

# DOCTOR WHO

TRAVELLING THROUGH TIME AND SPACE ON A QUEST TO DISCOVER  
THE AUDIO SPIN-OFFS FROM THE CLASSIC TV SERIES,  
MICHAEL RICHARDSON INVESTIGATES A GREAT BRITISH INSTITUTION

**O**ne of TV's most timeless characters, 'Doctor Who', was launched in Britain at 5.15 on the afternoon of Saturday 23rd November 1963. President Kennedy had been dead just a few hours, an event which over-shadowed and delayed the first episode, 'An Unearthly Child'. The idiosyncratic time-travelling Doctor became a regular and much-loved fixture on our screens until the show's cancellation in the late 80s, and even though the series now lies in TV limbo, its legacy lives on through repeats, novels and a thriving fan network.

Earlier this year, the BBC continued the

adventure with an American-backed feature-length TV adventure which scandalised the purists with the Doctor's newly-acquired half-human heritage and first on-screen kiss, but which raised hopes that the Timelord might yet return to our screens on a regular basis.

Like most successful TV series, 'Doctor Who' spawned its share of spin-offs, from the Dalek costumes that were an essential ingredient of kids' parties in 1965, through to countless magazines, books, games and toys. And as usual, the programme's theme music soon appeared on record, spearheading a procession of Who-related discs, ranging from endless reworkings of that original theme to a shame-

less novelty from rock's most notorious art-terrorists, the KLF, which reached No. 1 some 25 years on.

Back in March 1963, BBC TV's Head of Drama, Canadian-born Sydney Newman, was looking for a science-fiction serial to fill the Saturday afternoon gap between 'Grandstand' and 'Juke Box Jury'. Among the suggestions was 'Time Machine', in which time-travel could supply both historical and futuristic adventures. After a couple of months' discussion, this bare outline became known in the Beeb as 'Doctor Who', an unorthodox crotchety old man, dressed in Edwardian-style clothing. A mysterious figure, to be played initially by William Hartnell.



*Who's Who? Left to right, four of the eight Doctors: Tom Baker, Peter Davison, Patrick Troughton & Jon Pertwee.*



*Hailed as the first psychedelic 45, the original "Doctor Who" theme materialised in 1964.*

The initial plotline soon evolved. Along with his grand-daughter Susan, the Doctor has landed in his time machine, the TARDIS (Time and Relative Dimension in Space), in 1960s London, where the girl is attending school. Incredibly knowledgeable in some areas but naive and ignorant in others, she attracts the attention of teachers Ian Chesterton and Barbara Wright, understandably concerned about her background. They follow her home, which turns out to be a Metropolitan Police Box, and encounter the irascible Doctor. Fearing for Susan, they force their way inside the TARDIS, only to find it larger on the inside than out. The Doctor activates the TARDIS, whisking them all away to pre-historic times.

It now becomes apparent that the Doctor cannot control the machine and it can land anywhere, any time, making the storyline possibilities almost infinite. Drama, science-fiction, horror, comedy, adventure, historical — 'Doctor Who' could be any or all of these elements in its 25-minute serial format. Many episodes concluded with a cliff-hanger — by which point young viewers were to be found hiding behind the sofa, too afraid to look — which climaxed in a reprise of that terrifying, unearthly theme tune.

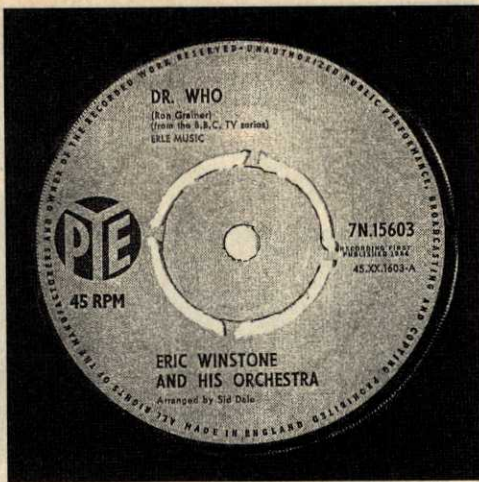
## RODS

Producer Verity Lambert decided that the theme needed to be as innovative as the series concept. She'd seen a documentary about the avant-garde French electronic musicians Les Structures Sonores, and the music they created using glass rods mounted in steel. The corporation's own Radiophonic Workshop was consulted and pointed Lambert in the direction of Australian composer Ron Grainer, who had written memorable themes like 'Maigret' and 'Steptoe And Son' (and was later responsible for classics like 'Man In A Suitcase' and 'The Prisoner').

Grainer provided a score for 'Doctor Who', and the Workshop's Delia Derbyshire and Dick Mills began converting it into sound, using a white-noise generator, sine and square-wave generators and a beat frequency generator.

A single of the eerie, almost unearthly 'Doctor Who' theme, credited to the BBC Radiophonic Workshop, was issued in February 1964, followed by a more conventional but less gripping rival from Eric Winstone's orchestra later in the year.

In December 1963, the series' first race of aliens became the Doctor's deadliest enemies — the Daleks! Created by ex-Tony Hancock writer Terry Nation, the Daleks were a race who had been horribly mutated by radiation,



*Far less inter-galactic was this quick "Dr. Who" cash-in by orchestra leader Eric Winstone.*

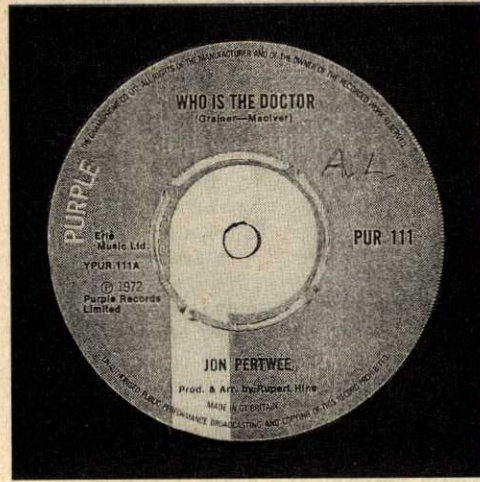
and now lived inside motorised metal casings.

A year later, the Doctor witnessed the Daleks invade Earth, just as, in real life, a semi-professional group from Glasgow called the Go Gos released a seasonal novelty number, 'I'm Gonna Spend My Christmas With A Dalek'. The group's 17-year-old vocalist, Sue Smith, delivered the song in a child-like voice, while the single came in a picture sleeve showing bewildered Earthlings gawping at a Dalek.

A couple of months later, a group calling themselves just that, the Earthlings, issued an instrumental single, 'March Of The Robots'. But it was the B-side, 'Landing Of The Daleks' (reminiscent of the Tornados' 'Telstar'), that caused controversy, when radio stations refused to play it because it featured an S.O.S. distress call in morse code. There was concern that if 'Landing Of The Daleks' was broadcast on the radio, it would confuse shipping and the emergency services. The record was re-pressed without the message, but the Earthlings' chance of glory had gone.

The Daleks found themselves in the cinema in June 1965, with the premiere of 'Doctor Who And The Daleks'. With the TV cast busy on the series, Peter Cushing starred as the movie Doctor — as a human scientist who had invented a time machine, rather than Hartnell's visitor from space.

Although Barry 'Thunderbirds' Gray provided some electronic sound effects, Malcolm Lockyer scored the film and issued a tie-in



*Deep Purple's favourite Doctor, Jon Pertwee, issued his kitsch "Who Is The Doctor" in 1972.*

single. 'The Eccentric Dr. Who' was the movie theme, a fast-moving electric guitar piece with brass backing, while the B-side was the equally speedy 'Daleks And Thals'.

With Dalekmania sweeping the country, Roberta Tovey cashed in on her film role as the Doctor's grand-daughter, by recording 'Who's Who' (co-written by Malcolm Lockyer), another novelty song with suitably suspect lyrics. Meanwhile, Jack Dorsey's Orchestra seriously attempted to invent a new craze with 'Dance Of The Daleks' — an uptempo big band instrumental complete with a sax solo — although this record had no connection with the film.

## CHASE

By this time, the children's weekly comic 'TV Century 21' had gained the rights to publish a Daleks comic strip. This spawned an EP, 'The Daleks', on Gerry Anderson's Century 21 label, which featured dialogue from the 1965 Dalek story 'The Chase', and narration from actor David Graham, who played one of the TV Daleks. There are three editions of this record: one featuring Eric Winstone's version of the theme, another the music of Barry Gray, while the third, produced specifically for Australia, boasted the original Radiophonic Workshop theme.

Box office returns for the movie exceeded all expectations, prompting a sequel, 'Daleks Invasion Earth 2150 AD', in which Peter Cushing and Roberta Tovey reprised their roles. But despite an increased budget, this

## VISUALISING THE BEATLES

Back in 1965, in a story called "The Chase", the Doctor came across a piece of equipment called the Space-Time Visualiser, which allowed him to view events from anywhere in time or space. One of his companions, history teacher Barbara Wright, looked at a speech by 19th Century U.S. president Abraham Lincoln, while the more trendy science teacher Ian Chesterton searched for the latest Beatles tune. A clip of "Ticket To Ride" appeared on the screen (the only surviving snippet of a long-lost 'Top Of The Pops' appearance, incidentally), and Chesterton sang along. But, as he was supposed to have left Earth in 1963, how the hell did he know the words?

second film failed to do the expected business, and the plan of making a film every year was, to quote the Daleks, "exterminated". Also cancelled was the proposed soundtrack album of Bill McGuffie's score, and it was six months before his tie-in single, "Fugue For Thought (Dalek: Invasion Earth)", appeared.

