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PUBLISHER
LEE HARRIS

MANAGING EDITOR
ALASDAIR STUART

COMMISSIONING EDITOR
ELLEN J ALLEN

REVIEWS EDITOR
PHIL LUNT

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DOCTOR WHO SPECIAL

Guest Edited by Scott Harrison

When those marvellous chaps at Hub Towers first approached me with the idea of collecting together the first five of my *Doctor Who* articles I was, understandably, a little dubious. Would Hub readers really be interested in an entire magazine of previously published long-ish articles or would it simply sit unopened and unread in their inboxes? Would I really want to put myself through that kind of rejection? After giving it a little thought I went back to those fine chaps at Hub (and marvellous, did I mention they were marvellous?) and pitched them the idea of maybe approaching other writers and asking them to contribute brand new pieces to the collection; writers who are not only *Doctor Who* fans but whose names have, to varying degrees, been linked to the programme via one medium or another. They said yes. They also said 'Would you like to edit it?'. I said yes! Luckily, the writers I approached about contributing to this *Doctor Who* special also said yes. That's when I started thinking that maybe, just maybe, we might have something here that the Hub readers would want to read after all.

There are a lot of writers out there who are *Doctor Who* fans. Writers who first became avid viewers of this long-running British programme during the most important time in its long history; when it was pulling in eleven, twelve, sometimes as many as fourteen million viewers every week. I'm talking about known writers. Writers who are currently riding high in their fields. Writers who are out there winning awards, topping viewers / readers polls or selling books by the bucket-load in your local bookstore. Here in this very issue, along side my articles, you will find writers such as these, whose names you are going to recognise immediately. Each one covering an area of *Doctor Who* not already covered in the articles. Script editors, novelists, scriptwriters, playwrights, audio play authors and comic book scribes – some have even written all of the above. Every single name will have entered your lives at some point, be it on the front cover of a bestselling novel, listed in the credits of a TV series in the latest issue of the *Radio Times* or flashed up on your very own television screen.

I'd like to thank them all for taking time out of their very busy work schedules and not only producing some truly wonderful pieces, but also for giving us a unique glimpse into their own personal relationships with the best television show in the world. To quote a certain Brigadier Lethbridge-Stewart: they are splendid fellows, all of them!



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COMPONENTS OF FEAR

by simon clark

Ever since I saw *An Unearthly Child*, back in 1963, aged 5, I have watched every episode from Hartnell to Tennant. What compelled me? Fear is certainly one vital component. Fear, after all, is that dark constant on which all *Doctor Who* stories have been threaded. And make-believe scares are strangely beguiling.

From the show's early days there were concerns that its monsters and violence were too intense for early evening viewers. Many overseas broadcasters censored their airings of *Doctor Who*, 'morals protector' Mary Whitehouse regularly attacked its producers. Yet for fear-junky fans this was glorious television.

The regeneration of the Time Lord by Russell T. Davies saw no slackening in the fear factor. Be sure to check out the deliciously disturbing *Blink*.

But why were those scare tactics so effective back in the 1960s? After all, there were no big budget monsters. The secret, I believe, is the power of suggestion. Unlike modern television, where drama is required to 'show' not 'tell' the story, the Hartnell and Troughton era series often did the reverse. Many scriptwriters were accustomed to radio drama. Here actors would explain situations. This way of writing shaped the *Who* scripts.

Typically, a cliff-hanger ending would run something like this:-

The monster approaches. However, the camera remains on the faces of the Doctor and his companions, their expressions of fear, growing alarm, increasing panic, then absolute terror.

Jamie: The monster's huge.

Zoe: Look at all those teeth!

The Doctor: Oh no! I can't close the TARDIS door. It's coming in...

Often we never had a clear view of the monster (not until the following week, anyway). Viewers saw fear on the actors' faces and responded to that. Our empathy is entirely human, and perfectly normal.

And a perfect way to invoke incredible horror.

As for the scariest scene ever? For me, this is from a lost episode of *The Dalek's Master Plan* (1965/66). Clips, however, still exist of Katarina being tortured in a spacecraft's airlock. Believe me, this is a brutal scene. To save the day she opens the airlock door (this footage is missing now). Both Katarina and her torturer are sucked out into the vacuum of space. In my mind's eye, I can still see the wide-eyed corpses floating in slow motion...

Doctor Who has a terrific legacy of fear. Long may it continue!

Origins - The First Doctor : 1963-66

by scott harrison



When *Doctor Who* first appeared on our television screens some forty-six years ago, back in those flickering halcyon days of the early 1960s, the concept of having an alien as its central character was a startlingly original and surprisingly brave move on the part of the programme makers. Relatively speaking television was still in its infancy and science fiction was still very much an untapped well – on British television at any rate. The 1950s had seen three hugely important series of Nigel Kneale's *Quatermass*, who's immense popularity with audiences had paved the way for more experimental Sci-Fi serials such as *A for Andromeda* and *Out of the*

Unknown at the beginning of the following decade. But in a time of kitchen-sink dramas, *Play for Today*'s and gritty urban soap operas (ITV's *Coronation Street* was by now in its third year and proving a ratings hit) introducing a principal character who was not only not of this time but not even of this world would prove to be the most groundbreaking of all. Surprisingly though even as late as September 1963 the Doctor's origins were to have been slightly different to those that we know so well today.

When *Doctor Who*'s first pilot episode went before the cameras a little over two months before the series began transmission on 23rd November a subtly different script was being recorded. When school teachers Ian Chesterton and Barbara Wright pushed their way into a seemingly ordinary early 20th Century Police Box to be confronted by the extraordinary sight of the Doctor's Time and Space machine, Susan, the Doctor's Granddaughter, explains to them that they were "born in the 49th Century", furthermore that they are "wanderers in the fourth dimension". Unhappy with many aspects of this original pilot Sydney Newman, the shows initial creator and then Head of Drama Serials at the BBC, called for a remount and several changes were made to the proceeding production, including a dramatic change in the character of the Doctor himself; Newman disliked the arrogance and bad tempered nature of the character in this episode and demanded that it be toned down to make him more "cute" and accessible to a family audience. By the time the second version of the pilot went into production a month later the most notable revision to the script was that of the Doctor's origins. This time around it is explained that the Doctor is an exile from his own planet, cut off from his people without protection. No longer is he merely just a "wanderer" but now it is inferred that he travels in his ship because he has no other choice, he has nowhere to go, that he cannot go home.

In outward appearance the character of the First Doctor was of a human male in his mid-sixties, white-haired and walking with the aid of a cane; very much the archetype of the loveable old grandfather figure. Although never actually stated on screen during Hartnell's three year run on the programme the character was in fact much much older, having lived in excess of over 600 years. In an early character synopsis written by Newman himself in early 1963 he states the Doctor's age to be 764, although later drafts written by Staff Writer C.E. Webber and Story Editor David Whittaker amended this slightly, bringing it down to 650 years.

Perhaps the most startling contrast between the First Doctor and that of his successors was that he was very much what could be considered the Anti-Hero. Although his character would mellow slightly in later seasons (not to mention later incarnations) this is very much the case for Hartnell's first season. Reluctant to become actively involved in confrontation this Doctor was content to sit on the side-lines, keeping a low profile, and allow events to run out their natural course. His continued bouts of irascibility, arrogance and sheer stubbornness would put him at loggerheads with his more level-headed, compassionate and (excuse the pun) humane companions; his deceitful and dishonest nature often leading them all into danger – his absolute insistence to explore the 'dead city' in *The Daleks* and their resultant capture and being exposed to a lethal dose of radiation being a prime example of this. It was not uncommon for this Doctor to adopt a much more aggressive solution to removing himself and his companions from difficult and dangerous

situations. I have lost count of the number of times the First Doctor has clubbed his enemies to the ground with his cane or delivered a vicious chop to the neck. Undoubtedly the most shocking of these instances being in his first story *An Unearthly Child* when an incredulous Ian Chesterton stops the Doctor from clubbing one of the cavemen to death with a rock so that they can escape.

It was during these first three years that the Doctor would encounter what is arguably the most varied and wholly original collection of 'monsters' to be seen in its entire forty-six years on air; the Voord, the Sensorites, the Zarbi, the Mechanoids and the Monoids, to name but a handful, all making only a single appearance on the programme before sadly vanishing from our screens forever. There were two, however, that would return time and again, going on to become as popular and as iconic as the Doctor himself and his TARDIS; the Daleks and the Cybermen. Making their first appearance as early as the second story in the shows run, The Daleks proved so popular with the public (literally doubling audience figures in the space of a few weeks) that they would make no less than four further appearances in the shows first two years – not to mention a brief cameo as a museum exhibit in the story *The Space Museum*. By 1965 the Daleks would prove such a massive hit that a big screen outing was quickly planned, this time battling a somewhat different Doctor (more of which in the next article!). The Cybermen, on the other hand, arrived at the opposite end of Hartnell's tenure as the Doctor; his final story *The Tenth Planet*. Unlike those seen in the recent series the origins of these Cybermen were based in our universe, from Earth's twin planet of Mondas. They were much more organic in their appearance, still retaining many of their human (or Mondasian) components, a far cry from the glimmering metal giants they would become during the Troughton era and beyond. It would not be long, however, before their popularity with the viewing audience would only be outmatched by the dreaded Daleks themselves.

In retrospect it is remarkable how little we actually discover about the character of the Doctor himself during those first three years of the programmes' history. Yes, we learn in the very first episode that the Doctor is not from our world but it would not be for a further six years (at the very end of the Second Doctor's run) before we learn that the Doctor is a Time Lord, another four years after that until we discover that his planet is called Gallifrey. Aside from a single reference he makes regarding certain telepathic abilities he possesses (*The Sensorites*) the First Doctor presents himself to the viewing audience to be nothing more than he appears to be – a white-haired man of advancing years. For the most part he appears frail, wracked with aches and pains, unable to walk for great distances without being overcome by exhaustion and bouts of breathlessness, dabbing at his forehead with a handkerchief and complaining that he must sit down and rest. He is absent minded (often getting his companions' names wrong; 'Chesterfield' instead of 'Chesterton'), impatient and prone to oddly mistimed hysterical laughter and cruel humour. No mention is ever made of his twin hearts. In fact, whenever stress or strain takes its toll upon the Doctor's hearts he is apt to clutch the left hand side of his chest, exactly as a human would. The only truly alien characteristic (and by far the most important of them all) displayed by the First Doctor is seen at the end of his final story when, suffering from exhaustion and complaining that his body is 'wearing a bit thin', he collapses onto the floor of the TARDIS and undergoes a startling metamorphosis. Aside from the TARDIS itself, regeneration is the first real indication that the Doctor's race is so totally removed from that of our own.

