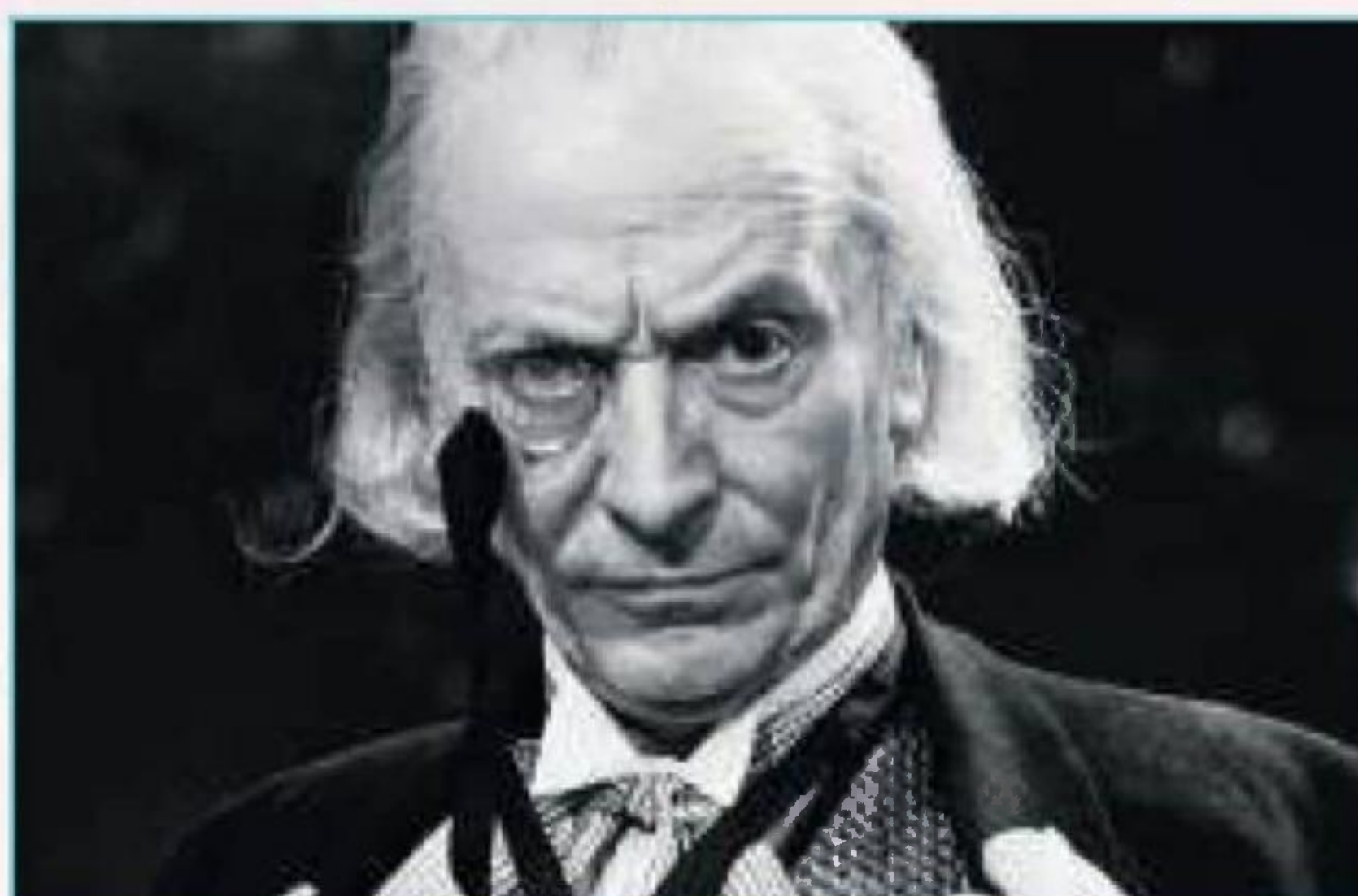




A BRIEF HISTORY OF TIME AND SPACE

60 YEARS THROUGH THE

To celebrate six decades of DOCTOR WHO, we recruited our top Who-Gurus to chronicle the show's rich history by highlighting a landmark moment - or "Fixed Point in Time", if you will - for each of its years, from its birth in 1963 to its bold new direction in the coming months of 2023. Will you be our companion on this very special journey? Then read on...



1963 THE ADVENTURES BEGIN!

Envisaged by BBC Head of Drama Sydney Newman, with the concept developed by Donald Wilson and C. E. Webber, and produced by Verity Lambert, *Doctor Who* was first transmitted on BBC TV, November 23rd, 1963, to a mixed reception. Introducing William Hartwell as the First Doctor (or simply Dr Who), *An Unearthly Child*, the first episode of the first serial, was overshadowed by the assassination of John F. Kennedy. The BBC, determined to reach a wider audience, repeated the episode the following week, allowing *Doctor Who*'s title sequence - designed by graphic designer Bernard Lodge, and realised by electronic effects specialist Norman Taylor - to enter the British public's subconsciousness; Ron Grainer's innovative electronic theme song, arranged by Delia Derbyshire at the BBC Radiophonic Workshop, transcending time! Initially intended as an educational series appealing to all ages, the first serial (consisting of four weekly episodes) would find the Doctor and his companions - his granddaughter Susan Foreman (Carole Ann Ford) and her teachers Ian Chesterton (William Russell) and Barbara Wright (Jacqueline Hill) - travelling through time and space in the TARDIS - an acronym for Time And Relative Dimension(s) In Space - to the Stone Age. Dimensionally transcendental, the interior of the TARDIS exists in a separate dimension to its exterior; a 1960s police box housing a technologically advanced hexagonal console, larger in width than the telephone kiosk itself! However, it wouldn't be until the broadcast of the second serial, *The Daleks* (written by Terry Nation), that *Doctor Who* became a splendid success; venturing slowly away from the educational/historical, and introducing more villainous extraterrestrial mutants! |KW