Back on TV, the Doctor's companions had come and gone, and having filmed the final part of the story 'The Tenth Planet', and prompted by illness and disagreements about the direction his role, William Hartnell also quit the series. This move inspired producer Innes Lloyd to invent the concept of 'regeneration', in which the Doctor's alien metabolism overhauled itself in the event of old age or severe injury, resulting in a completely new appearance and personality. It was a tremendous gamble, but through clever scripting the public accepted it, and Patrick Troughton became the new Doctor.

Troughton insisted that he could not play the part like Hartnell, and so together with Lloyd he constructed a new characterisation of the Doctor as a whimsical cosmic hobo, decked out in a black frock coat, baggy check trousers and a spotted bow tie.

Several weeks later, a new companion arrived, in the form of Jamie McCrimmon (alias Frazer Hines). Like many actors, Hines tried his hand as a recording artist, cutting a single, "Who's Dr. Who?", with producer Tommy Scott. This started out with some heavy guitar riffs before descending into another kiddies' pop tune; a group of young children even joined Frazer for the chorus. Hines' follow-up, "Jamie's Away In His Time Machine", wasn't released, on the advice of his manager, who had been unhappy with the first record and reminded Hines that he was a serious actor.

Reluctant to be typecast, Troughton relinquished his role in 1969 in the story 'The War Games', where he met other members of his own race, the Time Lords. After a trial, where he was found guilty of interfering in the affairs of other worlds, he was exiled to Earth.

In an effort to save 'Doctor Who' from cancellation, producer Peter Bryant and script editor Derrick Sherwin used Troughton's departure to revamp the series, which was now set on Earth with the Doctor acting as a scientific adviser to UNIT (United Nations Intelligence Taskforce) — a military force assembled to combat threats to mankind, under the command of Brigadier Lethbridge-Stewart.

The rethink worked and so began one of the series' most successful eras. The third Doctor arrived in the form of comedy-actor Jon Pertwee, although in contrast to his

*Exterminate those exterminators! Abslom Daak, a comic character in Marvel's 'Doctor Who Magazine', is featured on this "Dalek Killer" flexi from 1990.*



previous roles he played the Doctor completely straight, as a man of knowledge and authority, dressed in flamboyant velvet smoking jackets, silk shirts and Victorian capes.

There were other changes too. The series was now in bright, vivid colour, if you could pick it up, and the theme tune underwent minor variations courtesy of the Radiophonic Workshop's Delia Derbyshire, though it wasn't released on record at the time.

## DISASTER

1972 did see a resurgence of vinyl interest in the series, though. Decca reissued the original version of theme tune, and Jon Pertwee himself released a single, "Who Is The Doctor?", reciting lyrics like a prophet of disaster against a doomy interpretation of the theme. This superb 45 was released on Deep Purple's own Purple label, and has since become one of the most popular Doctor Who records.

Also around in 1972 was a rare promo flexi called "Sounds From . . . EMS", to publicise Electronic Music Studios, a company formed by ex-BBC Radiophonic Workshop personnel Brian Hodgson and Delia Derbyshire. This contained a couple of incidental tracks, "Axos Attack" and "Doctor Who". EMS also released an LP featuring these tracks, retitled "The Axons Approach" and "Dover Castle". These were composed by Australian Dudley Simpson who had worked intermittently on the series since 1964, and who went on to become the series' most prolific composer of 'Doctor Who' incidental music.

*K9's 1981 special spawned a 45 featuring the metal mutt.*

Using a Delaware synthesizer, Paddy Kingsland, of the BBC Radiophonic Workshop, overhauled the theme tune for the show's tenth season. But at the eleventh hour, this twangy, pacier version was abandoned in favour of the existing arrangement. The revamp, known as "The Delaware Version", wasn't issued until 1993, when it appeared on the CD, "Doctor Who: 30 Years Of The BBC Radiophonic Workshop", although it did mysteriously end up on a few episodes which had been edited with less gore and violence for Australia, where they resurfaced recently.

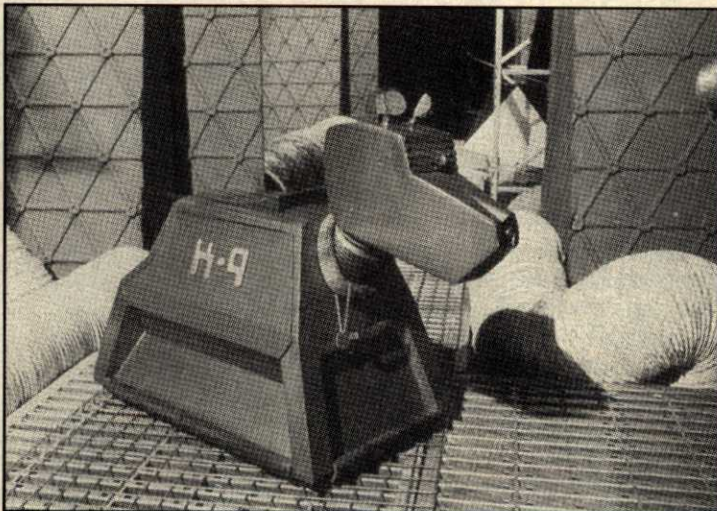
In 1973, BBC Records released Delia Derbyshire's 1970 version of the theme for the first time. Meanwhile, Dudley Simpson issued the TV theme to 'Moonbase 3', the B-side to which featured "The World Of Doctor Who", which offered sound effects from 'Planet Of The Daleks', incidental segments from 'The Mind Of Evil', plus a piece composed for the Doctor's arch-enemy, the evil Time Lord known as the Master.

Another composer, Australian jazz musician Don Harper, who had written the music for the 1968 Troughton/Cyberman adventure 'The Invasion', brought out his own version of the theme tune under the name Don Harper's Homo Electronicus.

Tom Baker was virtually unknown when he assumed the role of the fourth Doctor — now a tall, curly-mopped, Bohemian-like individual with an infectious grin, a long coat, an even longer scarf, floppy felt hat and a taste for jelly babies.

In 1976, Baker and Sarah-Jane Smith actress, Elisabeth Sladen, issued the first story record, "Doctor Who And The Pescatons", which presented an original scenario written (with Baker's assistance) by Victor Pemberton, who had already penned the 60s Troughton TV adventure, 'Fury From The Deep'.

Meanwhile that same year, the BBC theme was reissued as a single, as it was again two years later, this time in a limited picture sleeve. Also in 1978, the Art Attacks saw the series as fair game for punk with their "I Am A Dalek" single, while around the same time





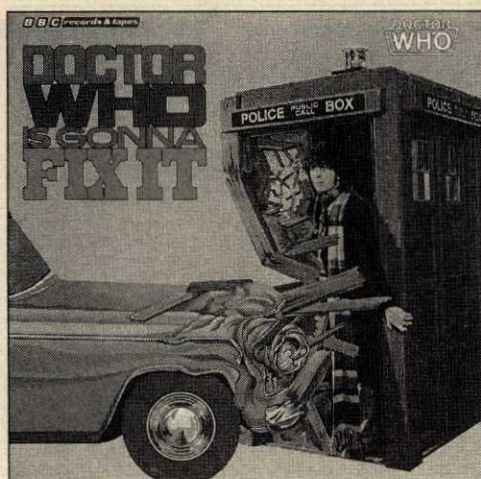
The Go Go's death-wish was revealed on "I'm Gonna Spend My Christmas With A Dalek".



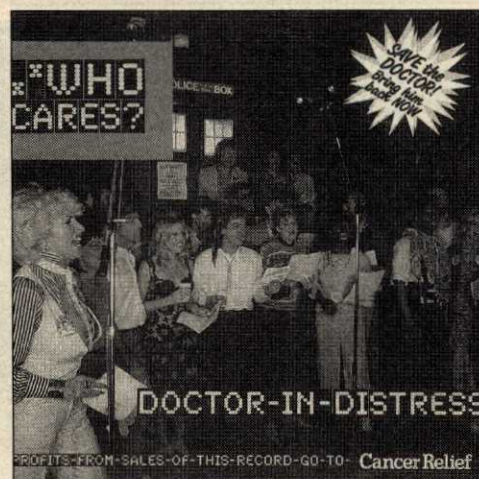
The BBC's Spirograph kit came in handy for this 1970s sleeve of the "Doctor Who" theme.



21 minutes of adventure were to be found on this 1966 mini album of Dalek domination.



What a picture! What a sleeve! What an odd expression on the Doctor's face! Can he fix it?



Minor pop stars and 'celebrities' clubbed together to save the Doctor from cancellation.



Non-TV versions of the 'Doctor Who' theme appeared in '88 on the world's first square CD.

Dick Mills suggested that the BBC dust off its Radiophonic Workshop tapes for the album, "Doctor Who: Sound Effects No. 19". A note for TARDIS-spotters: the notes credit some tracks to the working titles of the stories, rather than the ones which appeared on screen.

It was now 15 years since the first 'Doctor Who' music had been created, but not one of the many releases since then had actually made the charts. This finally changed in November 1978, when session band Mankind issued "Dr Who", giving the TV theme a disco beat and some lyrics — plus an array of coloured vinyl variations. It peaked at No. 25 (even appearing as sheet music), and won the group a classic 'Top Of The Pops' performance, with the group's vocalist masquerading as the Doctor in floppy hat and long scarf.

The scale of 'Who' activity was about to explode, as Baker's incarnation of the Doctor became a cult success in the States. With transatlantic interest at stake, a vast merchandising industry built up around the series, which continues to this day.

Coincidentally or not, the series itself also underwent a face-lift, under producer John Nathan-Turner: production values were raised, and the humour content (which had seen the introduction of the robot dog K9) was reduced. Peter Howell of the Radiophonic Workshop did a marvellous job updating the theme, spawning yet another single. The Human League slipped "Tom Baker", an instrumental tribute to their hero, onto the flip of "Boys And Girls", while a band called Blood Donor issued "Doctor . . . ?" in a style

which pre-dated the Pet Shop Boys.