In 1993/4 Virgin Books began to release their New and Past Doctor Adventure range of original novels, the first novel to be released to feature the First Doctor was *Venusian Lullaby* by Paul Leonard. A mere four further books would be released during its three year run after which the license was picked up by BBC Books. Like the Virgin novels before it the BBC's Past Doctor books attempted to slot themselves seamlessly between the stories of the TV series and featured various companions as they appeared in the programme. Unfortunately those featuring the First Doctor were somewhat restricted by the limitations imposed on them by the show's early years, therefore nothing new is learned about the Doctor nor is his character expanded on in any significant way. Instead the First Doctor novels tended to concentrate more upon the relationships of his human companions (particularly Ian and Barbara) and, unencumbered by the time and budgetary constraints of the programme, would expound with great relish upon their newly created alien races, cultures and exotic locations, something that the television series had sadly been unable to do on its modest £2,000 a show budget. Of all the novels released by Virgin and BBC Books only three titles are worthy of particular note; *The Witch Hunters* and *Salvation* both by Steve Lyons and *The Sorcerer's*

Apprentice by Christopher Bulis. Not only did they managed to capture the feel, style and underlying drive of the original television series but also managed to broaden the canvas, push the First Doctor era out of its three-studio-wall confinement, giving us a foretaste of what *Doctor Who* could (and would) be when it finally returned in 2005.

In late October 1966, just two stories into *Doctor Who*'s fourth season, the series underwent a sudden and shockingly dramatic upheaval. Due to ailing health and increasing artistic differences it was mutually decided that William Hartnell should leave the programme. Very little had been revealed about the Doctor since his first appearance in that junk yard in Totter's Lane some three years earlier. Apart from the Doctor himself and his granddaughter Susan only one other member of the Doctor's race had ever been referred to on screen, the nameless character of The Monk who was seen in the stories *The Time Meddler* and *The Daleks' Master Plan*, yet all details of his planet of origin and culture was still very much shrouded in mystery. But all this was about to change. Things were about to get out of his control and he would soon find that he must call on the very people for help that he was trying so hard to avoid – his own people. The Doctor's past was about to catch up with him!

CATHODE RAY DREAMS OR THAT SQUISHY BLACK THING

by andrew cartmel

In the prairie province of Canada where I grew up we had a wood panelled recreation room in the basement, dominated by our immense vintage television set with a rabbit ear antenna. I spent a significant portion of my childhood sprawled on the sofa in front of this black and white behemoth, bathed in those nutritious cathode rays and, as Grace Slick put it, feeding my head.

There was *Star Trek*, with scripts by Robert Bloch, Harlan Ellison, Theodore Sturgeon and Norman Spinrad; the mighty *Twilight Zone* which featured Richard Matheson, Charles Beaumont and naturally Rod Serling; and of course there was *The Outer Limits* (Harlan Ellison again) with the spookiest title sequence in television history.

But, above all, there was this strange British import, which appeared erratically in the schedules of CJAY-TV, Channel 7, broadcasting out of the snowy wastes of Manitoba. It was entitled *Doctor Who* and starred a sinister old fellow named William Hartnell and some unforgettable quasi-robots called Daleks. The eerie keening of its music (thank you Ron Grainer, thank you Delia Derbyshire, thank you BBC Radiophonic Workshop) filled our basement rec-room with menace and made the whole business of returning up the stairs after watching and switching off the lights — quick, before whatever is lurking down there gets you — very tricky indeed.

But, the scariest aspect of the show and the only bit I remember with real clarity from that handful of black and white episodes was the indelible moment when they managed to get one of the Daleks open *and this squishy black thing crawled out*. (I always thought of it as a jumbo portion of grape jelly come quiveringly to life — and none the less terrifying for that.)

As I said in my book *Script Doctor*, these were memories to treasure. But they also provide the feedstock for the stories I wanted to tell and the mood I wanted to create when I ended up as script editor on the show. Among my goals was to replicate that particular kind of science fiction shock, that sense of alien enigma, that mood of dark menace. And, occasionally, when the Daleks didn't wobble and the lighting wasn't provided by technicians better suited to snooker, and the make-up consisted of something more sophisticated than green tinted cotton wool balls stuck on an extra's face... we succeeded.

Gods and Monsters - The Second Doctor : 1966-69

by scott harrison

By late 1964, with the Daleks having only appeared in two complete stories on *Doctor Who* (with a third adventure already planned for later in the season) Dalekmania was already sweeping across the nation. The metal-shelled mutants from the planet Skaro were becoming something of a cultural icon and by now it was nigh on impossible to travel any great distance without seeing that familiar pepper pot image staring back at you from even the most mundane of items; cereal packets, sweet wrappers, even bubble gum cards. A wide variety of toys, games and books were beginning to appear on high street shelves from wind-up models to kites, spinning tops to colour-in kits and, most importantly, the first of Dalek creator Terry Nation's Dalek Annuals.

American producers Milton Subotsky and Max J. Rosenberg, inspired by their rivals *Hammer Films* who were at the time enjoying big business with their summer Pirate family films, were eager to cash in on this success and casting around realised that the Daleks were incredibly popular, particularly with the younger audience. Never having been seen in colour or on the big screen Subotsky and Rosenberg saw the Daleks as a lucrative opportunity and quickly secured the rights for a motion picture deal. Using the original seven-part Dalek story as its source material Subotsky and Rosenberg began preparations on the screenplay. By this time writer and creator Terry Nation was already committed to several projects so was unable to attend script meetings, instead he approached *Doctor Who*'s original Story Editor David Whitaker (who by this time had moved on from the television series) to oversee the project in his absence. Nation had great respect for Whitaker and trusted him to adapt his original scripts for the screen. Before production began, however, Subotsky extensively rewrote the screenplay and ultimately Whitaker's name was dropped from the onscreen credits.

Although largely remaining faithful to the original television story the film differed wildly in one important aspect – the characters. On television the main character was known simply as The Doctor (a common misconception amongst the British public, even to this day, is that his full title is Doctor Who) an alien from a distant planet in Earth's future and an exile from his own kind. The film, entitled simply *Dr. Who and The Daleks*, presented a very different character, however, relying heavily on that old eccentric British inventor archetype. The Dr. Who of this film is a loveable, gentle, kindly old so-and-so, with a mischievous glint in his eye and a warm, friendly smile for both human and green-skinned Thal alike. Among his many inventions is a space/time machine built inside an old Police Box, only recently completed. The film begins as he is about to take it out for a test flight. In the television series his companions Ian Chesterton and Barbara Wright are school teachers at his granddaughter Susan's school. Again many changes have been made for the film version; Susan is still his granddaughter but so too is Barbara (neither of whom are given surnames onscreen – Who presumably!) and Ian Chesterton, now no longer a school teacher, has been given the role of Barbara's current beau, a hapless buffoon who could give Norman Wisdom a run for his money. For all its faults (and there are many) the film did incredibly well at the box office and, not surprisingly a sequel was quickly planned. Arriving in cinemas a year later *Daleks' Invasion Earth: 2150AD* again looked to the original television series for its inspiration, this time adapting Nation's second Dalek serial *The Dalek Invasion of Earth*. Although far superior to the first film, *Daleks' Invasion Earth: 2150AD* failed to perform as well at the box office as its predecessor and, although a third film was discussed based on Nation's third Dalek serial *The Chase*, the plan was eventually scrapped and neither Dalek nor Dr. Who appeared on the big screen again.

In November of 1966 television viewers were still reeling from the dramatic upheaval a certain Saturday tea-time television series had recently undergone. Just three stories into its fourth season actor William Hartnell had bowed out to be replaced by an equally familiar face from television and cinema, Patrick Troughton. To help ease this transition between lead actors (something that, up until now, was virtually unheard of) the production team enlisted the help of the Doctors oldest and much loved enemies – the Daleks! Realising that it would be extremely difficult, not to mention damaging to the programme, to cast an actor who could imitate Hartnell's unique portrayal of the character, producer Innes Lloyd decided that

a completely new Doctor should be created, a complete contrast to the character that had already been established in the previous three seasons.

In contrast to Hartnell's curmudgeonly old 'grandfather' figure this new Doctor would be much younger, both in appearance and attitude, and take a much more active (not to mention a more physical) role in his weekly adventures. Often described by series creator Sydney Newman as being the ultimate 'Cosmic Hobo' the character of the Second Doctor was pitched initially as the 'kindly uncle', a distilled version of all the First Doctor's 'better' qualities. Even Troughton's costume was an exaggerated take on that worn by his predecessor; oversized black frock coat, comically large bowtie and baggy checked trousers. This new Doctor would be a deliberate departure from the anti-hero figure that had been established in the programmes first three years, much less inclined to take a back seat while his companions blundered ahead into unknown dangers, and be a lot more headstrong, forthright and confrontational in his dealings with the evil forces he encountered - something that would be carried over, to an even greater degree, in future incarnations.

By early 1967 writer Terry Nation had taken the decision to withdraw his metal creations from the programme in an attempt to launch their own weekly series on the U.S. networks. The series would have followed the exploits of the intrepid Space Security Service (seen in 1965/66's *The Daleks' Master Plan*) as they struggled valiantly against the growing Dalek menace. Although a pilot script was completed by Nation and several parties were approached with the idea the networks soon lost interest and, ultimately, the series was never picked up. As a consequence of this the Daleks would remain absent from the remaining two seasons of Troughton's tenure and would not reappear on the programme again for five years until the Third Doctor story *Day of the Daleks* in 1972.