1964 WHO GETS STRIPPED DOWN

A year after he first appeared on TV screens, the Doctor's ongoing adventures debuted in *TV Comic*, a kids' publication specialising in TV tie-ins published by Polystyle. Including the three years when the strip transferred to another Polystyle title, *TV Action*, the *Doctor Who* strip ran for fifteen years, although its place in canon is debated. The first two Doctors were depicted as travelling with John and Gillian, two youngsters purported to be his grandchildren but who never appeared on TV, and faced threats from the Cybermen, the Daleks, and a slew of comic-only adversaries. Roger Cook, the chief writer on the series, later developed the video magazine *Electric Blue* for Paul Raymond... |AB



WHONIVERSE



1965 FEEL THEIR FIRE!

In an era where films can languish in 'Development Hell' for years before they finally get greenlit, much less actually produced and released, it's amazing to think that *Doctor Who* made its way to the big screen in glorious colour less than two years after the series itself had debuted on television. It was the genuinely phenomenal success of the Daleks, Terry Nation's monstrous metal meanies, that made it happen, of course. The ruthless exterminators had quickly obsessed a generation of children following their first appearance in December 1963, and film producers Milton Subotsky and Max J. Rosenberg were quick to see the cinematic potential of Nation's creations. A deal was quickly struck between the BBC and the pair's Amicus Productions (the film was released under a new Aaru Productions banner to distance the film from Amicus' more typical adult horror output), and a truncated and significantly reworked feature film version of the first Dalek TV serial, with a script written by Subotsky, went into production at Shepperton Studios in April 1965 with a budget of around £200,000. Filmed across six weeks, *Dr. Who and the Daleks* was released in August 1965 and went on to become one of the top 20 cinema attractions in the UK for the year. In eye-popping, vivid Technicolor, the film re-envisioned the Doctor not as William Hartnell's often-gruff and mysterious wanderer in Space and Time, but as a dotty eccentric professor - played with relish by the legendary Peter Cushing - who has fashioned his TARDIS in his garden and crammed it into a bigger-inside-than-out London police box. Fans often agonise about where Cushing's Doctor fits into the TV series canon - he doesn't, let's face it - but over 50 years later, the film is still a spectacular, colourful 80 minutes of innocent ambitious action-packed adventure, delivering Daleks en masse on a scale unimaginable by the modestly-funded TV series and leading to an even better sequel - *Daleks Invasion Earth 2150 AD* - the following year. But by then the moment had passed, and the Daleks were already last year's thing... |PM



1966 CHANGE AND RENEWAL

After three years as the Doctor, William Hartnell's health was deteriorating, and it was clear to everyone involved in production that he wouldn't be able to continue with the busy filming schedule for much longer. The series was popular and no one wanted it to end, but how could you have *Doctor Who* without the Doctor? Script editor Gerry Davis had a clever idea - since the Doctor was an alien, why not give his species the ability to, when one body is killed, return in a new one? And so, at the end of *The Tenth Planet*, after an exhausting battle against the Cybermen, Hartnell's Doctor feels his old body is "wearing a bit thin" and has a lie-down on the TARDIS floor. In a shocking twist to audiences at the time, his face lights up, and then it isn't Hartnell's face anymore, but Patrick Troughton's. An internal BBC memo revealed that this experience was imagined as similar to a traumatic LSD trip! Though it took both companions and viewers some time to get used to this change, Patrick Troughton's more energetic and clownish Doctor soon won everyone over. Across three series, he would fight Daleks, Yeti, Ice Warriors, and more. And, thanks to the genius introduction of regeneration (though the term 'regenerate' wasn't used until 1974), the show continued, not just for Patrick Troughton's tenure, but for many decades and many Doctors more. |KM





1967 THE ICE AGE

During the summer of '67, Wall's Ice Cream included *Doctor Who* and the Daleks in their latest promotional campaign for Sky Ray, a space rocket-shaped ice lolly. Sky Ray reflected the zeitgeist of the era; the 'Space Race' between the United States and the Soviet Union had captured the British public's imagination, and science fiction was once again infiltrating pop culture. From Sky Ray's inception, Wall's marketed the iced snack to a generation of kids who had imagined themselves as astronauts, hurtling towards the moon! Thus, the Sky Ray Moon Fleet was created; an early promotion offering assorted space age merchandise that was out of this world! With the continued success of *Doctor Who* in both television and cinema, Wall's Ice Cream, by arrangement with the BBC, licensed the Second Doctor and his arch nemeses for Sky Ray's next iteration. The design and flavour of the ice lolly was altered (from orange and strawberry to orange and raspberry), a television advertisement was created (with Patrick Troughton briefly replaced as the Doctor by Gerry Grant), and free collectible picture cards (in colour!) were included, showing the Doctor and the Sky Ray Space Raiders battling with Daleks. And through mail order, or by collecting enough Sky Ray wrappers, you could obtain *Dr Who's Space Adventure Book*; including puzzles, factoids, a board game, and story pages to glue each of the 32 adventure cards into. After the tie-in with *Doctor Who* ended, Sky Ray would continue into the 1970s (and even the '80s!) - briefly rebranding as Starship 2000 and surviving their own arch nemesis: Lyons Maid Ice Cream's Zoom! The Doctor himself would return to the local grocer in '71; Jon Pertwee as the Third Doctor adorned boxes of Kellogg's Sugar Smacks (which included a free badge) and bars of Nestle's *Doctor Who* Milk Chocolate (each wrapper including a collectible comic strip, *Doctor Who Fights Masterplan Q*). The Daleks would also later return in '75, in the form of Wall's Ice Cream's 'spine chilling' mint and chocolate lolly - Dalek's Death Ray - exterminating the competition! |KW