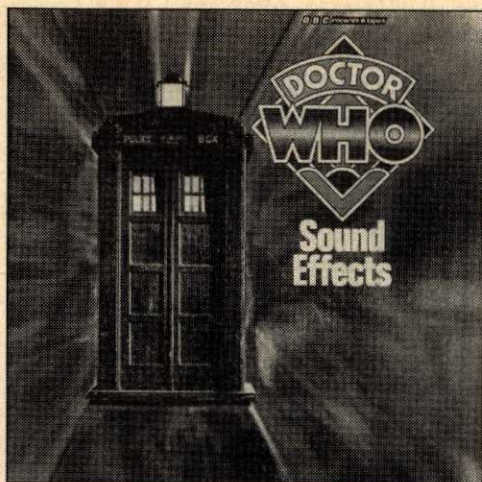
1981 also saw Tom Baker narrate the 'Who' talking book, 'State Of Decay', but his time as the Doctor was drawing to a close. After seven years in the role, Baker took the venerable Time Lord to his death, when he plunged from the Pharos Project transmitter in his final escapade, 'Logopolis'. He was replaced by Peter Davison, with a younger, more vulnerable and less eccentric persona, whose wardrobe was based on Victorian cricketing attire, including a cream frockcoat with a stick of celery on his lapel!

At Christmas 1981, shortly before Davison

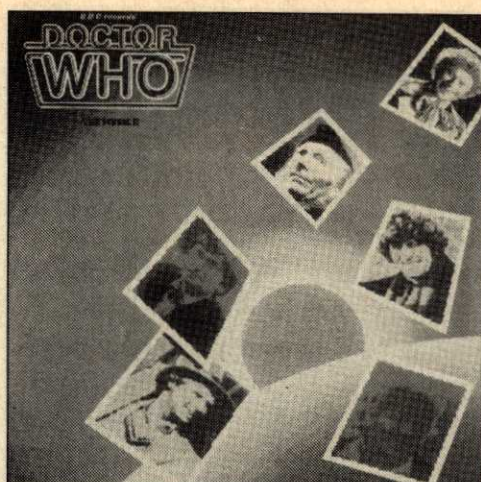
took over the role, the BBC screened the only televised 'Doctor Who' spin-off, 'K9 And Company'. Former companion Sarah Jane Smith, teamed up with K9 Mark III, and their seasonal adventure served as a 50-minute pilot for a proposed, but never filmed, series. Its theme was an electronic piece on which John Leeson provided his usual K9 voice, and which was written by dance supremo Ian Levine with Fiachra Trench of Boomtown Rats fame. Sadly, Levine's original electronic demo was used as the basis for the tie-in single, rather than the orchestral arrangement he'd envisaged.

## SILVER PINE

1988's 25th anniversary story, "Silver Nemesis", featured those (silver!) characters you love to hate, the Cybermen and those you simply hate, the Nazis. There was also a spurious line by writer Kevin Clarke, in which we suddenly discover that the centuries-old Doctor and his current companion Ace are big jazz fans. As it turns out, this is merely a ruse to entice saxophonist Courtney Pine onto the programme, and no doubt to the delight of the producer, he performs at a small, open-air get-together witnessed by behind-the-scenes BBC personnel roped in as extras. Other guest stars from the show's past also turned up at various points in the programme but production and scheduling constraints meant that a cameo by Her Majesty The Queen (played by Jeanette Charles) had to be cut.



*Daleks! Lasers! The dematerialising Tardis! It's all here on "Doctor Who: Sound Effects".*



*Despite sporting the worst cover in time and space, "The Music II" wasn't half bad.*



*A holographic potato-headed Sontaran graced this updated "Doctor Who" theme 45 from 1986.*

1982 also saw the release of a long-overdue soundtrack album, "Doctor Who: The Music", made up of Radiophonic Workshop tracks — mostly from Tom Baker's last and Davison's first couple of seasons, and presented with impressive artwork depicting all the Doctors up to that point.

Jon Pertwee's legendary 1972 track was lifted as a single from the album, backed by Malcolm Clarke's "The Sea Devils". But this proved no more successful than the novelty release "Doctor Who Is Gonna Fix It", by the Australian band Bullamakanka, or Mankind's updated disco remix, "Dr Who: The Sequel".

Nostalgia was in the air when the show's 20th anniversary was marked by a story called "The Five Doctors", set on the Doctor's home world of Gallifrey, in which he was joined by his previous selves. Unfortunately, William Hartnell had died in 1975, so the part of the first Doctor was taken by Richard Hurndall. Tom Baker originally agreed to return as the fourth Doctor, but later changed his mind — though he did appear briefly in two excerpts from his unscreened and unfinished story, "Shada".

## INFECTED

Peter Davison had never intended to play the part for more than three years, and in his last story, "The Caves Of Androzani", he and assistant Peri (played by Nicola Bryant) became infected with a deadly disease. Dosed with the antidote, she quickly recovered, only to find the Doctor slumped on the floor of the TARDIS. "Are you going to die?", she asks. "I don't know, I might regenerate", he replies.

Colin Baker was chosen as the sixth Doctor, noted for his mis-matched trousers and waistcoat, and loud polka-dot cravat, which hinted a return to the self-opinionated and alien personality. To coincide with the new series, "Doctor Who: The Music II", materialized in early 1986, with another selection of Radiophonic Workshop tracks from recent Davison stories. And, of course, Colin Baker's face now graced the sleeve of the theme single.

Viewing figures were dropping, however, as the series competed with American action show "The A-Team", and after complaints that it was featuring excessive horror, the BBC decided to put "Doctor Who" on hold.

Fans lobbied for the show's return, and Ian Levine produced a protest single, "Doctor In Distress", on which Colin Baker and Nicola Bryant appeared alongside actors and pop personalities like Justin Hayward of the Moody Blues, Hazel Dean, and Mike Nolan of

# DOCTOR DELIA

## the woman who created the most eerie TV theme tune in the world... ever!

TAPE OPERATOR: ANDY DAVIS

In 1964, the tinny speakers of Britain's spindly-legged black-and-white TV sets warbled and rattled to a new and unearthly sound. Children and adults alike sat transfixed as an electronically-generated fanfare ushered onto our screens an intergalactic philanthropist, who travelled the universe delivering mankind from the threats of malevolent lifeforms even more alien than himself. The theme music to "Doctor Who" was every bit as hair-raising as the children's drama itself and, combined with the opening graphics in which the Doctor's face decayed into a state of primitive video-feedback, it helped define an era of home-grown sci-fi you loved to be scared by. It went on to inspire the otherworldly music of punk bands like Siouxsie and the Banshees.

Two earthlings were responsible for the "Doctor Who" theme tune. One was the late Ron Grainer, TV soundtrack composer extraordinaire, whose credits include such classics as "The Prisoner", "Steptoe And Son" and "Tales Of The Unexpected". The other is Delia Derbyshire who, as a BBC Radiophonic Workshop staff member in early 60s, was handed Grainer's score and asked to "realise" it into a suitably *out-there* piece of music.

The Radiophonic Workshop was set up in 1958, on the site of the old Maida Vale Roller Skating Palace, to provide incidental and theme music for the Corporation's radio and TV productions. Delia was a junior studio manager at the time, attached to the Workshop on a temporary basis. Nevertheless, using the analytical and artistic skills she developed from studying both mathematics and music, she managed to create the most artistically successful and instantly recognisable recording in Radiophonic history: when the Workshop staged a live concert in 1971 in the presence of the Queen, Her Majesty delivered the immortal quote: "The Radiophonic Workshop? Ah, yes. Doctor Who."

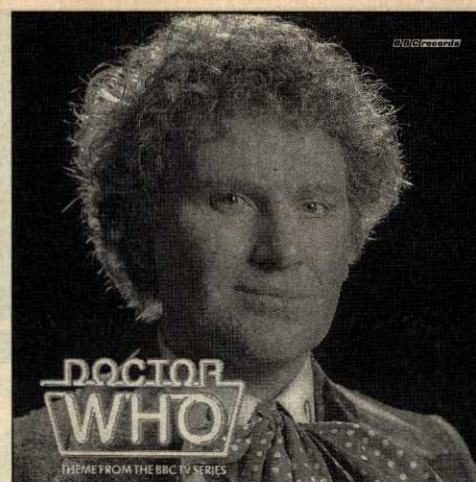
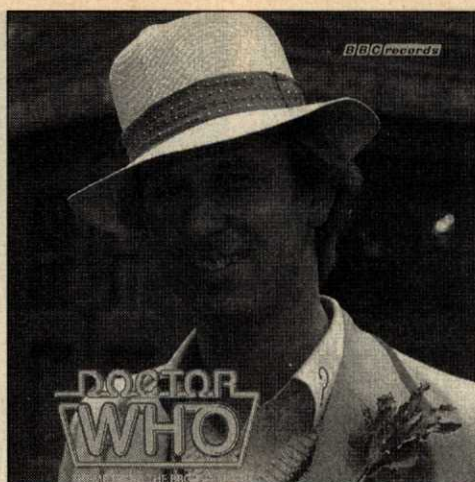
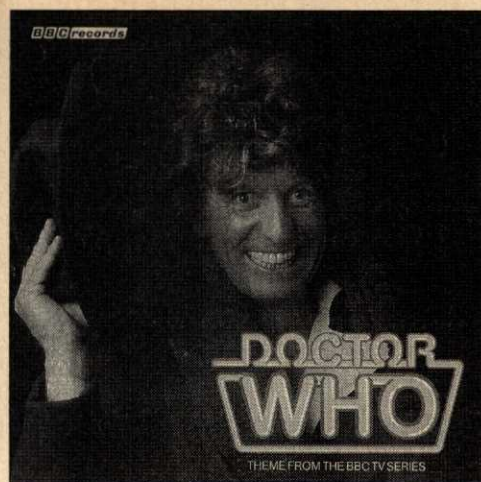
Grainer's original "Doctor Who" score called for unlikely sounds such as "windbubble and clouds". In the days before synthesisers, such demands were tailor-made for the ground-floor Workshop with its Heath Robinson set-up of discarded test equipment, and hand-built musical contraptions, the likes of which hadn't been seen before or since.