Although often cited by fans as *Doctor Who's* Golden Age (by those who grew up with the programme before the fourth Doctor, that is) there are many who have criticised the Troughton era as being too repetitive and unimaginative with its scripts and, in particular, its monsters. Whether this is true or not there is no doubting, however, that seasons Four, Five and Six were arguably the most important with regards to establishing some of the programme's most important and memorable monsters. With the show's favourite villains now unavailable the production team decided to promote the programmes

second most popular villain to the number one spot, the Cybermen. Making no less than four appearances in three years, most notably in the highly regarded stories *Tomb of the Cybermen* and *The Invasion*, both stories were instrumental in establishing the future mythology of the programme in later years. *Tomb of the Cybermen* saw an important step forward in Cyber history as, their home planet Mondas now destroyed, the Cybermen had established themselves on a new planet, Telos, upon which they had constructed vast 'tombs', hibernation chambers in which their race would rest and regroup before emerging once more rejuvenated and in greater numbers to strike out against the galaxy. This story also saw the introduction of the Cyber-Controller, the monolithic, oval headed coordinator of the Cyber race, who would be seen again in the 1985 Sixth Doctor sequel *Attack of the Cybermen* as well as the recent Tenth Doctor two-parter *Rise of the Cybermen/Age of Steel* (albeit in his alternate Earth guise of the converted John Lumic). Shown in 1968 the mammoth eight-part epic *The Invasion* was originally intended as a 'pilot' for an idea the production team had of reformatting the show for the following season. Producer Derrick Sherwin believed that the programme was in danger of becoming too fantastical and silly and looked to the massively popular and important *Quatermass* serials of the 1950s for inspiration. The serial saw the introduction of the United Nations Intelligence Taskforce and its commander Brigadier Alistair Gordon Lethbridge-Stewart (although the character had first been introduced in the previous season's story *Web of Fear*) and followed the basic format that would become familiar to viewers over the following five years; an alien threat to the Earth is ultimately defeated by the Doctor's scientific ingenuity and UNIT's militaristic brute force. The story was deemed a success by both the production team and the audience prompting Sherwin to push forward with his plans for a radical change to the show in the programme's seventh season the following

year. As well as rewriting Cyberman mythology the Troughton era saw the introduction of many *Doctor Who* villains that would prove immensely popular with the viewing public prompting many repeat performances over the following years. Season Five saw the introduction of the Ice Warriors, scaly, reptilian creatures from the dying planet Mars, intent on migrating from their home world in order to colonise the Earth as seen in both *The Ice Warriors* and *The Seeds of Death* – they would return again a few years later in the Third Doctor stories *The Curse of Peladon* and *The Monster of Peladon*. They were scheduled to make a fifth appearance in 1985 during the Sixth Doctor's now infamous eighteen month hiatus, but due to pressure from certain heads of BBC programming this story, and the entire season, had to be dropped and was eventually replaced by the fourteen-part season arching story *The Trial of a Time Lord* (more about that in a later article!). The Ice Warriors were referred to, but not seen, in the recent Tenth Doctor story *The Waters of Mars*.

The Macra, giant, crab-like creatures, were first seen in the 1967 story *The Macra Terror*, terrorising a holiday camp-like community of the future. They would not be seen again for another forty years when they made their recent triumphant return amidst the smog of New Earth in the Tenth Doctor story *Gridlock*. The mysterious Intelligence and its robotic Yeti servants were seen roaming the remote mountainside near a Tibetan monastery and lurching in the shadows of the London underground system respectively in the stories *The Abominable Snowmen* and *The Web of Fear*. The final part of the Yeti trilogy entitled *Downtime* was produced by the independent production company Reeltime Pictures in 1994 and later novelised in the Virgin Novels Missing Adventures range. Although very popular at the time and considered now to be classic other monsters such as the crystalline Krotons, the face-stealing Chamelions and the malevolent weed entity each made their one and only appearance in *Doctor Who* to date, though this may change in future years...who knows!

Interestingly, due to their declining popularity with audiences, the Second Doctor era saw the last purely historical story on the series for a whopping sixteen years with *The Highlanders*, the next would be the two-part Fifth Doctor story *Black Orchid* in 1982.

As was the case with the First Doctor before him very little is actually revealed about the character of the Doctor during Troughton's run. Indeed, after the shocking revelation that the Doctor possesses the ability to regenerate (replace or renew his body when it has become worn out or damaged) it is pretty much business as usual with regards to the adventures, which continues uninterrupted as it had done since the show began three years previous. It is not until the first story of Troughton's second season, *Tomb of the Cybermen*, that we are finally treated to a second, somewhat startling, fact regarding the Doctor's age. It is during a lull in the action, as the rest of the characters lie sleeping that the Doctor confesses to his rather incredulous companion, Victoria, that he is, in fact, over 450 years old. This news is made all the more fantastic due to the still recent change of the lead actor. If we had been given this news when Hartnell was still in the role it would have probably passed us by without a seconds thought, but now we were confronted by a much younger Doctor (Troughton being almost twenty years younger than Hartnell when he took over the role) and there's no doubting that the impact of this news was far greater coming at this time! Unlike his predecessor the Second Doctor is prone to bouts of flustered confusion, childish sulking and comedic exclamations, such as "Oh my giddy aunt!" and "Oh crumbs!", although, like the First Doctor, the child-like stubbornness and over inflated self-importance is still very much in evidence. Perhaps the most important discovery that is made about the Doctor during the Second Doctor era (in fact, during the programmes entire forty-six year run so far) comes during the final story of Troughton's run on *Doctor Who*, the wonderful ten-part adventure *The War Games*. Facing a situation that is too far reaching and complex for him to resolve alone, the Doctor has no choice but to call on his own race, the very people he has been running away from since he first stole the old Type 40 TARDIS and began his adventures – the Time Lords! Far removed from the tedious, petty, back-stabbing political power mongers that they would become in the hands of writer/script editor Robert Holmes during the 70s these Time Lords arrive like gods to the undulating cry of the Time Winds. All-powerful and all-seeing they strike terror into the hearts of all those that oppose them, they are the bringers of justice and the guardians of time. It is from this moment that we begin to see the character of the Doctor in a different light. If these are the omniscient, all powerful beings they appear to be then the Doctor is far from the funny, little, baggy-clothed clown he would have us believe.

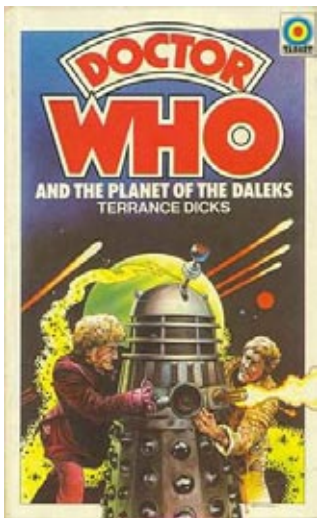
Here, at last, was the true alien nature that the Doctor has been concealing from us for all these years and in the face of such an opposing and threateningly mysterious race as this, regeneration and an infinitely prolonged life span do not seem such difficult concepts to accept any more.

When Virgin Books began releasing their Missing Adventure novels in 1993/94 there was a distinct lack of regular Second Doctor novels. Writers, it seemed, were somewhat reluctant to tackle this particular incarnation. Several 'reasons' were passed around in the *Who* community, chief of these being that either it was hard to distinguish in print between the character of the Second Doctor and that of the Seventh Doctor or that due to the lack of episodes that survive from the Troughton era it was difficult for a writer to truly capture the feel and style of that particular period of the show's history. Of the two I find the former explanation harder to believe; apart from both characters being quite diminutive and having dark hair the two are totally dissimilar in how they approach and react to a situation and how they integrate themselves into the unfolding story. When the publishing license was picked up by BBC Books three years later novels featuring the Second Doctor began to appear more frequently. In 1985, when writing the scripts for *The Two Doctors*, Robert Holmes formulated the idea that when the Doctor was put on trial at the end of *The War Games* there was a period of time when he was forced to become an agent of the Time Lords. Because of this many authors found that they had a little more scope in expanding and adapting the original Second Doctor era beyond the constraints that were imposed on those authors writing for the First Doctor. Of all the novels released by Virgin and BBC Books by far the best is *The Roundheads* by Mark Gatiss who proved, without a shadow of a doubt, that it was neither difficult to capture the character of the Second Doctor nor that of his tenure on the programme!

By the end of his second season Patrick Troughton had become increasingly dissatisfied with the quality of the scripts and decided that the next season would be his last; he would, however, return to the role a total of three times over the next twenty years before its cancellation in 1989. Sadly, due to the BBC systematically destroying episodes from their archives in the latter half of the 1970s only 56 of Troughton's 119 episodes survive; only 6 of his stories exist in their entirety, a further 2 are 'almost' complete, the rest are odd episodes, mostly from his second season. Luckily, all ten episodes of his final story remain in tact and with it the terrible judgement imposed on him by his own people. Put on trial he is found guilty of stealing a TARDIS and interfering with the course of time. His punishment: to have his appearance altered yet again and to be exiled to the one planet he has visited the most throughout his adventures... Earth!



Face it: Hulke is a better writer. He adds extra bits, extra dimension to characters who were just extras onscreen. I'll never forget the hungover football fan at the start of his *The Dinosaur Invasion* novelisation: the Scots visitor who wakes up to find London dino-infested. Similarly, Ian Marter brought a unique, very writerly sensibility to what was, in effect, cheap mass-market cash-in product for precocious kids. His *The Ark in Space* and *The Sontaran Experiment* were soupy and thick with wonderfully menacing overtones. One of my favourite moments in any *Doctor Who* book has the Doctor underground on the future, benighted Earth, unsure if he's dreaming or not... imagining kittens and Golems in the caverns. So – others were maybe better than Terrance Dicks.



But Terrance Dicks was always there.

He was a whole half of the D-section in Aycliffe library, that boxlike plywood prefab construction at one end of our concrete town centre. Those WH Allen hardbacks with white spines were the stuff of dreams and feverish late night rereadings by torchlight. For me, Terrance Dicks' books are more 70s *Who* than the TV episodes are. They hold up better in retrospect, I think. It's a whole, perfect era of *Who* which begins, for my money, with that splendid *The Auton Invasion*, which somehow manages to impart the true terror of the Autons and the panic they would cause. And it makes the Doctor new to us, too: this brand new Doctor, irascibly uncomfortable in his new home on Earth.

Dicks writes so well about the Third Doctor being stuck on Earth. We really believe in his fury when, years later, in *The Eight Doctors* the Eighth Doctor pays an unexpected visit and almost gets clouted unconscious and his TARDIS nicked by the velvet-clad fop.

If we follow Dicks' Target *Doctor Who* story it's one of being trapped on Earth, building a haphazard family, having adventures in pre-punk England... and finally earning freedom again (by engaging in 'the most extraordinary adventure in his very long life')... but as he gains his freedom, he loses that family of his, bit by bit... and eventually his own self – in the cobwebby catacombs of Metebelis Three. It's a story of having to turn into someone even more cantankerous and wayward... and shooting off into space again... into ramshackle voyages into space and time... gradually severing the ties with Earth – losing Jo, Mike, Harry, then Sarah, Benton and the Brig... becoming a lonely wanderer whose adventures happen on a cosmic scale. And, though he did novelise later tales – I think that's the furthest end of the Dicks era. The end of the Seventies, with the Doctor in a new, hip, space-family of intellectuals – a clever dog, a clever lady companion. They trip about the cosmos, wryly amused by it all. Where once the Doctor and his UNIT chums got stuck into adventures... now the Doctor, Romana and K9 slide effortlessly through life on charm.

