of the sci-fi classic.

The announcement is a victory for fans who have campaigned for the Time Lord’s return since he was killed off by a BBC boss in 1968.

They claimed the 4.3 million audience was too small and the programme dated. It made a brief and un-successful comeback in 1989.

The new Dr Who will not be on the air until next year at the earliest. As yet, there are no thoughts on a likely successor to Sylvester McCoy – the last actor to do battle with the Daleks.

The talks are in their early stages and any conclusion is some way off. Said a BBC spokesman, 'We are not expecting to be making any announcement within the next 12 months.'

BBC Enterprises said just last week that a major Dr Who film is being planned.
THAT WAS 1995

montaged images from specific stories, as typified by the first one, 100,000 BC.

Wednesday 11 January
Peter Pratt, the actor who played the disfigured Master in The Deadly Assassin, passes away.

Sunday 15 January
Following last November’s screening of Doctor Who and the Daleks, Channel 4 follows up with Daleks: Invasion Earth 2150 AD. Astonishingly, given its 10:05am slot, the movie pulls in 2.67m viewers. BBC screens the same film, similarly in mock-widescreen, on 29 January.

Saturday 28 January
As part of its grand reopening celebrations, the newly refurbished Gaiety Cinema in Bristol presents both Peter Cushing and Daleks movies as a double-bill event, hosted by the city’s mayor.

FEBRUARY

- More Doctor Who tapes are relabelled and re-released at the ‘budget’ price of £7.99. These include Spearhead from Space, Death to the Daleks and The Robots of Death.

Saturday 25 February
Producer Philip Segal is a guest speaker at Gallifrey Convention in Los Angeles. He surprises everyone by revealing that Amblin TV has owned rights to make a new Doctor Who TV series since 1993 and that, despite Press rumours, negotiations to begin production this year are going well.

MARCH

- A double helping for fans of late companion Ian Marter. BBC Worldwide’s pair of Doctor Who releases this month feature his first and last performances in the series. The Android Invasion was his final appearance as Harry Sullivan, but Carnival of Monsters has him playing the role of First Officer John Andrews. By way of a bonus this latter tape includes the 32-minute part 2 episode recovered from Australia, with additional scenes and a rearrangement of the title theme music, as well as several colour postcards and a booklet.

- J.T. gains unexpected notoriety when, as part of its advertising campaign for the day when all UK phone numbers will gain an extra ‘1’ digit, its poster campaigns include an image of a Dalek from Remembrance of the Daleks. The slogan, ‘It’s ‘1’ to remember’ comes all too true as the telecom giant comes under fire when bus shelters begin getting vandalised by fans out to steal the posters.

- Doctor Who time goes into production on location in London and at the University of East Anglia. This is the movie-length drama, directed by Christopher Barry, that Reel Time Pictures had intended producing in 1993. Producer Keith Barnfather deferred start of production when The Dark Dimension was filmed as the 30th anniversary special. Billed as the third Doctor Who story, this mini-movie, scripted by Marc Platt, reunites the Brigadier, Sarah-Jane Smith and Victoria Waterfield with Professor Travers and a host of other familiar faces.

APRIL

- BBC Worldwide begins releasing the long-awaited Key to Time season on video. The first two cassettes hit the shops are, predictably, The Ribos Operation and The Pirate Planet.

- Radio 2 announces a broadcast date for the Phil Clark/Barry Letts Doctor Who radio drama, The Ghosts of N-Space. The bad news is: the serial won’t be aired until March 1996.

- Doctor Who Magazine publishes its first article about Doctor Who’s presence on that newest of communication channels, the internet. Despite most news groups and discussion platforms still being confined to the academic arena there are signs, the article suggests, of the internet broadening out and becoming available to domestic consumers.

JUNE

- The Key to Time VHS tape series concludes with release of the final two stories, The Power of Kroll and The Armageddon Factor. Contrary to expectation and previous performance, all six episodes of the final story have been compressed onto one 3-hour tape. “Just don’t regard this as a precedent” warns BBC Worldwide.

- BBC Worldwide launches another set of Doctor Who products – talking book cassettes, whereby celebrity guests from the series read abridged versions of selected Target novelisations – ideal for use on long car journeys. Two cassettes launch the range, Planet of the Daleks, narrated by Jon Pertwee and Warriors of the Deep, read by Peter Davison. Author Chris Wallace has written the abridged versions of these adventures.

Tuesday 12 June
The BBC hosts a Press conference at Television Centre to assure journalists that the Amblin TV movie project is still alive and well. A new writer, British-born Matthew Jacobs, is lost at work on a revised script even now...

Saturday 17 June
Colin Baker cuts the ribbon to open what is being billed as ‘The largest collection of Doctor Who memorabilia in the world. Lower Dee Mill in Llangollen is the new home of toy manufacturer Dapol since a fire destroyed their original factory in Winsted, Cheshire. The glass-sided galleries of a former car showroom are perfect for housing and displaying the large array of official props and costumes ‘owned’ by Lorne Martin. For the next eight years The Doctor Who Experience will prove to be a big tourist attraction to North Wales visitors.

JULY

- Kate O’Mara’s bank balance receives a double boost this month as BBC Worldwide transfers her two Doctor Who appearances onto VHS – The Mark of the Rani and Time and the Rani.

- The top-selling Doctor Who-related tape this month is Dalekmania, a one-hour documentary from Lumiere who recently bought the rights to both Peter Cushing movies. Billed as a nostalgic look back at the making of these two films, the documentary is closer in style to 30 years in the TARDIS – hardly a surprise as its Director is Kevin Davies. Its release is timed to mark 30 years since the first film appeared in British cinemas.