"The remarkable thing was that the 'Doctor Who' theme was done at all," recalls Delia. "Not that it was done well; because nothing was made specifically for electronic music in those days. We had to make do with disused tape machines and redundant engineering test equipment. We had a special arrangement with Redundant Stores to have first option on anything that came in."

Grainer had been given a black-and-white film of the opening "Doctor Who" graphics, from which he took timings, writing each passage of his theme to order. There are four key elements in the recording, beginning with what sounds like an electric piano rhythm. Over this appears a sinister hiss, which fades into the noise of the TARDIS dematerialising. The melody then swoops into the mix, initially as a high-pitched tone, then as a sound resembling wine glasses being stroked with a wet finger. The pattern repeats until a dark groundswell of climactic echo calls the tune to a halt. The whole piece lasts just two-and-a-half minutes.

Delia began with the opening rhythm, but not surprisingly, the electric piano noise wasn't made by an electric piano. "It was actually wires stretched over a plank of wood fixed with pick-ups," she reveals. "I tuned one of the strings, and recorded plucks of this one note. Each recording of these pitched rhythm notes was measured and cut on tape, often in fractions of an inch, and stuck together. The subtle glissando (sliding) upbeats were done

*"The Radiophonic Workshop?  
Ah yes, Doctor Who"  
— Her Majesty The Queen*



*Baker, Davison, Baker... the ever-changing face of the Doctors Who: the loveable alien with an Argolian afro; the boy-faced charmer in cricketing chic; the cantankerous old creep with yet another, bleached-blond, Argolian afro. Left to right: 1980's Tom, 1982's Peter; 1984's Colin.*

on a Jason oscillator, and carefully synched with that bar's main beat. Then the bars were cut together. Obviously none of this was done in real time. It was very complex. It was like the Bayeux Tapestry, an intricate weave of different components."

The hissy swoop was made by a white noise generator. "White noise is a sound which contains all the audible frequencies," explains Delia, "which is why you can't pick out any of the notes in it. But if you put it through a filter, you can make it into bands, like saying 'ssssss' or 'fffff'."

"For the swoops, the oscillator had three frequency ranges which were switchable. This meant you could go over one range, make a switch and go over another, and then switch over to the top range. But the way Ron had written the music, I couldn't record it in the ranges available, so I had to do it in a lower range, recording it at half the speed and half the pitch — an octave down, at 7½ inches per second — so that it could be speeded up to 15 i.p.s. But there was a lot of play on the knob, a lot of give and take, and it wasn't very accurate. I made chinagraph marks as an indication, but we had to wait until we speeded it up to see how accurate we'd been."

To countless listeners' ears, the 'Doctor Who' tune is a timeless —

***"The click track was a loop of tape which slowed down as the tape holding it together began to stretch."***

time-travelling, even — classic, faultless in its execution. But Delia isn't so sure. "I was very disappointed at the way the melody line was recorded," she says. "We didn't have a saw-tooth oscillator (which is what we really needed), and we had to use the Jason valve oscillators — sine wave oscillators — fed through an electronic gating circuit, which is a device made at the Workshop to control the amplitude envelope (the loudness) of the sound. You can adjust the way the sound starts, whether it builds up to a note slowly and decays slowly, or starts quickly and ends quickly."

"The glassy noise was due to the lack of those saw-tooth oscillators," she continues. "The sine wave went too low to be audible, and because we didn't have a saw-tooth, we had to put a different sound, a square wave, on top at two octaves higher. That produced the glassy sound, but that's not how it should be. I'd love to go back and do it again."

Lurking beneath the melody line were low-frequency peaks, bubbling away like the wind down a long, curved tunnel. "That noise was made by a beat frequency generator, a piece of test equipment affectionately known as the Wobulator," adds Delia. "It made upward sweeps of a frequency within switchable time-scales, but we had to treat it, tart it up with feedback. Feedback was the answer to everything in those days." The sound of the Wobulator, again with filtered white noise, is also the final sound, left ringing in the listener's ears at the end of the record.

Although multi-track tape recorders did exist in the early 1960s, the BBC Radiophonic Workshop didn't have one until later that year, and Delia had to record the "Doctor Who" theme on several single-track decks. "We had very primitive equipment," she says, "which required a huge amount of ingenuity to operate. We had several tape machines, but they didn't all run at accurate speeds. The best one, a BTR 2, was made by EMI. We also had an EMI TR 90, which was renowned for running at slightly fast. So none of these ran in sync with each other. Even the two rulers we used to measure the portions of tape didn't match up with each other. The click track was a little loop of tape on a Ferrograph deck which would wear out and slow down as the sticky tape holding it together began to stretch. So, as you can imagine, a whole lot of intricate editing went into this recording, and only when we had put it all together could we hear the music. It was very hit and miss."

It all came together at the end, of course, with a little help from the Wobulator and probably a twist or two from the Doctor's sonic screwdriver. What's more, the composer thought Derbyshire's "Doctor Who" theme was, well... out of this world.

"Ron Grainer was tickled pink when he heard the final recording," concludes Delia. "He was thrilled! He'd assumed that he'd need to book a band in afterwards to give the recording some oomph, some body. But he left it as it was. I feel privileged to have been the right person in the right place at the right time to have been able to realise one of the flowerings of Ron Grainer's brilliant aural imagination."

Bucks Fizz, with the proceeds going to Cancer Research.

No longer on TV, 'Doctor Who' switched formats later in 1985, when the story 'Slipback' was serialised in ten-minute segments on Radio Four, with Colin Baker and Nicola Bryant recreating their roles. 'Slipback' was later issued on double-cassette pack along with "Doctor Who: Genesis Of The Daleks", in November 1988.

The radio experiment was repeated eight years later, when Jon Pertwee returned to the 'Doctor' role with Sarah Jane Smith and the Brigadier in 'The Paradise Of Death'. It was broadcast on Radio 5 in five 30-minute episodes, in summer 1993. This time, the story cassette quickly took its place in the BBC Audio Collection before transmission had ended — complete with scenes chopped from the radio version.

The TV series returned to our screens in September 1986, but the BBC's budgetary commitment was less than total. Episodes were stripped back from 45 to 25 minutes, and only 14 were scheduled per year — which effectively crushed the series' prospects in the States. Dominic Glynn reworked the theme one more time, although a tie-in single was scheduled to coincide with the new season, it was delayed, and it was December before the cassette and 12" arrived — the latter packaged in a fetching holographic picture sleeve that reflected images of some of the Doctor's best-known foes. Having been given up for lost, the 7" — in a plain white sleeve — appeared almost a year later.

## UNPLEASANT

In the new season the Doctor found himself back on trial before the Time Lords, but in reality, the series itself was on trial with Michael Grade, BBC1's controller. The verdict? 'Doctor Who' — not guilty. Colin Baker — guilty! Against his wishes, the series' producer was given the unpleasant task of informing the actor that he was dismissed.

Royal Shakespearian actor and all-round entertainer Sylvester McCoy, became the seventh Doctor, possessing a quirky sense of humour, yet later veering towards the dark and mysterious past of the character. He wore a short jacket, check trousers and a pullover covered in question marks, set off with a fedora hat and an umbrella. To match the change, the show's theme was given yet another new interpretation, this time by Keff McCulloch, although this was never issued as a single.

The Beeb was surprised when publicity



**MAIN PICTURE:** An unexpected collaboration – don't get too close, Jon!  
**INSET:** Pertwee's "Who Is The Doctor" was reissued in 1985 with this off-world "sunset" sleeve first used for Blood Donor's "Doctor...?" 45.



**MAIN PICTURE:** Tom Baker, the Doctor with the galaxy-class grin.  
**INSET:** "Genesis Of The Daleks", the LP of the TV story is the only soundtrack album based on an original BBC "Doctor Who" adventure.

came for the series from an unlikely quarter in June 1988, when a song called "Doctorin' The Tardis" reached No. 1. The culprits were Jimmy Cauty and Bill Drummond, alias KLF or JAMMs, masquerading this time under the name of the Timelords. They created a house tune by amalgamating the 'Doctor Who' theme with sections of Gary Glitter's "Rock And Roll", the Sweet's "Blockbuster", plus samples of Dalek voices.

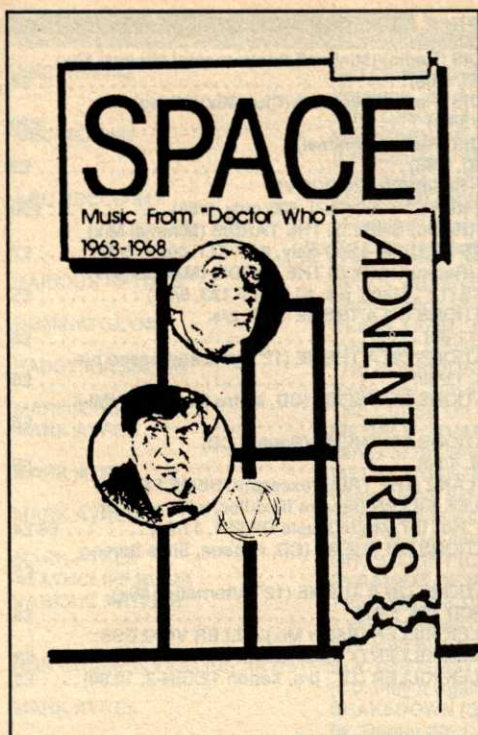
Though they didn't get prior permission from BBC Enterprises, the corporation turned a blind eye, no doubt realising just how much free publicity the record was generating for the series — especially with the video, showed the Timelords' American police car running down square-looking Daleks, getting plenty of TV exposure on 'Top Of The Pops' and 'The Chart Show'. The following month Gary Glitter himself teamed up with Cauty and Drummond for a couple of remixes, resulting in "Gary In The Tardis".