I think his books, put together, form a lovely complete story about the Doctor's life – lucidly told and highly influential to readers such as myself. A story about a Doctor who begins as a cross, mysterious stranger – and ends up, still a stranger, but one who's learned to take life less seriously. Who can't see the benefit of getting all hot and bothered. Who would rather laugh his enemy into oblivion than blow him into smithereens.

I read these books again and again. But I would read other things as well. I branched out at first by reading other books by Terrance Dicks. And here I must put in a word for those two other series he wrote for WH Allen and Target. I've collected them up again in recent years and reread them with great enjoyment.

There's his *Star Quest* series, about three young humans taken off into space to become affiliates of a great galactic Federation at war with an evil empire. And, even less well known, there is his glorious series of five books about five kids involved with fighting monsters. In this series, he runs through new, late 70s iterations of the Universal movie monsters. It's a fantastic YA series and surely needs reprinting. My favourite is the riff on *Frankenstein*, *Marvin's Monster*. It contains a scene that must be one of my favourites he ever wrote: an update of the monster meeting the blind man from the old movie. In Terrance Dicks' version the school project monster rampages through the streets of the shabby little town, and wanders into an Asian grocery where he meets the elderly blind man sitting at the counter, who helps him patch up his wounds with corner shop first aid supplies. It's a scene of great compassion and all to do with humanizing monsters. Something which all of Dicks' books try to do, I think.

Exile - The Third Doctor : 1970–74

by scott harrison

When *Doctor Who* returned to British television screens in early January 1970 the programme had undergone what was to be its most radical reformatting in the show's history – the scale of which would not be seen again for another thirty-five years with its spectacular re-launch in 2005 at the hands of producer Phil Collinson and head writer Russell T. Davies. With the advent of colour television and its increasing popularity with programme makers by the late 1960s it was decided, with the departure of Patrick Troughton from the show in June of 1969 and the arrival of a completely new production team, that *Doctor Who* would be recorded in colour from the beginning of the show's seventh season. The new format for the series had been developed by producer Peter Bryant and co-producer/script editor Derrick Sherwin and 'piloted' during the show's sixth season with the eight-part Cyberman story *The Invasion*. Incoming script editor Terrance Dicks (who would remain in this job until 1974) was unhappy with the new format believing that exiling the Doctor to Earth, thus ejecting all space-bound adventures, and extending the stories from the more traditional 4 and 6-parter to lengthy 7-parter were detrimental to the show as a whole and would stifle its creativity.

Despite his reservations Dicks began viewing episodes of the BBC's *Quatermass* serials of the 1950s in order to align himself with the direction that Bryant and Sherwin had in mind for the show. Unfortunately, rather than allay his concerns it had the opposite effect. Dicks saw that this new imposed format would restrict the show's stories to just two variations: the alien invasion or the mad scientist!

It was while rehearsing for the hugely popular radio comedy series *The Navy Lark* in early 1969 that fellow cast member Tenniel Evans first suggested to actor Jon Pertwee that as Patrick Troughton was about to step down as the Doctor then perhaps Pertwee should put himself forward for the role of the character's third incarnation. At that time Jon Pertwee was a much loved and respected star of radio and film, famous for his comedic roles in such radio series as *Waterlogged Spa*, *Up The Pole*, *Puffney Post Office* and the aforementioned *The Navy Lark* – a show which ran on the BBC for nearly twenty years – as well as hit British comedy films like *Will Any Gentlemen...?*, *A Funny Thing Happened On The Way To The Forum* and the *Carry On* films *Cleo*, *Cowboy* and *Screaming*. Initially Pertwee's agent had been against the idea, believing it to be a big mistake for his client, but had contacted the *Doctor Who* production office nevertheless. Much to everyone's surprise Jon Pertwee's name had been on the production team's possible replacement list for several months, second only to actor Ron Moody. From the beginning Pertwee was undecided as to how he should approach the third incarnation of the Time Lord. Originally Bryant and Sherwin had alighted on the idea of casting Pertwee due to seeing him in his various comedy roles and were hoping that he could bring this kind of humorous character work to the role of the Doctor. Pertwee however decided that this would not be appropriate as, although touches of humour and comedy had been brought to the part in the past (mostly through Patrick Troughton's wonderfully measured performance), the part should be played seriously and, as BBC Head of Drama Shaun Sutton had suggested to him, as "himself".

The character of the Third Doctor is a complete departure from how the part had been played by the

previous two actors over the past six years. Fondly labelled by fans as the 'man of action', this new Doctor would quickly develop over the next two seasons into a cross between Professor Bernard Quatermass and James Bond with a pinch of *Department S*'s Jason King thrown in for good measure. Certainly he would become the most flamboyant of all the Doctors portrayed either before or since, allowing Pertwee's Doctor to play up to the Time Lord's inner vanity, manifesting itself through his love of opulent clothes, fast cars, complex gadgets and a taste for good food and fine wines. Despite his assertions to the contrary, this Doctor was more inclined to incorporate physical violence against his enemies, regularly seen using weapons, Venusian aikido and frequently calling upon the massed strength of UNIT as the final and absolute solution to many of his 'adventures'. Seemingly harking back to his First incarnation the Third Doctor is a little more prickly and impatient with the human characters around him. Frustrated at his exile and the mental block the Time Lords have placed on his knowledge of time travel the Doctor often vents his anger upon petty-minded bureaucrats, government ministers and blinkered scientists. Much of his time is taken up with wishing he were somewhere else, reminiscing on his personal friendships with Earth historical figures and tinkering with the TARDIS console in the hope that serendipity might intervene upon his imposed confinement.

It was during the Third Doctor era that many important elements of the *Doctor Who* mythology were first introduced into the show. Without doubt the most important of all the knowledge gleaned during Pertwee's time is the long awaited discovery of the name of the Doctor's home planet. Already glimpsed in the final episode of Troughton's final story *The War Games* it would be a further four years, however, in Season Elevens opening story *The Time Warrior*, until the Doctor first speaks the name *Gallifrey*. Originally named as Galfrey in Robert Holmes's initial scripts it was script editor Terrance Dicks, during his re-writes to tame down some of the more expensive and impractical elements of the story, who tweaked the name slightly into the one that we are so familiar with today.

The first truly consistent Future History of the Earth is mapped out during those five years of the programme. The rise, expansion and, eventual, collapse of the Earth's Great Empire can be seen in the stories *Colony In Space*, *The Mutants* and *Frontier In Space* – something that would be picked up again over thirty years later in Russell T. Davies's 'Future Earth' scripts for Doctor Who's 2005 series, here referred to by the Ninth Doctor as "The Great and Bountiful Human Empire". The Doctor's childhood on Gallifrey is alluded to several times, telling of how he befriended a wise hermit in the hills near the Capitol and how he became the Doctor's mentor and tutor.

Similarly many of the show's iconic monsters and key enemies are established during this era, many of which would be reintroduced when the show returned in 2005. The Autons first appeared in Pertwee's debut story *Spearhead From Space*, returning again in the following season story *Terror of the Autons* before reappearing in the Ninth Doctor's debut story *Rose* three decades later. The Autons were all set to make another appearance in the intervening years in a story to be written by Robert Holmes entitled *Yellow Fever* and set in Singapore. Unfortunately this would be dropped and replaced with the 14-part season arc story *Trial of a Time Lord*. Similarly the Sontarans were introduced during this era (like the Autons these too were created by Robert Holmes) in the 4-part historical story *The Time Warrior*. Fiercely war-like in attitude and succinctly described by the Doctor as "Brutish, nasty and short" the Sontarans have been trapped in a savage war with their enemies the Rutans for centuries, neither side managing to gain the upper hand. Quickly gaining popularity with the audience the Sontarans were brought back twice during Tom Baker's seven year stint on the programme and then again in the 1985 story *The Two Doctors*, a story which saw the Sixth Doctor meeting his Second incarnation on location in Seville. As with the Autons the Sontarans are reintroduced to a new audience and a new Doctor, that of David Tennant's Tenth Doctor, in Helen Raynor's 2-part actioner *The Sontaran Strategem/The Poison Sky* – also featuring UNIT (now renamed Unified Intelligence TaskForce for reasons of complaints from the UN against websites being created using their logo and name!). The Tenth Anniversary story *The Three Doctors* introduced the character of Omega, a Time Lord from the early times whose brilliant grasp of stellar manipulation gave the Time Lords the power of time travel, a character who would return for a rematch, this time with the Fifth Doctor, in the story *Arc of Infinity*. Cleverly, when the production team decided to bring back an old enemy from the Second Doctor era, they managed to subvert the audience's pre-conceptions and present something refreshingly new.

Last seen attempting to poison the Earth's population and take over in the 1969 story *The Seeds of Death*, the Ice Warriors are presented as a benevolent diplomatic party representing Mars in *The Curse of Peldon*. Set during the Martians' peaceful period of their history the Doctor wrongly accuses them of skulduggery and murder. Unfortunately when they next appeared in the sequel *The Monster of Peladon* they were back to their status of enemy and, consequently, were less interesting as a result.