1968 WHO'S DOCTOR WHO?

For most people, Frazer Hines is that fella off of *Emmerdale Farm*, apart from that hardcore segment of vintage *Who* fans for whom he will always be highlander Jamie McCrimmon. For a brief moment in 1968, however, he was also a pop star. Kind of. *Who's Doctor Who?* saw Hines singing about his fictional companion in the flimsiest of songs written by Barry Mason and Les Reed, responsible for *The Last Waltz*, *Love Grows (Where My Rosemary Goes)*, and *Delilah*. The single didn't chart, and neither did Hines' other foray into pop stardom, a 1971 single on the dangers of cigarettes called *No Smoking*. Four years later, Jon Pertwee released the unrelated *Who is the Doctor?* where he spoke rubbish over the *Doctor Who* theme. Despite the backing of Deep Purple, who issued it on their own Purple Music label, it also failed to trouble the bean counters at the British Market Research Bureau. |AB



1969 THE COMING OF THE TIME LORDS

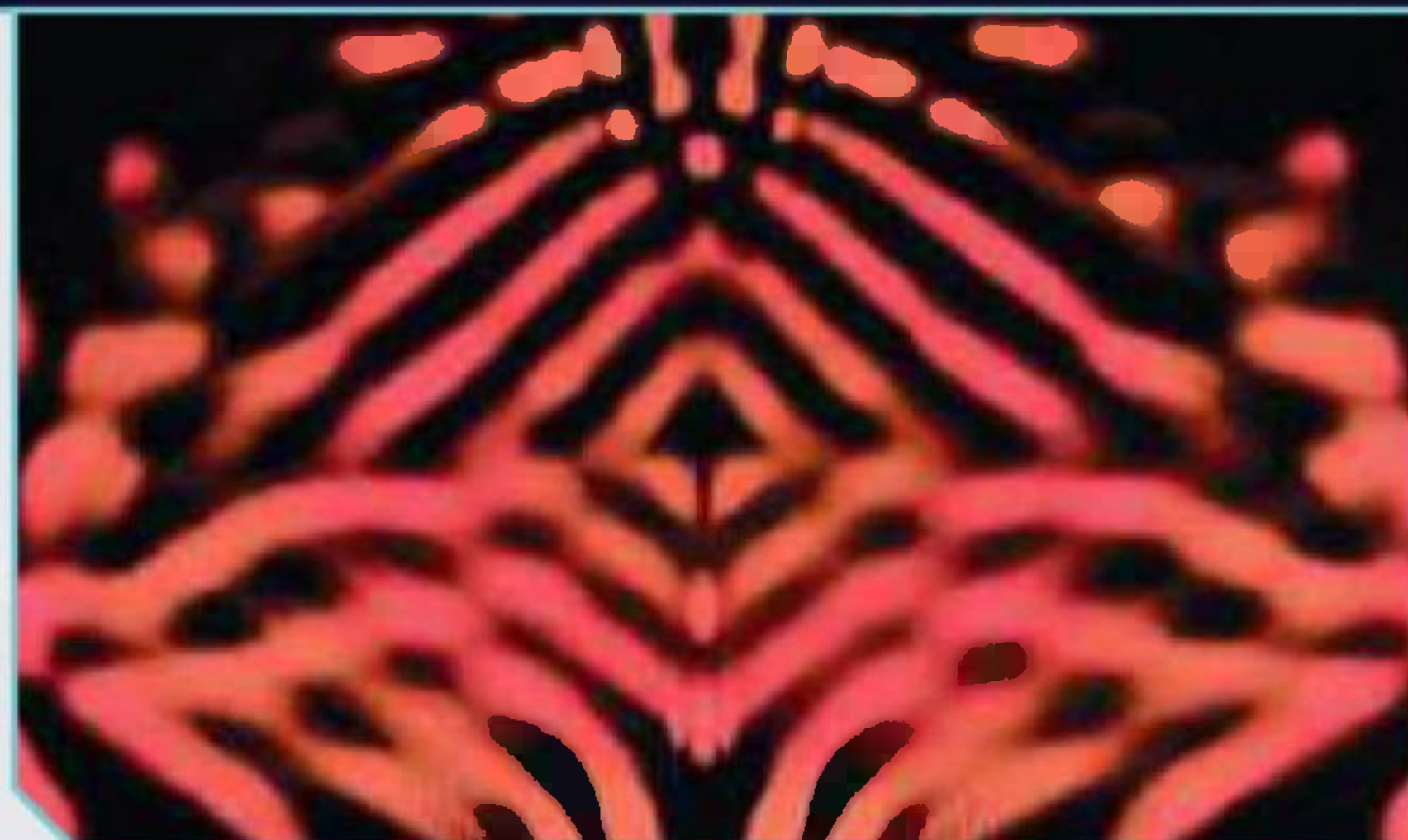
After six years of travelling the universe fighting the forces of evil alongside a motley crew of companions, by 1969 *Doctor Who* was already in trouble. Ratings were sliding and Patrick Troughton, finding the almost year-long production schedule gruelling and exhausting, had decided that it was time to move on from the series. As BBC bosses toyed with the idea of bringing the Doctor's travels to a permanent end, the show's producer Derrick Sherwin and script editor Terrance Dicks were faced with the difficult task of bringing the second Doctor's era to a suitably climactic end. Unworkable scripts for this sixth season fell away and Dicks and fellow-writer Malcolm Hulke were forced to craft the epic ten-part serial *The War Games*. This pitted the Doctor and his companions Jamie (Frazer Hines) and Zoe (Wendy Padbury) against an enemy so powerful that, at the end of the ninth episode, the Doctor was forced to call upon his own people