The next Doctor release was the more sedate "The Doctor Who 25th Anniversary Album", which included the Derbyshire, Howell, Glynn and McCulloch themes, a piece used for a TV trailer that was never broadcast, and selections from McCulloch's work on three of the McCoy stories. The cover featured the diamond 'Doctor Who' logo on a black background, with everything covered in a coloured sparkle effect, and completists had no fewer than four different colours to collect.

A few months later, four specially recorded versions of the theme by Glynn, McCulloch and long-time 'Doctor Who' enthusiast Mark

## DOCTOR WHO DISCOGRAPHY

Artist	Title	BBC THEME TUNE SINGLES	Current Mint Value
BBC RADIOPHONIC WORKSHOP	DR. WHO/("This Can't Be Love" by Brenda & Johnny)	(7", original issue with curved Decca logo, Decca F 11837, 2/64) . . . . .	£15
BBC RADIOPHONIC WORKSHOP	DR. WHO/("This Can't Be Love" by Brenda & Johnny)	(7", re-issue with boxed Decca logo, Decca F 11837, 2/72) . . . . .	£7
BBC RADIOPHONIC WORKSHOP (Realised by Delia Derbyshire)	DOCTOR WHO/REG (7", 'TARDIS' p/s, BBC RESL 11;	blue & white label, 4/73) . . . . .	£8/£5
BBC RADIOPHONIC WORKSHOP	DOCTOR WHO/REG (7", re-issue, silver label, BBC RESL 11, 1976) . . . . .		£5
BBC RADIOPHONIC WORKSHOP	DOCTOR WHO/REG (7", 2nd re-issue, blue label with white edge,	BBC RESL 11, 1978, some in 'TARDIS' p/s) . . . . .	£5/£3
PETER HOWELL & THE BBC RADIOPHONIC WORKSHOP	DOCTOR WHO/THE ASTRONAUTS (7", Tom Baker p/s, BBC/	PRT RESL 80, 10/80) . . . . .	£8
PETER HOWELL & THE BBC RADIOPHONIC WORKSHOP	DOCTOR WHO/THE ASTRONAUTS (7", reissue with Peter Davison p/s,	BBC RESL 80, 2/82) . . . . .	£8
PETER HOWELL & THE BBC RADIOPHONIC WORKSHOP	DOCTOR WHO/THE ASTRONAUTS (7", 2nd reissue with Colin Baker p/s,	BBC RESL 80, 6/84) . . . . .	£6
DOMINIC GLYNN	DOCTOR WHO/("Doctor Who [Cosmic Remix]" by Mankind/	("Doctor Who" by BBC Radiophonic Workshop) (cassette,	
DOMINIC GLYNN	holographic inlay, BBC ZRSL 193, 12/86) . . . . .		£8
DOMINIC GLYNN	DOCTOR WHO/("Doctor Who [Cosmic Remix]" by Mankind/	("Doctor Who" by BBC Radiophonic Workshop) (12", holographic	
ERIC WINSTONE & His Orchestra	p/s, BBC 12RXL 193, 12/86) . . . . .		£12
THE GO GO's	DOCTOR WHO/("Doctor Who [Cosmic Remix]" by Mankind)	(7", p/s, reissue, BBC RESL 193, 11/87) . . . . .	£4
THE EARTHLINGS	DR. WHO/PONY EXPRESS (7", Pye 7N 15603, 2/64) . . . . .		£10
JACK DORSEY & His Orchestra	I'M GONNA SPEND MY CHRISTMAS WITH A DALEK/	BIG BOSS MAN (7", some in p/s, Oriole CB 1982, 12/64) . . . . .	£40/£25
ROBERTA TOVEY with Malcolm Lockyer & His Orchestra	MARCH OF THE ROBOTS/LANDING OF THE DALEKS (7", Parlophone	R 5242, 2/65; later re-pressed without 'S.O.S.' signal on B-side) . . each	£30
	DANCE OF THE DALEKS/LIKELY LADS (7", Polydor 56020, 7/65) . . . . .		£10
	WHO'S WHO/NOT SO OLD (7", some in p/s,	Polydor 56021, 7/65) . . . . .	£40/£25



Library music once used for 60s "Doctor Who" TV shows was issued on this fan club cassette.



"Earthshock", the reissue of "Doctor Who: The Music", featured a host of bonus tracks.



The album-only story "The Pescations" has been regenerated as regularly as the Doctor himself.

MALCOLM LOCKYER & His Orch.	THE ECCENTRIC DR. WHO/DALEKS AND THALS (7", Columbia DB 7663, 8/65) .....	£35
BILL MCGUFFIE	FUGUE FOR THOUGHT (from the film 'Daleks' Invasion Earth 2150 AD')/FAIR'S FAIR (7", Philips BF 1550, 2/67) .....	£35
FRAZER HINES	WHO'S DR. WHO?/PUNCH AND JUDY MAN (7", Major Minor MM 579, 10/68) .....	£30
VARIOUS ARTISTS	SOUNDS FROM... EMS (7", promo flexi, includes "Doctor Who"/"Axon Attack" by Dudley Simpson, Electronic Music Studios, 1972) ...	£50
JON PERTWEE	WHO IS THE DOCTOR/PURE MYSTERY (7", Purple PUR 111, 12/72) ...	£15
DUDLEY SIMPSON	MOONBASE 3/THE WORLD OF DOCTOR WHO (7", BBC RESL 13, 10/73) .....	£10
DON HARPER'S	WORLD OF SPORT/"DR. WHO" THEME (7", Columbia DB 9023, 11/73) .....	£25
HOMO ELECTRONICUS	I AM A DALEK/NEUTRON BOMB (7", p/s, Albatross TIT 1, 2/78) .....	£15
THE ART ATTACKS	DR. WHO/TIME TRAVELLER (7", 2 different label designs, Pinnacle PIN 71, 11/78, No. 25) .....	£5
MANKIND	DR. WHO/TIME TRAVELLER (12", blue vinyl, black p/s, Motor MTR 001/12, 11/78) .....	£8
MANKIND	DR. WHO/TIME TRAVELLER (12", p/s, various coloured vinyls [blue, black, white, green, yellow, grey or brown], Pinnacle PIN 71-12, 11/78) .....	£10
DALEK I LOVE YOU	DALEK I LOVE YOU/EIGHT TRACK (7", p/s, Back Door CLOSE 1, 1980) .....	£4
DALEK I LOVE YOU	DALEK I LOVE YOU (Destiny)/HAPPY/THIS IS MY UNIFORM (7", p/s, Back Door DOOR 005, 4/80) .....	£4
(Dalek I Love You also issued several other singles)		
DALEK OK!	THIS LIFE/REJECTED/MAN OF THE WORLD (7", p/s, Experimental Productions EXPS 1, 1980) .....	£6
DALEX	JUVENILE/ACTION MAN TOUCHED (7", p/s, What's The Damage, John? DODGY 1, 1981) .....	£6
HUMAN LEAGUE	BOYS AND GIRLS/TOM BAKER (7", gatefold or standard p/s, Virgin VS 395, 2/81, No 48) .....	each £5
BLOOD DONOR	DOCTOR...?/SOAP BOX BLUES (7", Safari SAFE 29, 5/81) .....	£4
PETER HOWELL	K9 AND COMPANY/("Shana The Star Dancer" by Phil Wells) (7", p/s, Solid Gold SGR 117, 2/82) .....	£4
JON PERTWEE	WHO IS THE DOCTOR/("The Sea Devils" by BBC Radiophonic Workshop) (7", p/s, U.S. BBC/Gemcon BBC 453, 1982) .....	£10
BULLAMAKANKA	DOCTOR WHO IS GONNA FIX IT/HARLEQUIN (7", US, BBC/Gemcon BBC454, 1982) .....	£10
PETER HOWELL	K9 AND COMPANY/THE LEISURE HIVE (7", p/s, U.S. BBC/Gemcon BBC 456, 1982) .....	£10
BULLAMAKANKA	DOCTOR WHO IS GONNA FIX IT/HARLEQUIN (7", BBC RESL 132, 11/83) .....	£3
MANKIND	DR. WHO: THE SEQUEL/DR. WHEN (7", p/s, Motor MTR 001, 1/84) .....	£3
MANKIND	DR. WHO: THE SEQUEL/DR. WHEN (12", p/s, Motor MTR 001T, 1/84) ...	£5
WHO CARES?	DOCTOR IN DISTRESS/DOCTOR IN DISTRESS (Instrumental) (7", p/s, Record Shack DOC 1, 3/85) .....	£4
WHO CARES?	DOCTOR IN DISTRESS/DOCTOR IN DISTRESS (Instrumental) (12", p/s, Record Shack DOCT 1, 3/85) .....	£7
JON PERTWEE	WHO IS THE DOCTOR/("Doctor...?" by Blood Donor) (7", p/s, re-issue, Safari DOCTOR 1, 6/85) .....	£5
THE TIMELORDS	DOCTORIN' THE TARDIS (Radio)/(Minimal) (7", p/s, KLF KLF 003, 5/88, No. 1) .....	£2
THE TIMELORDS	DOCTORIN' THE TARDIS (Radio)/(Minimal) (car-shaped picture disc, KLF KLF 003P, 5/88) .....	£12

continued overleaf

Ayres (two versions) made up the single "Doctor Who: Variations On A Theme". Initially available only on 12", it subsequently appeared as the world's first-ever square CD. Sound-track specialists Silva Screen provided a more orthodox round edition the following year.