Without doubt the most important *Doctor Who* enemy to be established during the Third Doctor's era is that of the Doctor's "Best Enemy", fellow renegade Time Lord, The Master! This character was created as a joint effort between programme producer Barry Letts – who had taken over from Bryant and Sherwin in 1969 – script editor Terrance Dicks and writer Robert Holmes, who introduced the character in his Auton sequel *Terror of the Autons*. This incarnation, which we would later learn was his Thirteenth and final (Time Lords can only regenerate twelve times, folks!), is played to perfection by Roger Delgado. At the time Delgado was an accomplished actor of both big and small screen and, according to Pertwee who became one of his greatest friends, was the total antithesis of the evil character he would portray for the next three years, preferring a glass of brandy and a comfy pair of slippers, to a fiendish world dominating plan and a tissue-compression weapon (or laser screwdriver in his later appearance). This incarnation is last seen in the Third Doctor story *Frontier in Space* teaming up with the Daleks, it would be a further four years before the Master would resurface, this time as a rotting, Death-like cadaver, holding onto life by will-power alone after almost losing his life on the planet Tersias. Twice the character would be seen like this before he was able to steal the body of Tremas, companion Nyssa's father, and begin his reign of terror on a regular basis (appearing with every Doctor from the Fourth to the Seventh) this time played by Anthony Ainley whose performance tended to lack the subtlety of Delgado's despite looking remarkably similar. So powerful and iconic had the character become in the audiences minds over the years that it was inevitable that he would return when the series was brought back in the Americanized, muddled travesty that is the Paul McGann TV movie, this time played unsuccessfully by the sadly miscast actor Eric Roberts, again seen stealing another body after he is put on trial and executed by the Daleks. Though why the Daleks would act totally out of character and put the Master on trial is anyone's guess! Thankfully, this would not be the last we saw of the character. New series producer Phil Collinson and head writer Russell T. Davies brought the character quite literally back to life for their fantastic third series. The Time Lords, fearing that they are losing the Time War resurrect the Master in the hope of using him as a secret weapon against the Daleks. Frightened for his life the Master flees and, using the Chameleon Arc, hides out as the human Professor Yana...that is, until the Doctor shows up. The Master was last seen in the Tenth Doctor's swan song *The End of Time* parts 1 & 2 over the recent Christmas / New Year period. Although whether the Master survived his battle with Rassilon and the Time Lords is still not known.

When the programme began preparations for its ninth season in late 1971 producer Letts and script editor Dicks hit upon the idea of bringing the Daleks back into the programme. Writer and Dalek creator Terry Nation had withdrawn his famous creatures from the show in 1967 in an unsuccessful attempt to launch them in their own series in the States and Letts felt that the time was right to renegotiate them back into the series where they belonged. Naturally they were a huge hit with the audience and inevitably would return three more times before the end of the Pertwee's run on the programme. Unfortunately the Cybermen never made it into a story of their own in the entire five year run, reduced instead to blink-and-you'll-miss-them cameos in the stories *The Mind of Evil* and *Carnival of Monsters*, as a consequence, viewers had to wait until the Twentieth Anniversary story *The Five Doctors* in 1983 to see the Third Doctor come face to face with his infamous metal enemies.

By 1971 much controversy began to centre around the programme and the programme makers due to an increase in the levels of violence in the show. It had topped an Audience Survey that same year as the most violent dramatic fiction series produced at that time by the BBC. In January of '71 the production team had come under much criticism by the Metropolitan Police for the story *Terror of the Autons* in which they had portrayed a couple of policemen as Autons in disguise and the police were worried that it was instilling distrust and fear into the minds of the more impressionable younger audience members. As a consequence Letts was careful to vet all future scripts and submitted storylines ahead of time in order to remove anything that may be deemed offensive or too violent and thus avoid being hauled over the coals

in the future.

In contrast to the reluctance shown by writers to tackle the characters of the First and Second Doctor in print many of the novel writers leapt at the chance to bring the Third Doctor era to life again when the good Doctor's stories began to hit the book shelves through Virgin Books' original Missing Adventures novel range. This may have been due to the fact that many of the authors such as Mark Gatiss, Paul Leonard and David A. McIntee grew up watching *Doctor Who* and cite Pertwee as the Doctor they watched during their formative years, or perhaps it was due to the fact that the Third Doctor era is so much easier to recreate. Indeed, many of the twenty-odd novels featuring the Doctor's Third incarnation successfully capture the mood, feel and tone of the programme in the early 70s. Granted, many of them aren't particularly successful as entertaining novels in their own right, such as Gary Russell's Silurian sequel *The Scales of Injustice* or Terrance Dick's *Catastrophe*, but for all their faults there is no doubting that Pertwee's time on *Doctor Who* was sufficiently evoked within their pages. Many of the Third Doctor novels tended to experiment with the format and with the shows established history, using this Doctor as a catalyst for some plot strand that is taken up by a future Doctor. Jim Mortimore's *Blood Heat*, again a Silurian/Sea Devil sequel, set on an alternate Earth and featuring the Seventh Doctor uses the idea that the Third Doctor's death changes the course of history on this alternate world – the concept of the Third Doctor's 'death' and things changing is used again by author Lawrence Miles in his BBC Books two-novel story *Interference Books 1 & 2*, this time featuring the character of the Eighth Doctor. Perhaps the best of the Third Doctor novels released by Virgin and BBC Books rather oddly doesn't feature the character of the Third Doctor at all; David A. McIntee's wonderful *Face of the Enemy*. Set after *Day of the Daleks* the events of the novel take place while the Doctor and Jo are away having their adventures on the planet Peladon as seen in the television story *The Curse of Peladon* and not only features UNIT and the Master but also brings in guest appearances from the Doctor's original companions Ian Chesterton and Barbara Wright, last seen returning to Earth by way of a Dalek time machine in the television story *The Chase*.

By the end of 1973, as *Doctor Who* was beginning its Tenth Anniversary celebrations, the 'family unit' of cast and crew was slowly beginning to drift apart. In June of that year actor Roger Delgado had been tragically killed in a car accident in Turkey while being driven to location for a forthcoming film shoot, while several months earlier Katy Manning had filmed her final scenes as companion Jo Grant and had left for pastures new. With the news that both producer Barry Letts and script editor Terrance Dicks would be leaving after the next season Jon Pertwee decided that five years was long enough in the role and that it was the appropriate time to announce that he would be bowing out as the Doctor and that he would be leaving along with Letts and Dicks at the end of Season Eleven. Once again the hunt was on for another actor to take over the role of television's most famous alien being. Who could have known that the answer to the programme's prayers was a little known actor who was working on a building site by day and sleeping on an old mattress on the floor by night and who could have guessed that this same actor was about to be catapulted to superstar status around the world and become the definitive Doctor for millions of people for the next thirty years. *Doctor Who* was about to become the most popular show on British television!



LIFE ON EARTH CAN BE AN ADVENTURE TOO

by *Joseph Lidster*



Over the years, *Doctor Who* has spawned a number of spin-offs – ranging from 1960s Dalek annuals to *The Sarah Jane Adventures*. The Doctor himself has had further adventures in stage plays, prose, comics, movies and on audio. He even had an adventure on *Jim'll Fix It*. But what makes *Doctor Who* so special that many of the Doctor's friends and enemies have gone on to have adventures of their own?

When *Doctor Who* started out, it was about two schoolteachers following one of their pupils home and discovering that she was an alien who travelled throughout Time and Space with her grandfather. The four of them travelled together for a while then the granddaughter left and was replaced by an orphan from the future. The teachers left and were replaced by a space pilot. And so it continued. Over the years, the Doctor has travelled with an office secretary, a cockney sailor, a Seventeenth Century Highlander, a feminist journalist, an Australian air stewardess, a robot dog, a medical student and so many more. His companions have been from the past, the present and the future. Humans and aliens. Goodies and baddies. And the Doctor himself has changed – he's been tall, short, old, young, sinister, mad, funny, loud, quiet. The interior of the TARDIS has been futuristic, old-fashioned and homely, green and alien. And the Doctor, his companions and the TARDIS have travelled everywhere and everywhen, having adventures that have been funny, scary, dark, uplifting, tragic... with the best ones being all those things at once. Basically, the three constants in *Doctor Who* – the Doctor, his TARDIS and his companions have been anything but constant.

And this is why those characters can then go off and have their own adventures. Because they, in themselves, are interesting. They're not usually members of an organisation. They don't necessarily have the same beliefs. They're often not even from the same time period. This isn't *Star Trek* where people are pretty much defined by whether they're a member of Starfleet or not. In fact, look at *Star Trek*'s spin-offs which are effectively the same show, then look at *Doctor Who*'s spin-offs – they range from Big Finish's *Jago and Litefoot* series (two Victorian gentlemen investigating mysteries) to *Torchwood* (a modern day team dealing with alien encounters in Cardiff). There's *The Sarah Jane Adventures* (in which a middle-aged journalist and some kids save the Earth) and then there's *Bernice Summerfield* (a Twenty-Sixth Century archaeologist who travelled with the Doctor before going off to have her own adventures in books and audios). And the main reason these spin-offs are so successful is because, despite all being set in the same fictional universe, they're as varied as the Doctor's own adventures – meaning there's pretty much something for everyone. They're series that don't need the Doctor (although it's always nice when he turns up to say hello) because they didn't need to be spin-offs from *Doctor Who* in the first place. These are series set in the past, the present and the future. Series featuring kids, adults and aliens. Some are about organisations saving the Earth, others are about individuals fighting their own demons. Private detectives, space archaeologists, voodoo terrorists and immortal conmen. They're all there. All off having their own adventures thanks to the Doctor.

And they're all proof that life in Cardiff, Ealing, Victorian London, space, wherever and whenever, can be an adventure too.

Icon: The Fourth Doctor : 1974-81

by scott harrison



In the early years of the 1970s *Doctor Who* had undergone a dramatic resurgence at the hands of new producer Barry Letts and script editor Terrance Dicks. Audience figures had leapt to a steady 8-9 million viewers a week and all talk of taking the show off the air was irrevocably silenced. However, by late 1973 both Letts and Dicks expressed a keen interest to hand over the reins to a new production team and move on to other projects, prompting the show's star Jon Pertwee to come to the decision of making his fifth year in the role his last. Concerned that his commitment to the programme's lengthy production schedule was

forcing him to turn down other work, coupled with the steady break up of his close circle of friends and colleagues around him on the show finally persuaded Pertwee that bowing out as the Third Doctor at the same time as Letts and Dicks would be better for the programme as a whole. The production team wasted little time in setting about their task of searching for a new lead actor, considering a variety of names from the worlds of children's television, sit-com and London theatre; producer Barry Letts pondered over such known faces as Michael Bentine, Graham Crowden, and Fulton Mackay. It was the then Head of Serials Bill Slater who first brought a little known actor called Tom Baker to Letts' attention.