for assistance. The mysterious Time Lords swept in and took the Doctor back to his home planet (though it was unnamed at this point). They put him on trial for stealing the TARDIS and breaking the Time Lords' strict rules of non-interference, having fled his planet because he could not bear the stuffiness of a race that wilfully refused to help lesser species, and turned its back on the universe's iniquities. At a stroke, the mystery of the Doctor's origin was gone - at least until the more recent controversial developments in the 21st century series. The Time Lords, often depicted as pompous, arrogant, and occasionally corrupt, have been a constant background presence in the series ever since, defying even showrunner Russell T Davies' determination to kill them off once and for all in 2005! **PM**

1970 IN EXILE

Having survived its 1969 'cancellation crisis' (if only by virtue of the fact that the BBC were unable to come up with a viable Saturday night alternative), *Doctor Who* entered the 1970s with the axe still sharpened and ready to fall if the new-look show did not prove its worth and reinvigorate the series for a bright new decade. Debuting on January 3rd, 1970, *Spearhead from Space* saw *Doctor Who* come out fighting! The show was now in colour and on film (this first serial was recorded entirely on location thanks to a BBC technician's strike that made the videotape studios at BBC TV Centre unavailable) with its new 'Doctor in exile on Earth' format giving it a grittier narrative imperative. It also introduced comedy actor Jon Pertwee as the debonair, dashing Third Doctor - described by one critic as "very definitely Harley Street". Pertwee's Doctor quickly caught the public's imagination with his penchant for frilly shirts, colourful cloaks, and his preferred mode of transport, an anachronistic canary-yellow adapted Edwardian roadster called Bessie (in reality a specially adapted 1954 Ford Popular 103E). Trapped on Earth with the TARDIS incapacitated and his knowledge of time travel theory removed by the Time Lords, the Doctor fell in with his old friend Brigadier Lethbridge-Stewart (Nicholas Courtney), head of the covert paramilitary organisation UNIT, defending Earth from "the odd, the unexplained,



anything on Earth or even beyond". Pertwee's first season was demonstrably more 'adult' than its black and white predecessors (possibly as a result of vague BBC plans to replace *Doctor Who* with a new series based on Nigel Kneale's old *Quatermass* serials), its threats relentlessly earthly and more urgent than the rubber monsters and gravel pit adventures of old. Pertwee himself was an immediate hit with BBC 1, ratings soaring to over 8 million, but the format wasn't quite right just yet - by the end of the 25-episode season, figures had dropped back to around 5.5 million. Producer Barry Letts and script editor Terrance Dicks made some minor adjustments. Out went long, drawn-out serials that struggled to sustain interest across seven weeks, and the look and tone of the series lightened a little for Pertwee's second run. This introduced Katy Manning as Jo Grant, one of the Doctor's most popular and enduring characters, and Roger Delgado's sinister Master as a recurring villain. Unhappy with the current format, Letts and Dicks contrived a way to get the Doctor back into space from time to time and the 'exile' plot conceit was relaxed early in the tenth season, although the popularity of the UNIT team meant that the Doctor still retained his ties to Earth for the remainder of his third TV incarnation. The rest is *Doctor Who* history as Pertwee and, indeed, the series went from strength to strength, redefining the show for the first half of the 1970s and, it could be argued, helping secure *Doctor Who* its place in TV history forever. **PM**





1972 THREE FOR TEN

Doctor Who geared up for its tenth anniversary in November 1973 by actually beginning its celebrations in the last days of 1972. Although there was no vocal, opinionated *Doctor Who* fandom as we know it today back in the early 1970s, viewers had been known to contact the show's production office enquiring if there was any chance that the three TV Doctors might one day come face-to-face in a new adventure. The tenth season and its attendant anniversary were approaching, and producer Barry Letts and script editor Terrance Dicks were always keen to kick off each season with a 'hook' (or 'unique selling point' as it might be called today) to lure viewers into the next run of adventures. They began to hatch plans to bring back First Doctor William Hartnell and Second Doctor Patrick Troughton to battle alongside current TV Time Lord Jon Pertwee. Both actors were keen to return for a new four-part serial, but it quickly became evident that William Hartnell's health had deteriorated - he was now in the advanced stages of the arteriosclerosis that would take his life just over two years later - and that the actor would not be able to participate side-by-side with his predecessors. Bob Baker and Dave Martin were commissioned to write the script, not unreasonably entitled *The Three Doctors*, and created a threat so huge that it required the beleaguered Time Lords to lift the Doctor's previous incarnations out of their time zones to help Pertwee's Doctor fight Omega, a long-lost Time Lord stellar engineer. Omega had created the technology that allowed the Time Lords to travel through time, but in doing so had found himself trapped in an anti-matter universe where he became increasingly embittered and vengeful. Troughton and Pertwee quickly developed a bickering on-screen relationship and Hartnell, his incarnation trapped in a 'time eddy', made brief appearances in every episode on the scanner in the TARDIS offering sage advice and sniffily dismissing his successors as 'a dandy and a clown'. *The Three Doctors* was massively popular with the audience, its ratings peaking at just under 12 million viewers. At the end of the adventure, the Time Lords lifted the Doctor's exile as a reward and the show's format was finally able to slowly revert to its original remit as an adventure in space and time. *The Three Doctors* established a precedent that allowed the show to bring back the Doctor's previous incarnations on special occasions and, even today, fans clamour consistently for return appearances from their favourites. **PM**