The last episode of the story 'Survival' was broadcast in December 1989 — and although there was no announcement, the series failed to reappear the following year. But the show was still providing inspiration for musicians. Free with issue 167 of 'Doctor Who Magazine' came a one-sided flexi disc, featuring some incidental music and a tune that immortalized the ruthless Dalek-Killer, Abslom Daak, credited to the Slaves of Kane. The tune itself was a house/synthesizer instrumental that borrowed the guitar riff from the Stranglers' 1977 hit "Peaches", with added dialogue: "I am Abslom Daak — Dalek Killer", and the reply: "We are the Daleks. We will destroy you".

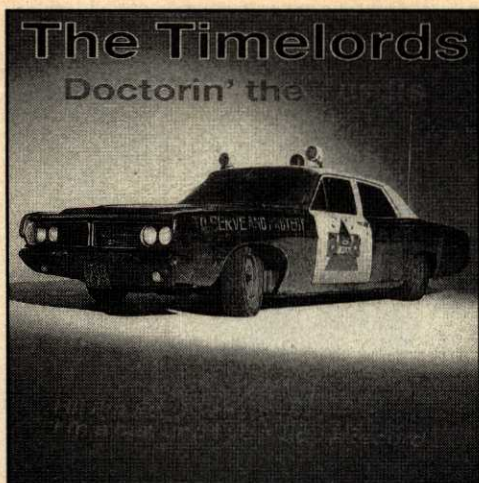
## SOUNDTRACK

With the series off the air, the BBC allowed Silva Screen to take control of 'Doctor Who' recordings. Dominic Glynn's "Blacklight II: The Remixes" (expanding on his earlier fan-produced cassette), was planned as the initial album, but it failed to appear, and instead composer Mark Ayres' own soundtrack for the McCoy classic 'The Curse Of Fenric' set things rolling in July 1991, followed by Ayres' "Doctor Who: The Greatest Show In The Galaxy" arriving in April 1992. Both the earlier "Doctor Who: The Music" albums were also transferred to CD and cassette, with extra tracks and new artwork.

Meanwhile, Heathcliff Blair single-handedly re-recorded a set of Dudley Simpson's incidental pieces using synthesizers, where Simpson had used up to eight musicians. The results of these experiments were released on "Doctor Who: Pyramids Of Mars" in June 1993.

Meanwhile, enthusiasts were not forgotten as Silva Screen unveiled their impressive compilation, "The Worlds Of Doctor Who". This offered three versions of the theme and a good cross-section of incidental music going back to the early 70s, some of it previously unreleased. Plans were also afoot around July 1994 for the company to transfer the "Space Adventures" cassette onto CD, with additional 'stock' tracks. It didn't happen, but Silva Screen remain committed long-term to 'Doctor Who' and the music it inspires.

Sadly, the BBC have not always been so faithful to its memory, and have wiped a large



Art-terrorists, the KLF, made a million pounds from "Doctorin' The Tardis" before burning it!

amount of black-and-white (and some colour) 'Doctor Who' master tapes in the late 60s/early 70s, figuring that they would never be transmitted again, and were therefore of no commercial value. This policy continued until 1978, when the Corporation decided to make a 'Lively Arts' documentary called 'Whose Doctor Who?', and suddenly discovered just how few episodes they had preserved. The BBC hierarchy immediately set about recovering the lost episodes. Over the years, foreign TV stations and private collectors have filled in many of the other gaps, but there are many Troughton episodes that no longer exist.

However, the BBC did locate audio versions of some 'missing' Troughton stories, which had been lovingly recorded by fans in the 60s. These were edited down for release on cassette, and "Doctor Who: The Evil Of The Daleks", with extra narration by Tom Baker, went on sale in July 1992. But "Doctor Who: The Tomb Of The Cybermen", narrated by Jon Pertwee, was delayed until 1993 when its four episodes were suddenly returned to the TV archive. Their release on home-video effectively squashed the market for the cassettes.

## AIMLESS

By November 1993, the Doctor(s) were back on TV in a two-part 'Doctor Who'/Children In Need' special, 'Dimensions In Time'. The surviving Doctors, Jon Pertwee, the Bakers Tom and Colin, Peter Davison and Sylvester McCoy (Patrick Troughton had died in 1987), all donned their outfits again for an aimless run-around, shot partly on the 'EastEnders' Albert Square backlot at BBC Elstree. The special's theme was issued on the "Cybertech" CD the following year, credited to Adrian Pack and Michael Fillis.

The BBC decided to launch a series of 'Doctor Who' talking books, based on the Target Books novelisations of the original series that had been issued down the years. And who