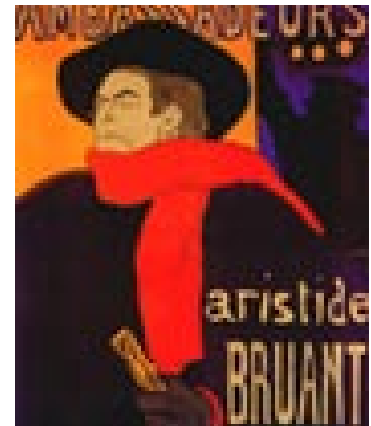
At the time Tom Baker was a struggling out of work actor who had dabbled in both film and television; appearing in such diverse productions as the BBC's *Play of the Month* series, Amicus' British portmanteau film *The Vault of Horror*, Pasolini's Italian version of *The Canterbury Tales* and Columbia Picture's *The Golden Voyage of Sinbad*. Down on his luck and working as a labourer on a building site Baker wrote a rather desperate letter to Slater (who had directed him in *The Millionairess*, his episode of *Play of the Month* in 1972) begging for any work that he could offer him. Letts was greatly impressed upon his first meeting with the eccentric actor, as was incoming producer Philip Hinchcliff and new script editor Robert Holmes who had been brought in to help cast the new Doctor. Eager to see if Baker could act producers Letts and Hinchcliffe along with writers Holmes and Dicks took a trip out to their local cinema which was currently showing the actor's latest film, the Ray Harryhausen fantasy sequel *The Golden Voyage of Sinbad*. Interviewed in the 2007 documentary *Are Friends Electric?* Barry Letts went on record as saying that in his opinion "Within minutes of Tom appearing on the screen I knew I'd got my Doctor."

Finding a new producer for the programme had proved a altogether tougher challenge than finding the lead actor. Known within the corridors of the BBC as being a rather problematic and difficult show to produce this manufactured a great reluctance among staff producers to step in to the soon to be vacated role. In fact, resistance was so vigorously against the programme that when both Barry Letts and Terrance Dicks had tried to move on to other work at the end of 1972 they had both been strongly persuaded to stay on and steer the show through at least one more season. Philip Hinchcliffe, a 29 year old script editor and associate producer from ATV, trailed the outgoing producer for several months, striking up an immediate and strong rapport with both the new lead actor and incoming script editor Robert Holmes. Together, over the next three years, these three key players would go on to produce one of the most successful and popular periods of the programme, what has now become known amongst many fans as the Golden Age of *Doctor Who*.

Words such as 'gothic', 'macabre', 'dark' and 'horrific' are often bandied about when describing the Hinchcliffe era (1975-77) - Tom Baker's first three seasons - and it's true that during this period many stories looked to the horror films of Hammer and Universal as well as John Wyndham's *Day of the Triffids*, Jack Finney's *Invasion of the Body Snatchers*, Robert Louis Stevenson's *The Strange Case of Dr Jekyll & Mr Hyde* and Jack the Ripper amongst others for their inspiration. With a noticeable increase of horror and violence into a programme that was being transmitted at 6pm on a Saturday evening - a slot traditionally aimed at family 'teatime' viewers - it was not long before it caught the eye of Mary Whitehouse's Viewers' and Listeners' Association. One scene that rankled with her most was at the end of part three of *The*

Deadly Assassin where a freeze-frame cliffhanger lingered upon an image of the Doctor being drowned. As something of a change of policy for the BBC Whitehouse's complaint actually prompted a written apology from the then Director General Charles Curran and several frames were removed on subsequent broadcasts. Interestingly, these lost frames were not replaced back in to the story until it was released on DVD in May 2009, where it was presented uncut for the first time since its original broadcast 33 years earlier in November 1976.

When approaching the character of the Fourth Doctor Tom Baker decided that he wanted to accentuate the Time Lord's alien qualities, a sharp contrast to the Third Doctor's agreeable 'gent' with a love for Earthly pleasures. Baker emphasised the Doctor's aloofness within certain dramatic situations, making the character seem colder, more detached, with a propensity for violent mood-swings, thoughtlessness and inappropriately timed humour. In fact, the character of the Fourth Doctor can be split into two distinct 'personalities' throughout his tenure, that of the sombre, thoughtful and shockingly unpredictable intellect from his first four and seventh seasons, and the Monty Python-esque, child-like clown of his fifth and six seasons. Although the former is by far the more alien, chillingly successful and exciting to watch it is, sadly, the bumbling clown of producer Graham William's era (1977-79) that is often mimicked and recreated by fans and writers. It was decided by the production team that as Pertwee's Doctor had been the fussy, well-dressed dandy then the fourth incarnation should be the opposite, scruffily attired, with an eclectic, ill-matching collection of clothing that appeared to have been thrown on without any thought whatsoever. The trademark long, woollen scarf came about quite by accident, when a lady with the unlikely name of Begonia Pope, a relation of one of the BBC staff, was given a large amount of wool by costume designer Jim Acheson hoping that she would knit him a couple of stripy Parisian scarves. Not realising that more than one scarf was required Pope instead used up all the wool producing just one scarf that was an estimated twenty feet long. The look of this new Doctor was of a turn of the century bohemian, and based very strongly on the paintings and posters of Henri de Toulouse-Lautrec of his friend the singer and nightclub owner Astride Bruant, who famously used to wear wide-brimmed hats, black cloaks and a long red scarf.



Although the Fourth Doctor's first season included stories featuring old enemies the Daleks, the Cybermen and the Sontarans (commissioned by Barry Letts and Terrance Dicks before vacating their posts) the new team of Hinchcliffe and Holmes were somewhat opposed to trotting out the same familiar villain and – with the exception of the Master in *The Deadly Assassin* – would only present the audience with brand new villains that were both fresh and different to those seen in the past. Not since the 3 years that William Hartnell occupied the role in the 1960s would an era of *Doctor Who* create such vivid and iconic monsters and villains that would appear only once in the programme's original 26 year run. From the ancient Osirian god Sutekh to the parasitic Krynoid plants, from the shape-shifting Zygons to the Peking Homunculus of the 51st century these images would terrify a nation of young children and embed an indelible image on their subconscious forever. It was arguably this era of the programme that produced the most chilling and instantly recognisable images that would be associated with the show until its reinvention in 2005. Aside from the obvious image of the curly haired, toothy-grinned, be-scarfed Doctor himself it is Tom Baker's first four seasons that has buried itself the deepest into British social consciousness. An era of foggy Victorian streets, deformed mad scientists, robot mummies, gleaming white space stations, gothic castles and huge mining ships on alien worlds.

Perhaps the two most important additions to *Doctor Who* mythology during Tom Baker's tenure is the introduction of the Dalek creator Davros and the complete reinvention of the Doctor's old nemesis the Master. Introduced in *Genesis of the Daleks* this is the first time that we truly learn of the origins of the Daleks (outside of a few lines in the 7-part Hartnell story *The Daleks*) and, more importantly, Davros' involvement in their initial evolution. By this time writer Terry Nation had firmly decided that the Daleks were based on the Nazis and, fittingly, gave them a ranting, power-hungry fascist dictator in the form of their crippled

megalomaniac creator. Davros would go on to appear in all the remaining Dalek stories from that point until the show's cancellation in 1989, which some fans and critics have stated lessened the impact and menace of the Daleks themselves, rendering them little more than spear-carriers. Although very little was actually revealed about the character or origin of Davros in the original series it's interesting to note that Russell T. Davies' book *The Writer's Tale* contained the first draft script of the 2008 episode *Journey's End* which did include a brief scene of Davros before he is disfigured caught in a devastating explosion in a hospital ward that would transform him into the monster we see now. However this was cut at script stage and was never filmed.



When actor Roger Delgado died in a car accident in Turkey in 1973, his final, farewell performance as the Master went unfilmed, instead the character simply vanished without explanation from the programme. It would be 4 years later, in *The Deadly Assassin*, that Hinchcliffe and Holmes decided to bring him back for a rematch in a story penned by the script editor himself. At the end of his 13th and final incarnation and holding on to life by sheer force of will, the Master is found weak and decaying on the planet Tersurus, an emaciated skeleton driven by hate. Viewers

again found him in this condition when he reappeared 4 years later under the new team of producer John Nathan Turner and script editor Christopher H. Bidmead in *The Keeper of Traken*. More importantly, this story would see the Master finally acquire a new body for himself which he would inhabit for the rest of the programmes run, this time played by Anthony Ainley. Although Ainley's Master would bear a remarkable similarity in appearance to Delgado his portrayal has often been criticised by fans as being over-ripe, bordering on the pantomime villain. On the DVD commentary for Tom Baker's final story *Logopolis* Christopher H. Bidmead himself comments that the actor tended to overplay the 'I'm rather pleased with myself' element and lacked subtlety.

Baker's performance was an immediate success and the viewing figures leapt again, this time to an average of 10 million, with his second story *The Ark in Space* peaking at a staggering 13.6 million for part 2. Within a matter of months the actor had become the most recognised face in the country, reaching a fame of rock star proportions. The programme had now become popular with university students who identified with this new rebellious, anarchic incarnation of the Doctor. Its popularity with an older audience was facilitated by the production teams decision to raise the content of the show to a more mature and adult orientated level. For many fans, both loyal and casual, the Tom Baker years of *Doctor Who* have become the 'classic' era and Baker's portrayal has become, for many, the definitive incarnation of the renegade Time Lord. In a recent 2009 survey, Panini's *Doctor Who Magazine* polled its readership asking them to rate all 200 stories of the programme, from *An Unearthly Child* to *Planet of the Dead* as well as all 10 Doctors. Unsurprisingly Tom Baker came in at second place, being pipped to the number one spot by present incumbent David Tennant by a mere 0.91%. Of the 200 stories rated by fans 5 out of the top 10 were Fourth Doctor stories, the highest being *Genesis of the Daleks* at number 3 – the others being placed at numbers 4, 7, 8 and 9. He went on to have a further three stories in the top 20, peaking at numbers 16, 17 and 20, proving that popularity for the Fourth Doctor is as prevalent now as it was 30 years ago.

It's no surprise to discover that many of the current *Doctor Who* and *Torchwood* novel and script writers were avid fans and viewers of the series during Baker's run on the programme which is why, when Virgin Books began their range of Missing Adventure novels in the mid-1990s many writers opted to tackle this particular era of the Doctor's life; a trend that would continue when the range was later picked up by BBC Books. It is obvious, through the great care and attention to getting the detail of the period correct, that the writers have great love and affection for this time in the programme's history – unfortunately this can either be a curse or a blessing depending on the writer. While certain Fourth Doctor novels such as Chris Boucher's *Last Man Running* and *Corpse Marker*, Simon A. Forward's *Drift* or Peter Darvil-Evan's *Asylum* are wonderfully evocative of Baker's third and seventh season's, recreating a character that still had great depth, charm and gravitas, as well as being highly successful and well written novels, unfortunately Gareth Roberts opts to set his novels *The Romance of Crime* and *The English Way of Death* smack in the middle of the notoriously bad 'season seventeen'. Although both novels are well written, Roberts does insist on

evoking the plain absurdity, Python-esque silliness and general feeling that no one is taking this all quite seriously enough, familiar to that period of *Who*, something that we'd all rather have left behind in the late 70s. Perhaps the worst example of this is Dave Stone's Fourth and Second Doctor 'crossover' novel *Heart of TARDIS*, a novel that is so bad it is arguably the worst piece of fiction ever written for the programme. Smug, self-congratulatory and, above all, desperately unfunny this novel is littered with bad puns, tacky sci-fi lines (intentional, but still not welcome), the worst use of two Doctors in a single adventure (the whole point of the Second Doctor's inclusion in the book is to open a door for the Fourth Doctor!!) and actually having the Fourth Doctor look out of the page of the book and speak to the reader in a scene that's supposed to mirror a similar incident in the television story *Invasion of Time*. By far the most inventive and successful novel written so far incorporating the Fourth Doctor is Jim Mortimore's *Eye of Heaven*, a novel set on Easter Island in 1872 and written in first person form from the point of view of both Leela and the Doctor.