1971 ENTER: THE MASTER

Pertwee's urbane take on the Third Doctor had been quite a hit in his first season in 1970 and it seemed that the future of the series was secure for a while. But in fashioning a slightly softer second season for Pertwee, the show's eighth producer Barry Letts and script editor Terrance Dicks felt that the Doctor deserved his own 'Moriarty' figure, creating the Master, a rogue Time Lord who was to bedevil the Doctor throughout the entire season (a creative move Letts and Dicks later regretted). Played with urbane charm by the magnificent Roger Delgado, the Master was "the quintessence of evil", even if many of his schemes seemed hare-brained or ill-considered. The character would, after the overkill of his first year, pop up regularly throughout Pertwee's era, a final showdown at the actor's request denied by Delgado's tragic death in a road accident in Turkey in 1973. The Master would return, first in a decayed incarnation played by Peter Pratt in 1976 and Geoffrey Beevers in 1981, and then in a less subtle incarnation portrayed by Anthony Ainley. He has since reappeared throughout the revived series played by the likes of John Simm, Michelle Gomez, and most recently, Sacha Dhawan. He'll surely be back; you can't keep a bad Time Lord down. **PM**





1973 ON TARGET!

A 20th century publishing phenomenon began quietly this year when Target Books, an imprint of Universal-Tandem Publishing aimed at the children's market, repackaged the three long-out-of-print 1960s *Doctor Who* TV novelisations: *An Exciting Adventure with the Daleks*, *The Crusaders*, and *The Zarbi*, with colourful new jackets by artist Chris Achilléos. They flew off the shelves and fans were stunned when, some time later, Target began to produce brand new novelisations, some written by script editor Terrance Dicks, but many by the original scriptwriters, from the more recent Jon Pertwee seasons. Across the next 18 years, Target (later becoming WH Allen) published novelisations of virtually every TV serial since 1963. With the episodes for much of that time commercially unavailable, they remained the only way fans could learn about the history of the series and relive classic adventures. Target Books developed into an encyclopaedic resource, and they remain one of the most cherished and fondly regarded items of *Doctor Who* merchandise. In 2011, BBC Books resurrected the imprint and republished a number of classic novelisations, and since 2018, BBC Books/Ebury Publishing have been keeping the tradition gloriously alive by publishing new, expanded novelisations of some of the best of the 'new series' episodes. Showrunners Russell T Davies and Steven Moffat have contributed to the new range, with the latest slew of releases having arrived in summer 2023. |PM

1974 THE DEFINITE ARTICLE, YOU MIGHT SAY!

No matter how many actors take their turn at inhabiting the TARDIS, you'll always have your Doctor. For some, William Hartnell will be the only true Doctor, and for others - especially all them young 'uns - it'll be David Tennant, seeing as how he's spent over five years as our hero, spread throughout the NuWho era. For this writer and thousands like me, though, it's Tom Baker, the longest serving and most bombastic of the Time Lords, his never-ending scarf trailing behind him as he rushes from calamity to catastrophe. It was Baker's turn as the baddie in *The Golden Voyage of Sinbad* that secured him the role in 1974, and under new producer Philip Hinchcliffe, he slipped into a more Gothic, horror-inspired role than his predecessors, resulting in the backs of sofas being very closely examined by children across the nation. Across Baker's seven seasons, *Doctor Who* earned record ratings, but a clash with incoming producer John Nathan-Turner saw him hand in his notice in 1981, his final scene a death plunge from a radio telescope. Tom has made occasional returns to the show and has never shied away from his love of the Doctor. In 2017, he said, "*Doctor Who* was more important than life to me... that's why I can't stay away from it." That's my Doctor. |AB