## DOCTOR WHO DISCOGRAPHY - continued

### THE TIMELORDS

### THE TIMELORDS

### THE TIMELORDS feat. Gary Glitter

### THE TIMELORDS feat. Gary Glitter

### THE TIMELORDS feat. Gary Glitter

### THE TIMELORDS feat. Gary Glitter

### MARK AYRES/DOMINIC GLYNN/ KEFF McCULLOCH

### MARK AYRES/DOMINIC GLYNN/ KEFF McCULLOCH

### MARK AYRES/DOMINIC GLYNN/ KEFF McCULLOCH

### MARK AYRES/DOMINIC GLYNN/ KEFF McCULLOCH

### MARK AYRES/DOMINIC GLYNN/ KEFF McCULLOCH

### MARK AYRES/DOMINIC GLYNN/ KEFF McCULLOCH

### MARK AYRES/DOMINIC GLYNN/ KEFF McCULLOCH

### MARK AYRES/DOMINIC GLYNN/ KEFF McCULLOCH

### MARK AYRES/DOMINIC GLYNN/ KEFF McCULLOCH

### MARK AYRES/DOMINIC GLYNN/ KEFF McCULLOCH

### MARK AYRES/DOMINIC GLYNN/ KEFF McCULLOCH

### MARK AYRES/DOMINIC GLYNN/ KEFF McCULLOCH

### MARK AYRES/DOMINIC GLYNN/ KEFF McCULLOCH

### MARK AYRES/DOMINIC GLYNN/ KEFF McCULLOCH

### MARK AYRES/DOMINIC GLYNN/ KEFF McCULLOCH

### MARK AYRES/DOMINIC GLYNN/ KEFF McCULLOCH

### MARK AYRES/DOMINIC GLYNN/ KEFF McCULLOCH

### MARK AYRES/DOMINIC GLYNN/ KEFF McCULLOCH

### MARK AYRES/DOMINIC GLYNN/ KEFF McCULLOCH

### MARK AYRES/DOMINIC GLYNN/ KEFF McCULLOCH

### MARK AYRES/DOMINIC GLYNN/ KEFF McCULLOCH

### MARK AYRES/DOMINIC GLYNN/ KEFF McCULLOCH

### MARK AYRES/DOMINIC GLYNN/ KEFF McCULLOCH

### MARK AYRES/DOMINIC GLYNN/ KEFF McCULLOCH

### MARK AYRES/DOMINIC GLYNN/ KEFF McCULLOCH

### MARK AYRES/DOMINIC GLYNN/ KEFF McCULLOCH

### MARK AYRES/DOMINIC GLYNN/ KEFF McCULLOCH

### MARK AYRES/DOMINIC GLYNN/ KEFF McCULLOCH

### MARK AYRES/DOMINIC GLYNN/ KEFF McCULLOCH

### MARK AYRES/DOMINIC GLYNN/ KEFF McCULLOCH

### MARK AYRES/DOMINIC GLYNN/ KEFF McCULLOCH

### MARK AYRES/DOMINIC GLYNN/ KEFF McCULLOCH

### MARK AYRES/DOMINIC GLYNN/ KEFF McCULLOCH

### MARK AYRES/DOMINIC GLYNN/ KEFF McCULLOCH

### MARK AYRES/DOMINIC GLYNN/ KEFF McCULLOCH

### MARK AYRES/DOMINIC GLYNN/ KEFF McCULLOCH

### MARK AYRES/DOMINIC GLYNN/ KEFF McCULLOCH

### MARK AYRES/DOMINIC GLYNN/ KEFF McCULLOCH

### MARK AYRES/DOMINIC GLYNN/ KEFF McCULLOCH

### MARK AYRES/DOMINIC GLYNN/ KEFF McCULLOCH

### MARK AYRES/DOMINIC GLYNN/ KEFF McCULLOCH

### MARK AYRES/DOMINIC GLYNN/ KEFF McCULLOCH

### MARK AYRES/DOMINIC GLYNN/ KEFF McCULLOCH

### MARK AYRES/DOMINIC GLYNN/ KEFF McCULLOCH

### MARK AYRES/DOMINIC GLYNN/ KEFF McCULLOCH

### MARK AYRES/DOMINIC GLYNN/ KEFF McCULLOCH

### MARK AYRES/DOMINIC GLYNN/ KEFF McCULLOCH

### MARK AYRES/DOMINIC GLYNN/ KEFF McCULLOCH

### MARK AYRES/DOMINIC GLYNN/ KEFF McCULLOCH

### MARK AYRES/DOMINIC GLYNN/ KEFF McCULLOCH

### MARK AYRES/DOMINIC GLYNN/ KEFF McCULLOCH

### MARK AYRES/DOMINIC GLYNN/ KEFF McCULLOCH

### MARK AYRES/DOMINIC GLYNN/ KEFF McCULLOCH

### MARK AYRES/DOMINIC GLYNN/ KEFF McCULLOCH

### MARK AYRES/DOMINIC GLYNN/ KEFF McCULLOCH

### MARK AYRES/DOMINIC GLYNN/ KEFF McCULLOCH

### MARK AYRES/DOMINIC GLYNN/ KEFF McCULLOCH

### MARK AYRES/DOMINIC GLYNN/ KEFF McCULLOCH

### MARK AYRES/DOMINIC GLYNN/ KEFF McCULLOCH

### MARK AYRES/DOMINIC GLYNN/ KEFF McCULLOCH

### MARK AYRES/DOMINIC GLYNN/ KEFF McCULLOCH

### MARK AYRES/DOMINIC GLYNN/ KEFF McCULLOCH

### MARK AYRES/DOMINIC GLYNN/ KEFF McCULLOCH

### MARK AYRES/DOMINIC GLYNN/ KEFF McCULLOCH

### MARK AYRES/DOMINIC GLYNN/ KEFF McCULLOCH

### MARK AYRES/DOMINIC GLYNN/ KEFF McCULLOCH

### MARK AYRES/DOMINIC GLYNN/ KEFF McCULLOCH

### MARK AYRES/DOMINIC GLYNN/ KEFF McCULLOCH

### MARK AYRES/DOMINIC GLYNN/ KEFF McCULLOCH

### MARK AYRES/DOMINIC GLYNN/ KEFF McCULLOCH

### MARK AYRES/DOMINIC GLYNN/ KEFF McCULLOCH

### MARK AYRES/DOMINIC GLYNN/ KEFF McCULLOCH

### MARK AYRES/DOMINIC GLYNN/ KEFF McCULLOCH

### MARK AYRES/DOMINIC GLYNN/ KEFF McCULLOCH

### MARK AYRES/DOMINIC GLYNN/ KEFF McCULLOCH

### MARK AYRES/DOMINIC GLYNN/ KEFF McCULLOCH

### MARK AYRES/DOMINIC GLYNN/ KEFF McCULLOCH

### MARK AYRES/DOMINIC GLYNN/ KEFF McCULLOCH

### MARK AYRES/DOMINIC GLYNN/ KEFF McCULLOCH

### MARK AYRES/DOMINIC GLYNN/ KEFF McCULLOCH

### MARK AYRES/DOMINIC GLYNN/ KEFF McCULLOCH

### MARK AYRES/DOMINIC GLYNN/ KEFF McCULLOCH

### DOCTORIN' THE TARDIS (Radio)/(Minimal)/(Instrumental Minimal Mix)

(12", p/s, KLF KLF 003R, 5/88) ..... £5

### DOCTORIN' THE TARDIS (Radio)/(Minimal)/(Club Mix)/(Video)

(CD Video KLFCD 003, 5/88) ..... £20

### DOCTORIN' THE TARDIS (Radio)/(Minimal)

(7", p/s, KLF KLF 003[S], 6/88) ..... £3

### GARY IN THE TARDIS (Radio)/TONEGROOVE

(7", white label promo, KLF KLF 003 [GG], 500 only, 6/88) ..... £20

### GARY IN THE TARDIS (Radio)/GARY IN THE TARDIS (Minimal Mix)

GARY JOINS THE JAMS (12", p/s, 4,000 only, KLF KLF 003R, 6/88) ..... £7

### GARY IN THE TARDIS (Radio)/GARY IN THE TARDIS (Minimal Mix)

GARY JOINS THE JAMS (12", black p/s, KLF KLF 123, 6/88) ..... £5

### DOCTOR WHO: VARIATIONS ON A THEME (12", p/s,

Metro Music 12MMI-4, 11/89) ..... £5

### DOCTOR WHO: VARIATIONS ON A THEME (12", gold embossed p/s,

Metro Music 12XMMI-4, 11/89) ..... £6

### DOCTOR WHO: VARIATIONS ON THEME (CD, Metro Music CDMMI-4,

2/90) ..... £6

### DOCTOR WHO: VARIATIONS ON THEME (Square CD,

Metro Music CDXMMI-4, 4/90) ..... £6

### TERROR IN TOTTERS LANE /THE TRIAL(excerpt)/THEME FROM

ABSLOM DAAK — DALEK KILLER (square flexidisc, with/without

'Doctor Who Magazine' No. 167, Metro Music DWM-1, 11/90) ..... £8/£4

### DOCTOR WHO: VARIATIONS ON THEME (CD, reissue, Silva Screen

FLIMCD 706, 8/91) ..... £5

### DOCTOR WHO: VARIATIONS ON A THEME (12" Alternative Mix)

(CD, Silva Screen FILMCD 706, 3/91) ..... £5

### ABSLOM DAAK — DALEK KILLER (Radio Mix)/KILLER VOXLESS:

ABSLOM DAAK — DALEK KILLER (7", p/s, Xenon XEN-2, 12/90) ..... £3

ABSLOM DAAK — DALEK KILLER (12", p/s, Xenon 12XEN-2, 12/90) ..... £5

## EPs

### THE DALEKS (p/s, Century 21, MA 106, 4/66; some with

'Thunderbirds' music) ..... £50/£40

### THE DALEKS (p/s, Australia, Astor, 1966) ..... £60

### JOE 90 AND DOCTOR WHO THEMES (p/s, New Zealand,

Music World SBO 34, late 60s) ..... £8

### MUSIC FROM THUNDERBIRDS AND DOCTOR WHO

(p/s, Happy Time HT12, 1975,) ..... £7

### DR. WHO AND SPACE ADVENTURES (p/s, re-issue of "Music From

Thunderbirds And Doctor Who", Damont, late 1970s) ..... £5

### ELECTRIC FIT (featuring "Revenge Of The Cybermen")

(p/s, Big Beat SW 98, 8/84) ..... £8

## BBC RADIOPHONIC "DOCTOR WHO" WORKSHOP ALBUMS

### BBC RADIOPHONIC WORKSHOP

### VARIOUS ARTISTS

DOCTOR WHO SOUND EFFECTS No. 19 (LP, BBC REC 316, 5/78) ..... £10

DOCTOR WHO COLLECTOR'S EDITION (2-LP, BBC 2LP-22001,

includes "Doctor Who: Genesis Of The Daleks" [BBC 22364],

"Doctor Who: Sound Effects" [BBC 22316] & "Doctor Who"/

"The Astronauts" 7" [BBC 451], with poster, 1982) ..... £30

DOCTOR WHO: THE MUSIC (BBC REH 462, 2/83) ..... £8

DOCTOR WHO (U.S. picture disc, 2 designs: with or without text,

BBC/Gemcon 22002, 19/84) ..... £20

DOCTOR WHO (U.S. picture disc, BBC/Gemcon BBC 22004, 1985) ..... £20

DOCTOR WHO: THE MUSIC II (BBC REH 552, 2/85) ..... £8

THE DOCTOR WHO 25TH ANNIVERSARY ALBUM (LP, glitter sleeve,

BBC REB 707, 11/88; also on CD) ..... £8

EARTHSHOCK — VOL. 1 (CD, mid-price reissue of BBC REH 462,

with bonus tracks including "The World Of Dr. Who" by Dudley Simpson

Silva Screen FILMCD 709, 11/92; also on cassette) ..... £8

THE FIVE DOCTORS — VOL. 2 (CD, mid-price reissue of

BBC REH 552, with bonus "Doctor Who" Theme (Peter Howell

Version), Silva Screen FILMCD 710, 11/92; also on cassette) ..... £8

BEST OF DOCTOR WHO: VOL. 1 (U.S. CD, compilation of "Earthshock"

& "Five Doctors" plus "Doctor Who Terror Version",

Silva Screen SSD 1014, 7/93) ..... £18

DOCTOR WHO: 30 YEARS AT THE BBC RADIOPHONIC WORKSHOP

(CD, BBC Enterprises BBCCD 871, 7/93; includes sound effects &

"Delaware Version" of theme tune from some Pertwee videos) ..... £12

## OTHER IMPORTANT RADIOPHONIC WORKSHOP COMPILATIONS

### BBC REC 25M

BBC RADIOPHONIC MUSIC (LP, includes "The Delian Mode" and

"Blue Veils and Golden Sands" from Pertwee story 'Inferno', 1971) ..... £8

### BBC REC 225

OUT OF THIS WORLD: SOUND EFFECTS No.12 (LP, 10/76) ..... £8

### BBC REC 354

BBC RADIOPHONIC WORKSHOP — 21 (LP, includes original

theme & incidental music from Pertwee story 'The Mind Of Evil'; 4/79) .. £8

### BBC REC 420

SCI-FI SOUND EFFECTS: No. 26 (LP, 12/81; includes

sound effects from Tom Baker's last season) ..... £8

## HIGHEST VIEWING FIGURES - DOCTOR BY DOCTOR

William Hartnell	13.5 million
Patrick Troughton	9.0 million
Jon Pertwee	11.9 million
Tom Baker	16.1 million
Peter Davison	10.5 million
Colin Baker	8.9 million
Sylvester McCoy	6.6 million
Paul McGann	9.1 million

The Web Planet (Part 1) —	13/2/65
The Krotons (Part 1) —	28/12/68
The Three Doctors (Part 4) —	20/1/73
City Of Death (Part 4) —	20/10/79
Castrovalva (Part 4) —	12/1/82
Attack Of The Cybermen (Part 1) —	5/1/85
The Greatest Show In The Galaxy (Part 4) —	23/11/88
TV movie —	27/5/96

BBC REH 442	SPACE INVADERS (LP, includes, "Doctor Who Theme" (Peter Howell Version), "K9 & Company" & incidental music from Tom Baker story "The Leisure Hive"; 9/82) .....	£8
BBC REH 467	SOUNDHOUSE — MUSIC FROM THE BBC RADIOPHONIC WORKSHOP (LP, includes "The Milonga" originally written for 'The Borges At 80', used in the Davison story "Englightenment"; 4/83) .....	£8
BBC BBCCD 847	ESSENTIAL SCIENCE FICTION SOUND EFFECTS VOL 1 (CD, re-issue of "Sci-Fi: Sound Effects No. 26"; 2/91) .....	£10