By late 1979 Tom Baker had been playing the role of the Time Lord from Gallifrey for an unprecedented six seasons and behind the scenes things were once again going through great changes. Since Philip Hinchcliffe had left the show in early 1977 Baker's irascible and difficult nature during recordings was beginning to get out of hand and his fractious relationship with co-star and fiancée Lalla Ward was only exacerbating matters. Added to this was incoming producer John Nathan-Turner's systematic tampering with both the format and look of a programme that had, over the past three seasons, spiralled slowly downwards in to a cheap, self-parodying pantomime of the sci-fi show that had begun 16 years earlier. Nathan-Turner set about updating what he believed to be a programme that had started to look old, creaky and very dated. These little changes, such as changing the theme music arrangement and incidental music, opening and closing credits, costumes and sets, began to irritate the leading actor and when he approached the production team to inform them that his forthcoming seventh season would be his last there were no voices of disagreement or attempts to persuade him to stay on as there had been in the past. For the first time since William Hartnell in 1966 it had been agreed by the production team that due to his increasingly destructive behaviour it was better for the futurity of the show if the lead actor was replaced. As Baker's final season went into production Nathan-Turner began to cast about for a new leading actor, the first time the role of the Doctor had been changed for nearly a decade. For many younger viewers who had never seen any other portrayal of the Doctor other than Baker's this was to be an enormous wrench. To ring in the changes Nathan-Turner decided to take the character of the Doctor in a direction it had never gone before in its 18 year history and cast an actor who was only 29 years old. The next Doctor would be an old man trapped in a young man's body.



THE DAY IT CAME BACK

by mark morris

By the time *the day* finally arrived, it felt like we'd been waiting for ever. Correction: it felt like *I'd* been waiting for ever – though the rest of the family were certainly not immune to the waves of near-hysterical fanboy excitement that had been emanating from me ever since... well, ever since the announcement, eighteen months earlier, that *Doctor Who* was coming back!

As a dyed-in-the-wool, hardcore fan of the show, one who can name every story in order since 1963, and who snaps up every new DVD, book and magazine the instant it is released, this, of course, was *the best news ever!* My kids, who on *the day* – March 26th 2005 – were ten and nine respectively, were excited a) because they had seen some old *Doctor Who* and knew that it was funny and scary and full of monsters and spaceships and mad ideas, and b) because their dad was so ridiculously giddy that he could barely sit still – a sure sign that something very, very special was about to happen.

Even my lovely, long-suffering wife, who is not a fan of the original series, had been so affected by the hype and by my own fever-pitch anticipation that she had baked a Dalek cake in celebration.

The countdown began as soon as we woke up.

Breakfast. 8:16am. "Only ten hours and forty-four minutes to go," I announced. And then, after my shower: "Ten hours and nine minutes. Are we all getting excited?"

It wasn't long before my kids were joining in. "Eight hours and forty-two minutes," my son shouted, jumping up and down.

A bit later there was a knock on my study door and my daughter stuck her head round. "Six hours and ten minutes, Daddy," she squealed.

The last hour was the longest. "Fifty-nine minutes," I crowed triumphantly, and then immediately started to worry about the many ways in which my carefully-laid plans could be scuppered – a power cut; an accident in the home; the sudden arrival of unexpected visitors from overseas.

Hours later I was astonished to find that there were still another forty-five minutes to go before transmission. Days later we still had another half an hour to wait. 'Wibbly-wobbly, timey-wimey,' I thought – or would have done if I had been able to project myself into the future to watch Steven Moffat's superb *Blink*, officially one of the best *Doctor Who* episodes ever. As time slowed, I began to become genuinely worried that I might actually die of old age before the episode began.

And then suddenly, in a flurry of 'Settle down' and 'Shh' and 'Come on, it's about to start', the dream became reality. *Doctor Who* came back. It really, truly, honestly *came back*. It wasn't a joke, it wasn't a mistake, it wasn't a dream (I pinched myself just to make sure) – it was *there!* Up on the screen. Proper, new *Doctor Who*. With Autons smashing out of shop windows and *everything!*

And it was *fantastic!*

We all thought so. We all watched it, entranced and thrilled, and we all agreed that it was funny and scary and brilliantly acted and superbly written. Okay, so with hindsight, the story's a bit thin ('Anti-plastic'. Yeah, right), but as a way of re-establishing a much-loved family favourite, and of capturing a whole new generation of boys and girls whose lives were soon to become enriched by their weekly meetings with a brilliant bonkers alien who travels through time and space in an old box, it was perfect.

And the fairytale has continued. My kids are fifteen and fourteen now and they still love *Doctor Who*. We still watch it as a family and we still count down the days until it's on. We're all incredibly excited about the new series and the new Doctor, and we're all looking forward to thirteen glorious weeks of shutting out the world and losing ourselves in wonder for forty-five minutes every Saturday night.

Because that's what the Doctor does. He brings people together and he fills them with wonder. And somehow, when he's on the telly, he makes them feel as though everything makes sense and that everything will turn out all right in the end.

It's magic, is what it is. Sheer magic.

And whatever happens, it will be with us forever.

Ghosts From The Past - The Fifth Doctor : 1981 – 84

by scott harrison



New producer John Nathan-Turner had made a number of dramatic changes to the format of *Doctor Who* when he took over the key role in late 1979, something that did not sit well with the programme's star Tom Baker. When it had been decided that the show's eighteenth season would be Baker's last Nathan-Turner immediately began to cast about for a brand new lead actor. Before taking over as producer he had, for the last two years, been working as production unit manager on both *Doctor Who* and *All Creatures Great and Small*, the popular Yorkshire based veterinary series based on the books by James Herriot. It was while he was working on the latter programme that Nathan-Turner met a number of actors and directors that would become key players in dragging the ailing science fiction show firmly into the 1980s.

Peter Davison was only twenty-six when he was offered the part of Tristan Farnon in *All Creatures Great and Small*, cast largely due to his resemblance to fellow actor Robert Hardy, who would be playing his older brother. According to the late director Peter Moffett, Davison wasn't the strongest of actors at the time but showed remarkable potential, enthusiasm and, most importantly, was learning the craft quickly. Nathan-Turner, however, was greatly impressed by the young actor and kept him in mind for when the time came to recast the role of the Doctor.

Davison recalls the first time he was approached to play the part in the documentary *At Last a New Body*, found on the 2007 DVD release of *Logopolis*, Tom Baker's swan song: "(I was) rung up one evening by John Nathan-Turner, I guess it must have been about September, October...and he just said 'Tom Baker's leaving Doctor Who.'" and I went "Oh, really!" Why is he telling me this? And he said "How would you feel about being the next Doctor?" It was so far out of left field...I always thought, as an actor, 'wouldn't it be nice to get a part in Doctor Who', in a story, but I never thought about being the Doctor...So I said "Well, OK, let me think about it." "

Initially Davison had concerns about taking over the role of the 750 + year old Time Lord, and it took several meetings with the *Doctor Who* production staff before he finally accepted. The actor's chief concern was that, as he hadn't yet reached his thirtieth birthday, he was much too young to play the role. He was not alone in thinking that perhaps the producer had made the wrong choice. Outgoing script editor Christopher H. Bidmead expressed his apprehensions to John Nathan-Turner about casting an actor who was roughly half the age of the current incumbent. John Black, the director of the first Fifth Doctor story to go before the cameras, *Four To Doomsday*, still bemoans the lack of explanation given to him by Nathan-Turner as to why he chose someone who was so completely different from Tom Baker.

However, there were many amongst the *Doctor Who* cast and crew that were delighted with the news of Davison's casting. During the final few stories of season eighteen the TARDIS crew had begun to expand somewhat and, by the time of his final story, Tom Baker found himself travelling with three young companions. Actors Janet Fielding, Sarah Sutton and Matthew Waterhouse were beginning to find it increasingly difficult working with Baker who, by the end, had simply had enough. Fielding has remarked on several occasions that she found the bad tempered, verbally aggressive actor intimidating to be around and Waterhouse, being only an impressionable eighteen year old when he was cast as Adric, found Baker's behaviour rubbing off on to him. Whereas Baker felt that he was the star of the show and that the companions were an unnecessary encumbrance, Davison actively welcomed a larger regular cast and encouraged the production team to make it more of an ensemble piece. Once Davison had assumed the role both cast and crew noticed a greatly improved change in the atmosphere on the studio floor during recording.

John Nathan-Turner wanted to make his mark upon the show and draw a line under the previous three years under producer Graham Williams, believing that, along with previous script editor Douglas Adams, the programme had descended in to a Cambridge Footlights comedy review. He also wanted to stamp his

mark upon the character of the Doctor himself and return him to the darker, more alien character he had been in the programme's earlier years. Along with newly installed script editor Eric Saward he set about establishing a Doctor that stood very much in contrast to the one portrayed by Baker for the past seven years. This new Doctor would not only look younger but, conversely, would act a lot older and a lot more maturely than his predecessor. Where the Fourth Doctor had been unpredictable, anarchic and childish, this new Fifth Doctor would be more thoughtful, level-headed and earnest. As the Fourth Doctor had breezed in to his adventures with (seemingly) little thought for what he was doing, the Fifth Doctor would purposefully thrust himself in to the unfolding drama, angrily fighting tooth and nail for the oft-neglected underdog. Perhaps most importantly the production team wanted this new incarnation of the Doctor to fail occasionally, or at least lose some of the people and things that he cared most about, a decision that brought a sinister and more dangerous edge to what had become a safe, comfy family programme.