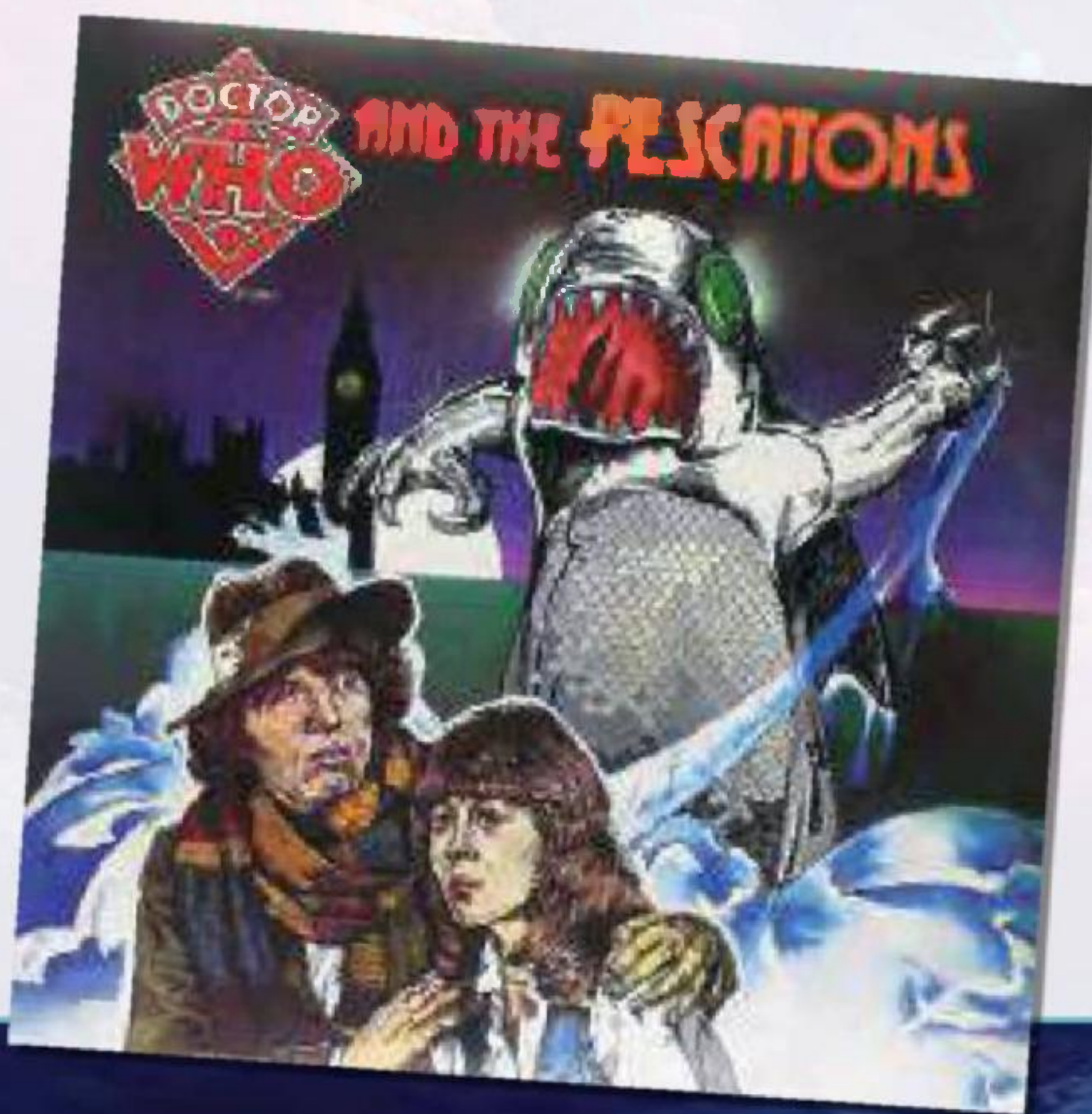
1975 A MOMENT THAT WILL LIVE IN HISTORY

Created by Terry Nation for *Genesis of the Daleks*, the fourth serial in the twelfth series, Davros was the Fourth Doctor's most formidable foe; a megalomaniac responsible for the creation of the Daleks! If the non-humanoid exterminators were a fictional representation of the Nazis, Davros was Adolf Hitler... a hideous, but highly intelligent fascist who has become obsessed with genetically modifying his own extraterrestrial race to remove all 'weaknesses'. Mutated by biological and nuclear fallout caused by a thousand-year-long war on the planet Skaro, the evolution of the Kaled (the forebears of the Daleks, their name being an anagram of Kaled) was artificially accelerated by Davros. The resulting tentacled creatures were stored in tank-like robotic shells, and absent of any emotion other than the hatred of other non-Dalek lifeforms. Davros himself, originally portrayed by Michael Wisher, was disabled, blinded, and disfigured during the war; he relied upon a self-designed mobile life-support system in place of his lower body, and a cybernetic eye mounted to his forehead for vision. With just one functioning hand, it is obvious that Davros' own appearance would become his inspiration for the design of the Daleks. But what he didn't anticipate was that his creations would gain their independence, refusing to take orders from a Kaled; a non-Dalek. Seemingly exterminated, Davros would return in later stories - played by various actors including David Gooderson, Terry Molloy, and Julian Bleach - attempting to enact his final solution. |KW

1976 EARLY ADVENTURES IN AUDIO

Though a bewildering amount of audio stories exist now, fans had to wait a whole thirteen years into the show's run to hear the first of the Doctor's escapades in the medium. *The Pescatons* was an original adventure by the UK-based Argo Records, issued on LP (that's Long Player, kids, oldie-speak for a vinyl album) and starring Fourth Doctor Tom Baker with Elisabeth Sladen as his travelling companion Sarah Jane Smith. It's a bit of a hybrid product, in fact; part drama, partly narrated by Tom Baker, it tells of the Doctor and Sarah Jane landing at the Thames Estuary and discovering what appears to be a piece of metallic seaweed. Talk of a meteorite falling recently into the Thames and the disappearance of a number of expeditions

sent to recover it - including the Doctor's perilous dive into the river's murky waters - leads to a full-scale chaotic invasion of London by the Pescatons, a race of vicious deepwater alien sharks led by Zor (voiced by Bill Mitchell, the Canadian actor/voice actor whose deep, rich tones enlivened many advertisements and "In a world..." feature film trailers in the 1970s and 1980s). It was produced by Don Norman and written by Victor Pemberton, who had script-edited the series briefly in the 1960s and written the classic Troughton serial *Fury from the Deep*. What's clear from the audio is that Pemberton was in full Troughton-mode when he wrote the script. Baker's Doctor sounds just as he did on TV, but his behaviour is strictly Troughton (he plays a piccolo at one point, and sings *Hello Dolly* to distract a Pescaton!). A final confrontation takes place in the London Underground, the location of the 1968 serial *The Web of Fear* that immediately preceded Pemberton's *Fury from the Deep* on TV. Pemberton novelised the story in 1991, when it became the final *Doctor Who* novel in the original Target Books format, and if the audio itself sounds a little naïve and primitive compared to today's more accomplished fare, it's worth remembering that *The Pescatons* is the tiny acorn from which the mighty oak of Big Finish eventually grew - but more on them later... |PM