- On the audio front BBC Worldwide releases a third Doctor Who talking book, The Curse of Peladon, narrated by Jon Pertwee. Sales of these three products are falling to low levels as BBC expectations and consequently this is the last in this product range.

- Michael Wisher, the first – and for many the definitive – actor to play Davros passes away after a long battle against cancer. It’s a particularly sad time for Reel Time Films Producer Keith Barnfather who had hoped to bring Wisher back as Davros in a spin-off drama.

- Matthew Jacobs is rumored to have completed a draft of the Doctor Who TV movie for Philip Segal.

Wednesday 12 July
Gordon Flemyng, Director of the two Peter Cushing Dalek movies passes away.

AUGUST

- The full colour version of Frontier in Space, discovered in Australia some years ago, goes on sale this month. The other VHS tape this month is K-9 and Courage, which goes on to become one of the lowest selling Doctor Who titles ever.
Thursday 3 August

In a shock move, 'sticker book' publishers Panini purchases the entire Marvel Comics UK company from its parent American owners. Immediately Panini begins slimming down the company, The Hammer Horror magazine title is axed as are all future Doctor Who poster mags and all summer and winter specials other than those currently in production for the autumn. There are job cuts too. Group Editors Gary Russell and Marcus Hearn are made redundant, though Gary Gillatt is kept on as Panini acknowledges the strong regular sales of DWIM and agrees to retain it. Co-incidentally this month also sees publication of the fifth Doctor Who hardback from Marvel, subtitled 'A Brief History of Space and Time' the bulk of its 96 pages are written by Andrew Pickley and Stephen James Walker, recounting all 23 years of the Doctor's development on TV and beyond. It becomes a proud epitaph to Marvel UK's most ambitious and expensive publishing project as its fate too is sealed by Panini.

Thursday 17 August

More from the pen of Stephen James Walker as Virgin Books publishes Doctor Who - The Seventies, an impressive sequel to Walker's previous account of 60's Who, produced in partnership with David Howe and Mark Stammers.

Monday 28 August

Hoping to catch a good audience on Bank Holiday Monday, Channel 4 airs Doctor Who and the Daleks again in mock-multiplex at 5.55. Sadly ratings only just top the one million mark. 94C screens the movie a few days later on 3 September.

SEPTEMBER

- Malcolm Hulke's robot or alien creations are the theme of this month's two Doctor Who VHS releases as WARRIORS OF THE DEEP and THE SNAKES OF K-RITH go on sale. The six episodes of THE SNAKES OF K-RITH span two cassettes and are packaged in a double-tape box.
- Slow Dazzle acquires the rights to produce next year's Doctor Who calendar, adopting as its theme the series' Radio Times Covers. The calendar will go on sale next month.

Saturday 2/Sunday 3 September

The annual DWAS Panopticon convention in Coventry becomes the platform for the premier of DownTime. Nearly all of the cast and production team are present, together with Doctors Jon Pertwee and Sylvester McCoy, for the big-screen first showing of the movie on Saturday afternoon.

OCTOBER

- BBC Worldwide brackets the era of Andrew Cartmel as Doctor Who's Script Editor by releasing his first and last full contributions to the programme, PARADISE TOWERS and SURVIVAL.
- More news emerges from Philip Segal. The script has been favourably received by Fox and a $5M budget has been set for the movie. It will be set in present day San Francisco but production will actually take place in Vancouver, Canada. If principle photography begins on time in November, then the completed film should air around February 1996. There is no word yet on casting, but a front runner for the Doctor is apparently Simon Callow.

NOVEMBER

- With eyes on pre-Christmas sales another boxed set containing two Doctor Who video titles enters the shops. Originally BBC Worldwide had considered INVASION OF THE DINOSAURS and PLANET OF GIANTS for November but now, wary of too many black & white episodes, their choice is THE FIVE DOCTORS and THE KING'S DEMONS. THE FIVE DOCTORS has had a full makeover from the BBC's Restoration Team, with improved computer generated effects replacing those that were possible with the technology of 1983. The boxed set comes with a further book of Doctor Who postcards.
- The final poster magazine from Marvel UK is published, paying tribute to PYRAMIDS OF MAW. Marvel announces that this year's winter special – devoted to the two Dalek movies – will still be produced, but publication has been deferred until next February.

Monday 13 November

More news about the TV movie. The good news is that Sylvester McCoy will appear briefly to set up a regeneration into his eighth body, and there are rumours that the Master will be a giant like creature and that the new Doctor will have some kind of romantic relationship with his new companion. The bad news is that production of the movie has been delayed again – a result, hints Philip Segal – of too many cooks being involved with the project.

DECEMBER

- The final Doctor Who video release this year is a double-pack of THE MONSTER OF PLANET with a cover by Colin Howard.

Thursday 7 December

There are no further postings onto the internet and a flood of news feeds to DWIM and various other Doctor Who fan groups and magazines that the TV movie is facing cancellation. Without going into detail over what has happened Philip Segal personally informs fans to write polite letters to the head of Universal Television, stressing their deep desire to see Doctor Who back on air. Within hours of this posting phone lines into Universal are jammed with callers, with floods of emails and letters also en route. No confirmation emerges as to the true cause of Segal's sudden anxiety attack, but one reason could be casting. Universal TV is keen to see rock star Sting play the Doctor, while the BBC's choice is Rik Mayall and I, Paul McGann.

Next issue: It's still about time...

That was 1995

Paul: Star role

Look Who is set to play the Doctor

Chris Brandes

Actor Paul McGann is tipped to become the new Doctor Who.

Former Scrooge is tipped to become the new Doctor Who.

The married Scrooge is tipped to become the new Doctor Who.

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