## OTHER IMPORTANT ALBUMS

VARIOUS ARTISTS	SPACE ADVENTURES (cassette, with insert, Doctor Who Appreciation Society RDMP1, 9/87; reissued 3/88) .....	£6
DOMINIC GLYNN	BLACK LIGHT: THE DOCTOR WHO MUSIC OF DOMINIC GLYNN (cassette, Domintemporal Services RDMP2, 7/88) .....	£6
PADDY KINGSLAND	THE CORRIDOR OF ETERNITY: THE MUSIC OF PADDY KINGSLAND (cassette, Julian Knott JPD1, 10/90) .....	£8
MARK AYRES	THE CURSE OF FENRIC (CD, Silva Screen FILMCD 087, 7/91) .....	£10
MARK AYRES	MYTHS & OTHER LEGENDS (LP, music from "Myth Makers" video series of Dr. Who interviews, Metro Music METRO 3, 1990) .....	£8
MARK AYRES	MYTHS & OTHER LEGENDS (CD, reissue with bonus tracks, Silva Screen FILMCD 088, 8/91) .....	£10
MARK AYRES	THE GREATEST SHOW IN THE GALAXY (CD, Silva Screen FILMCD 114, 4/92) .....	£10
MARK AYRES	GHOSTLIGHT (CD, Silva Screen FILMCD 133, 6/93) .....	£10
HEATHCLIFF BLAIR	PYRAMIDS OF MARS (CD, Silva Screen FILMCD 134, 6/93) .....	£10
VARIOUS ARTISTS	THE WORLDS OF DOCTOR WHO (CD, mid-price compilation with 2 new versions of "Doctor Who Theme" by Ian Hu & Mark Lambert featuring Sylvester McCoy on spoons, Silva Screen FILMCD 715, 5/94) .....	£8
RON GRAINER/VARIOUS ARTISTS	DOCTOR WHO (AND OTHER CLASSIC RON GRAINER THEMES) (CD, Play It Again PLAY 008, 9/94) .....	£10
MARK AYRES	SHAKEDOWN (CD, includes theme & incidental music to video inspired by 'Doctor Who', Silva Screen FILMCD 718, 10/94) .....	£8
MARK AYRES	THE BEST OF DOCTOR WHO: VOL. 2 (U.S. CD, compilation from "The Curse Of Fenric", "The Greatest Show In The Galaxy" & "Ghostlight", Silva America SSD 1042, 1994) .....	£18
ADRIAN PACK & MICHAEL FILLIS	CYBERTECH: MUSIC FROM DIMENSIONS IN TIME (CD, includes "Cybertech" theme to 'Children In Need' special 'Doctor Who: Dimensions In Time', Jump Cut CUTUP 005, 1994) .....	£12
CYBERTECH	PHAROS (CD, music inspired by 'Doctor Who - The New Adventures' Virgin paperback novels, Jump Cut CUTUPCD 10, 7/95) .....	£10
IAN LEVINE/NIGEL STOCK/ERWIN KEILES	DOWNTIME (CD, includes theme & incidental music to video inspired by 'Doctor Who', Silva Screen FILMCD 717, 12/95) .....	£8

## SPOKEN WORD LPs

Argo ZSW 564	DOCTOR WHO AND THE PISCATONS (original dramatization featuring Tom Baker & Elizabeth Sladen, 8/76) .....	£12
BBC REH 364	DOCTOR WHO: GENESIS OF THE DALEKS (9/79) .....	£10
Argo 4144591	DOCTOR WHO AND THE PISCATONS (reissue, also in US, 4/85) ...	£5/£15

(all BBC "Dr. Who" albums were also issued on cassette)

## SPOKEN WORD CASSETTES

Pickwick PTB 607	DOCTOR WHO: STATE OF DECAY (read by Tom Baker, 6/81) .....	£7
RNIB	TALKING BOOK (reel-to-reel tape, read by Gabriel Woolf, 1981) .....	£20
Argo 4144594	DOCTOR WHO AND THE PISCATONS (4/85) .....	£4
BBC ZBBC 1020	DOCTOR WHO: GENESIS OF THE DALEKS & SLIPBACK (double cassette, also in US, 11/88) .....	£7/£16
Ditto DTO 10517	DOCTOR WHO: STATE OF DECAY (double cassette, reissue, read by Tom Baker, 2 different inlays, 1988) .....	£5
Silver Fist TC-DB 1	ORIGINS OF THE CYBERMEN (read by David Banks, 9/89) .....	£4
Silver Fist SF-AT 2	THE EARLY CYBERMEN (read by David Banks, 10/89) .....	£4
Silver Fist SF-UI 1	THE ULTIMATE INTERVIEW (with Colin Baker, 10/89) .....	£4
Silver Fist SF-AT 3	THE CYBER NOMADS (read by David Banks, 1/90) .....	£4
Silver Fist SF-AT 4	THE ULTIMATE CYBERMEN (read by David Banks, 2/90) .....	£4
Silver Fist SF-UI 2	WHO'S THE REAL MCCOY (Interview with Sylvester McCoy, 2/90) .....	£4
Silver Fist SF-I 3	PERTWEE IN PERSON (Interview with Jon Pertwee, 7/90) .....	£4
Silva Screen FILMC 707	DOCTOR WHO AND THE PISCATONS (reissue, withdrawn, 4/92) .....	£8
BBC ZBBC 1303	DOCTOR WHO: THE EVIL OF THE DALEKS (double cassette, episodes linked by Tom Baker, 7/92) .....	£8
BBC ZBBC 1342	DOCTOR WHO: THE MACRA TERROR (double cassette, episodes linked by Colin Baker, 7/92) .....	£8
BBC ZBBC 1343	DOCTOR WHO: THE TOMB OF THE CYBERMEN (double cassette, episodes linked by Jon Pertwee, 6/93) .....	£8
BBC ZBBC 1433	DOCTOR WHO: THE POWER OF THE DALEKS (double cassette, episodes linked by Tom Baker, 9/93) .....	£8
BBC ZBBC 1494	DOCTOR WHO: THE PARADISE OF DEATH (double cassette, 9/93) .....	£8
Argo 8443644	DOCTOR WHO AND THE PISCATONS (10/93) .....	£4
BBC ZBBC 1434	DOCTOR WHO: FURY FROM THE DEEP (double cassette, episodes linked by Tom Baker, 10/93) .....	£8
BBC ZBBC 1769	DOCTOR WHO: PLANET OF THE DALEKS (read by J. Pertwee, 6/95) .....	£6
BBC ZBBC 1771	DOCTOR WHO: WARRIORS OF THE DEEP (read by P. Davison, 6/95) .....	£6
BBC ZBBC 1768	DOCTOR WHO: THE CURSE OF PELADON (read by J. Pertwee, 7/95) .....	£6
BBC ZBBC 1776	DOCTOR WHO: ATTACK OF THE CYBERMEN (read by C. Baker, 8/95) .....	£6
BBC ZBBC 1813	DOCTOR WHO: THE GHOSTS OF N-SPACE (double cassette, 2/96) .....	£8
EMI Gold LFP 7970	AN EVENING WITH THE DOCTOR: JON PERTWEE (taken from Pertwee's one-man show, 7/96) .....	£7

## SPOKEN WORD CD

Silva Screen FILMCD 707	DOCTOR WHO AND THE PISCATONS (CD, 4/92) .....	£10
-------------------------	---	-----



Soundtrack specialists, Silva Screen, Whoovered up various tunes for this '94 CD.

better to read them than the actors who played the Doctor? Pertwee, Davison and Colin Baker recorded two examples each over April/May 1995, and the first two tapes were rush-released on the 5th June. There were others in July and August, but though it was announced at the same time, Peter Davison's reading of 'Kinda' never appeared, and nor did Colin Baker's 'Vengeance On Varos'.

Instead, the radio Doctor, alias Jon Pertwee, returned to Radio 2 during January/February 1996 in the 6-part story, 'The Ghosts Of N-Space', once again accompanied by a cassette release.

But fans of the Doctor were by then distracted by his imminent return to the screen. Since the series' cancellation, there had been constant rumours about a return — perhaps as a feature film. Eventually, new producer Philip Segal managed to get Fox and Universal Television behind the project, arranging a co-production with the BBC for a TV movie, to act as a pilot for a proposed new series. Segal argued with American TV executives to save the familiar 'Doctor Who' theme for his TV movie, but it was eventually subjected to an unsatisfactory orchestral arrangement, while much of the incidental music was reminiscent of that heard in the 'Batman' films.

The show — simply titled 'Doctor Who', and starring Paul McGann with a cameo by McCoy — was aired in Britain last May. Will Paul McGann be the final Doctor, or will the BBC satisfy audience demand and send the TARDIS off into another set of perilous exploits across space and time? Whatever the answer, there's no doubting the incredible cult popularity which the series still enjoys, as demonstrated by the continued success of 'Doctor Who Magazine', and the constant stream of memorabilia and publications aimed at hardcore fans. Plus the fact that the series was honoured with an Auntie award as the BBC's all-time best popular drama series!

Thanks to Andrew Pixley, David J. Howe, Mark Ayres, Neil Alsop, Simon Coward, Tony McKay, Nigel Lamb, David Stoner at Silva Screen and David John Watkins for their assistance. Thanks also to Deke Wheeler for illustrations and to Master Whovian, Laurence Hallam, for his contributions.

'Doctor Who Magazine' is published every four weeks. Copies can be found at any good newsagent, or write to Subscriptions, Doctor Who Magazine, Panini House, Coach and Horses Passage, The Pantiles, Tunbridge Wells, Kent TN2 5TZ.

All 'Doctor Who' images © BBC.

**MAR**

CLOSING DATE  
FOR ADVERTS  
IS 28 JANUARY

**APR**

CLOSING DATE  
FOR ADVERTS  
IS 25 FEBRUARY