1977 A PEDIGREE CHUM

Created by Bob Baker and Dave Martin, and voiced by John Leeson, K-9 (retroactively referred to as K-9 Mark I) was introduced during *The Invisible Enemy*, the second serial in the fifteenth series, as the Fourth Doctor's robotic dog companion; a radio-controlled prop, designed by Tony Harding and built by the BBC Visual Effects Department. K-9 Mark I (or FIDO as discovered in an early draft of the script; an acronym for Phenomenal [sic] Indication Data Observation) was never intended to become a regular character, but upon realising the K-9 concept could appeal to younger audiences - and to offset the costs of creating the prop - the BBC kept K-9 Mark I (and later Mark II) around until the eighteenth series in 1981. |KW



1978 SEXTERMINATE!

A spin-off from naturist bible *Health & Efficiency*, *Girl Illustrated* abandoned any pretension of legitimacy that its sister title enjoyed and got down to basics. Girls. Illustrated. *Girl Illustrated* stayed on the tasteful side of nude photography, but the women featured in the magazine left nothing to the imagination, and in 1978, they managed to talk Katy Manning - who played Jo Grant in *Doctor Who* between 1971 and 1973 - into posing naked with a Dalek. Although she'd left the show five years earlier, Manning's appearance in such a saucy shoot caused something of a ruckus, especially with straight-laced actor friend Derek Nimmo, who'd given her the boots she wore as a gift. Manning never saw herself as a sex symbol and did the shoot as a laugh, never thinking it would cause much trouble or have an enduring appeal. Thousands of impressionable young men and Kylie Minogue - who spoofed the shot in 2007 - would disagree! |AB



1979 FROM POLICE BOX TO LETTER BOX!

Brought into this world by STARBURST's very own Dez Skinn, *Doctor Who Weekly* first appeared in newsagents on October 17th, 1979, bringing a regular dollop of Who-themed fun for kids of all ages that continues to this day. Central to the magazine from the off was the comic book adventures of the Doctor, with Skinn grabbing the licence from Polystyle and instigating a run of strips that featured work from future comics superstars Alan Moore, Dave Gibbons, Steve Dillon, and more. The weekly became monthly less than a year after the magazine began, but it survived the BBC's axing of the show in 1989 to bring us the further adventures of the Seventh Doctor, becoming a beacon for fandom during those lost years. The strips were notable for some unusual comics-only companions such as Kroton, the Cyberman with a soul, and Frobisher the Penguin (actually a Whifferdill shapeshifter, but let's not split hairs). In 1995, Italian publisher Panini purchased all of the Marvel UK licences and continues to publish what is now simply called *Doctor Who Magazine*. Along with all the news and feature articles, the comic strip is still a big part of the mag, the Doctor's adventures currently guided by Alan Barnes and Lee Sullivan. |AB



1980 MEEP CUTE

Meep meep! No, this isn't the Road Runner, but Beep the Meep, an alien creature with the appearance of a giant, rotund, fluffy bunny. Very cute! But appearances can be deceptive; Beep is a dangerous villain, with a criminal record of attempting to conquer the galaxy. Beep first appeared in *Doctor Who and the Star Beast*, a comic strip written by Pat Mills and John Wagner, illustrated by Dave Gibbons, and published in the aforementioned *Doctor Who Weekly*. The Meep has appeared in further comic and audio stories since, and will return to face the Doctor again soon... *The Star Beast*, the first of this year's sixtieth anniversary specials, marks the first time a character from *Who* comics has made a full appearance in the TV show. We're crossing our fingers for Abslom Daak or Frobisher next. |KM



1981 LET BLEEPING DOGS LIE

Having removed the Doctor's robot companion K-9 from the series, *Doctor Who* producer John Nathan-Turner remained aware of its popularity with the younger audience. To fill the gap between the end of Tom Baker's era in 1981 and the beginning of Peter Davison's early in 1982, Nathan-Turner persuaded Elisabeth Sladen, hugely popular as companion Sarah Jane Smith from 1974 to 1976, to return to the role in a proposed new series - *K-9 and Company* - that would give her the chance to play the character as the lead in her own show rather than just as a foil to the Doctor. Written and directed by Terence Dudley, the pilot episode *A Girl's Best Friend* saw a testier Sarah Jane relocated to a sleepy village in the Cotswolds where she and her nephew Brendan, along with K-9 MK III, gifted to her by the Doctor and left for her at her Croydon home, battle against an occult group worshipping Hecate. Filmed hurriedly in



October 1981, the episode aired over the festive period and was a huge success, pulling in well over 8 million viewers, considerably more than the most recent run of the parent series. However, a change in BBC 1 controller scuppered plans for a full series, and today the pilot has attained an unfortunate notoriety thanks to its magnificently cheesy title sequence and burbling electronic theme tune. K-9 may have crashed in his own show, but it was not the last we'd see of him or Sarah Jane... |PM

1982 I'M DEFINITELY NOT THE MAN I WAS

Peter Davison's arrival as the Fifth Doctor was deliberately very different in order to allow audiences to adjust to the lack of the still very popular Tom Baker. Even the regeneration sequence is rather unique, with the ghost-like Watcher merging into the Fourth Doctor, triggering the change. Davison's first proper story, *Castrovalva*, sees a confused and vulnerable Time Lord bumble his way through an elaborate and confusing series of traps inspired by esoteric scientific theories. It successfully establishes a more caring and sympathetic Doctor with a more measured approach to solving problems. Assisted by charming but barely competent companions, Davison's era is beloved for its brave heart and gritty charm. |EF