And on 16th March 1982, a little after 7 o'clock in the evening, something was to happen that would be both shocking and totally unexpected to its 10 million strong audience - something that had never happened before in its entire nineteen year history. The Doctor would stand helplessly by and watch a companion die. It is still a matter of debate amongst *Doctor Who* fans as to whether the deaths of both Katerina and Sara Kingdom in the 1965/66 story *The Daleks' Master Plan* should be classed as 'companion deaths', although it is the belief of this author that they should not be. Katerina had merely tagged along from the previous story with the Doctor and dies midway through the fourth episode of a twelve-part story, and Sara Kingdom exists solely within that single Dalek story and is therefore only a guest character. But, whatever your view, there is no denying the profound effect Adric's death had upon the character of the Fifth Doctor, the show and its audience. The shadow of this tragic failure has a profound and telling effect upon the character of the Doctor during the following two seasons, an effect that is only too evident in the Fifth Doctor's final, self-sacrificial act in *The Caves of Androzani*. An act that would save his companions life but inevitably result in his fifth regeneration.

Instead of the usual motley collection of clothing seemingly pulled together from whatever he found lying about in the TARDIS, Davison's Doctor somewhat uniquely sports an obviously designed outfit. Bedecked in cricket jumper, frock coat, striped trousers (often wrongly described as Edwardian cricketer's) and stick of celery many critics have denounced this look as more of a 'uniform', something that goes against what had previously been established with the character, and that it was taking the Time Lord, stylistically, in a direction that was detrimental to the programme.

For the first time since it began in 1963 *Doctor Who* was moved from its regular Saturday tea-time slot and, instead, the Fifth Doctor's first season (the show's nineteenth) premiered in its new twice weekly home of Monday and Tuesday evenings. As with Matt Smith, who is about to take over from the monumentally popular David Tennant, Peter Davison had faced a very similar challenge eighteen years earlier – for many of the younger viewers who had been born at the end of the 1960s / beginning of the 1970s, they had never seen any other actor play the role and therefore, for them, Tom Baker was the Doctor. Baker's final season had seen viewing figures dip to as low as 3.7 million, with an average of 6 million. This new series with its new regular time slot saw the audience shoot up to over 10 million with an average of 9.5 million. John Nathan-Turner's gamble had paid off.

For one reason or another the Davison era is one of the most hotly debated and controversial periods of *Doctor Who* history amongst ardent *Who* fans, fuelled to a large degree, by its generous use of the show's past continuity and mythology. The new producer had a great enthusiasm for it and liked nothing more than to resurrect long forgotten monsters and foes from the Doctor's distant past. This passion reached its zenith in 1983, the shows twentieth anniversary, when, against script editor Eric Saward's recommendations, he insisted that all seven of its stories (twenty-six episodes) featured an element from the programme's past history – culminating in the feature-length celebration *The Five Doctors*, which, although is wonderful, is nothing more than a top-heavy fan-pleaser. The Black and White Guardians, last seen in the 1978 *Key To Time* season, were given key roles across a loose trilogy of stories which saw the Black Guardian using new companion Turlough to exact revenge against the Doctor for his past defeat, while Omega, the infamous stellar engineer from Time Lord history makes his second bid to escape the anti-matter universe, a character not seen since the programmes tenth anniversary story, *The Three Doctors*, back in 1973.

But the reintroduction of characters and elements from the show's lengthy past weren't confined exclusively to its twentieth season. *Earthshock*, a story from Davison's first season as the Doctor featured a rematch with the Time Lord's second greatest enemy, the Cybermen, after an absence of seven years from our television screens. The Daleks returned, searching for their creator Davros in a story which was not only a direct sequel to the 1979 story *Destiny of the Daleks* but was so steeped in show continuity that whole chunks might be lost on the casual viewer. Even the Fifth Doctor's debut story, *Castravalva*, was really the third entry in a trilogy of stories that involved the resurrection and rise to power of the Master and his part in bringing the Doctor's Fourth incarnation to an end. *Doctor Who* was now just as much about tipping a backward wink to its rich and varied past as it was about looking forward to bold new worlds and brand new monsters.

There are many young novelists and scriptwriters currently writing for the *Doctor Who* range, as well as its many spin-offs, that grew up citing Peter Davison as 'their Doctor' – myself included, and as such there has been plenty of novels produced in both the Virgin and BBC Past Doctor range that have featured this particular incarnation. In fact, Virgin even decided to launch their range of Missing Adventure novels using the Fifth incarnation of the Time Lord, along with popular companions Nyssa and Tegan, in Paul Cornell's *Goth Opera*, a sequel of sorts to the Fourth Doctor vampire classic *State of Decay*. Unfortunately there is a large section of the *Doctor Who* fan base who tend to look back on the character of Adric, the teenage Alzarian, with anything but fondness and, as a consequence, the novels have tended to steer clear of the Fifth Doctor's first season. Most writers opting instead for the eminently more popular *Time-Flight* to *Snakedance* Nyssa and Tegan combination or the pre-*Caves of Androzani* Doctor and Peri partnership. Unlike with previous incarnations of the Doctor, most have been highly effective in their recreations of the Fifth Doctor era with Mark Morris's *Deep Blue* and Gary Russell's *Divided Loyalties* being of particular note; with very few misfires – perhaps only Simon Messingham's *Planet of Evil* sequel *Zeta Major* not quite hitting the target (no pun intended!).

Luckily the Fifth Doctor's era has been one part of the show that has benefited from being expanded upon by Big Finish's highly prolific range of audio plays. While boasting vocal contributions from series regulars Peter Davison, Sarah Sutton, Mark Strickson and Nicola Bryant, the stories are set predominately between seasons nineteen and twenty as well as the latter half of season twenty-one – some stories have even seen the inclusion of a brand new companion, that of Eremim, an Egyptian princess from 1400BC, played by Caroline Morris. Although, understandably, the plays have done very little to expand upon or add to the character of the Doctor himself, most have been able to take the series into an entirely new area of science-fiction and fantasy that would have been impossible to do on the television budget during the early 1980s. Some of the notable examples of Fifth Doctor audio plays are *The Gathering*, *Spare Parts*, *Plague of the Daleks*, *Son of the Dragon*, *The Boy That Time Forgot* and *Winter For the Adept*.

By mid-1983 preparations had already begun for season twenty-one of *Doctor Who*, which was scheduled to begin transmission in January of the following year. Peter Davison, on the advice of his friend and former star, Patrick Troughton, had only signed up to play the role for three years. Although he had initially been dissatisfied with the scripts for his second year he now found them much stronger and more satisfying for what, unfortunately, was to be his final year on the programme and now the actor was starting to have second thoughts when asked to stay on for a fourth year. Davison believed that he had hit his stride and that after two years had finally gotten to grips with playing the elusive character of the Doctor. He found that he was enjoying himself enormously on the programme, that he was working well with his co-stars, and valued the security that a regular weekly pay-check brought with it. However, after long and careful deliberation, Davison decided that he would stick to his original plan of three years and move on from the role in March 1984. It wasn't long before John Nathan-Turner had lost interest in trying to persuade his star to remain with the programme and, for the second time in four years, had begun the task of securing an actor to play the Sixth incarnation of the Doctor. A choice that would not only split the viewing public for years to come but would ultimately shatter the already fragile relationship between the producer and his script editor Eric Saward. The next two years would become, in turns, the most violent, hated, troubled, exciting, garish, self-referential, unstable and fractious time the programme had ever known. In short, *Doctor Who* was about to enter what was to become its most controversial and fan-polarising period in its entire forty-six year history.

BIOGRAPHIES

Andrew Cartmel is perhaps best known for his three year stint as script editor on *Doctor Who* between 1987 – 89 (a full fascinating account of which can be found in his 2005 book *Script Doctor*) although he has also written novels for the *Doctor Who* range, *Judge Dredd*, *Strontium Dogs* and the 60s cult show *The Prisoner*. Andrew's later work includes script editing and scriptwriting for the Channel 5 series *Dark Knight* and the stage plays *End of the Night* and *Under the Eagle*. His novel *Miss Freedom* will be published very soon from Powys Media.

Andrew talks about his passions of writing, reading and music at <http://venusianfrogbroth.blogspot.com/>

Simon Clark is one of Britain's highly regarded horror authors with over two dozen novels under his belt, including *The Dalek Factor* for Telos Publishing; his latest novel from Severn House is *Whitby Vampyrhic*. March sees Telos launch *Humpty's Bones* with a bespoke cover by the award-winning Vincent Chong. Although the novella isn't a *Doctor Who* story, Simon says it has a certain Pertwee-era vibe, when an amateur archeologist discovers an extremely strange skeleton in her garden. Simon's official website is <http://www.bbr-online.com/nailed/>

Joseph Lidster has written for just about every format you care to mention, but is perhaps most celebrated for his television scripts for the *Doctor Who* spin-off shows *Torchwood* and *The Sarah Jane Adventures*. A regular contributor to *Big Finish's* audio range as well as their short story collections, Joe has also written the BBC Radio 4 Afternoon Play *Lost Souls* and the audiobook *In The Shadows* read by Eve Myles. His latest audio play *Dark Shadows : London's Burning* will be available from Big Finish in July, Joe has also written scripts for the forthcoming fourth series of *The Sarah Jane Adventures*.

You can follow Joe on Twitter at <http://twitter.com/joelidster>

Paul Magrs is fast becoming one of the most talked about genre writers in Britain thanks to his enormously popular Brenda & Effie Mysteries series; the latest of which, *Hell's Belles*, is now available in paperback. Author of five *Doctor Who* novels and over a dozen audio plays, including the recent *Hornet's Nest* series featuring the Fourth Doctor, he is also the creator of Iris Wildthyme, a character who has appeared in both BBC novels and in her own Big Finish audio range. Paul's latest book, *Diary of a Doctor Who Addict*, was published in March by Simon & Schuster.

Paul can be found at <http://paulmagrs.com/>

Mark Morris is a bestselling Horror novelist as well as the poll-topping author of the New Series Tenth Doctor novels *Forever Autumn* and *Ghost of India*. Mark recently celebrated the twentieth anniversary since the release of his first novel *Toady*. In that time he has written over a dozen original Horror / Thriller novels and a collection of short stories as well as entries for the BBC's *Torchwood* range, the *Doctor Who* Eighth Doctor and Past Doctor series and Dark Horse's *Hellboy*. Mark's recent Big Finish audio play *Plague of the Daleks*, the final story in the Stockbridge trilogy, was released to great critical acclaim.

Mark's official home online is <http://www.markmorriswriter.com/>



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