1983 CELEBRATION TIME!

Doctor Who celebrated its 20th anniversary with a feature-length special episode broadcast in November, starring current Fifth Doctor Peter Davison, but reuniting previous Doctors and companions and with cameos from old faces and monsters alike. However, the actual celebrations for the show began in April with a two-day event held across the Easter weekend at Longleat House in Wiltshire, the home of the very first permanent exhibition of props and costumes from the series since 1974. *The Doctor Who Celebration* took up six acres of the site and included marquees hosting panels with actors and writers, props and sets from the upcoming special, screenings of old episodes (a huge attraction in an era just before the BBC began releasing episodes commercially on VHS), as well as photo and autograph opportunities. 10,000 tickets were sold prior to the event, but the BBC had massively underestimated the demand for the event and, indeed, the enduring popularity of the show as thousands of hopeful fans and families without tickets descended upon Longleat, with attendees eventually estimated at 40,000 across the two days. *Doctor Who* had secured its place as a beloved British TV institution and the success of the celebration suggested that it was sure to be a TV fixture for years. And yet just two years later, Michael Grade had been appointed as the controller of BBC 1; he didn't like science fiction in general or *Doctor Who* in particular, and he had a metaphorical axe sharpened and ready to be swung... |PM



1984 AND NOT A MOMENT TOO SOON

With Fifth Doctor Peter Davison deciding to bow out of the series after three seasons, producer John Nathan-Turner was keen to cast a complete opposite for his replacement, an actor whose style and temperament were as different to Davison as Davison's had been to Tom Baker. 40-year-old Colin Baker had already appeared in the series as Gallifreyan soldier Commander Maxil in *Arc of Infinity* in 1983, but Nathan-Turner was impressed by Baker's ability to entertain a captive audience at a wedding both men were attending, later offering him the role. The actor, who had already attained a notoriety with the British public thanks to his role as the ruthless Paul Merroney in 1970s BBC drama *The Brothers*, was a long-time fan of *Doctor Who* and accepted the role with the oft-stated intention of staying in the series even longer than Tom Baker's seven years. BBC politics brought a swift end to his hopes when BBC 1 controller Michael Grade, never a fan of *Who*, took exception to the increased levels of violence on display in Baker's first full season and attempted to axe the series early in 1985. Baker and the series returned for a truncated 14-episode run in 1986 that performed poorly in the ratings, and Nathan-Turner was bluntly informed



that the show would be recommissioned, but that Baker had to be replaced. In retrospect, it's easy to see where mistakes were made with Colin Baker's Sixth Doctor. To contrast with Davison's more mannered and less quirky interpretation of the Time Lord, Nathan-Turner wanted Colin Baker's incarnation to be brash, loud, and initially untrustworthy. To this end, Baker was assigned an outfit described by Nathan-Turner as "totally tasteless", which seems like an understatement. His frock coat was a collection of shapes, colours, and patterns flung haphazardly together, offset by a pair of clown's yellow striped trousers. Baker threw himself into the part with too much gusto; after his regeneration appearance at the end of Season 21's *The Caves of Androzani*, he made his full debut in March 1984 in *The Twin Dilemma*, the season's final story. Boorish and unlikeable, he proceeded to try to strangle his companion Peri (Nicola Bryant) before announcing, darkly, at the end of the story "I am the Doctor... whether you like it or not."

The following season, refashioned into 13 forty-five-minute episodes, largely continued this characterisation and, in an attempt to keep the ratings buoyant, the series developed a grim and often inappropriate level of violence and nastiness for a show broadcast at teatime on Saturday evenings.

The Doctor, usually a man of peace and tolerance utterly opposed to random acts of violence, was now throwing people into acid baths and killing them with cyanide-soaked cotton wool.

When the series returned after its enforced hiatus, Baker's performance and characterisation mellowed but the damage was done, and, offered the chance to return for his regeneration into his replacement Sylvester McCoy, Baker understandably decided that it probably wasn't in his best interest to return, however briefly, to the role he'd just been sacked from. Big Finish has since rehabilitated the Sixth Doctor's reputation, however, and it was heartening to see Baker back on screen for his cameo in Jodie Whittaker's finale *The Power of the Doctor* in 2022. |PM



NEW
DOCTOR



1985 AN ABSOLUTE BALLS-UP FIASCO

We Brits love an ensemble charity single - always for a good cause, such as support for refugees, alleviating famine, or bringing back an ailing sci-fi show. Eh? With *Who* facing cancellation, mega-fan and record producer Ian Levine had an idea to save it - a song called *Doctor in Distress*! He got together a number of *Who* regulars, plus music 'stars' such as, erm, Bobby G from Bucks Fizz. (Well... Gary Glitter had dislocated his shoulder and Black Lace's train was cancelled from Bradford.) The name of this supergroup was... *Who Cares*? No, really. This turned out rather appropriate; the song was universally panned and the BBC refused to play it. The money raised was meant to go to Cancer Research, but it didn't raise any. Levine later described it as "an absolute balls-up fiasco. It was pathetic and bad and stupid. It almost ruined me." On the plus side, it was an early gig for then-unknown musician Hans Zimmer. *Doctor Who*, probably unrelatedly, got to carry on for a few more years. |KM



1986 A BONNIE TIME

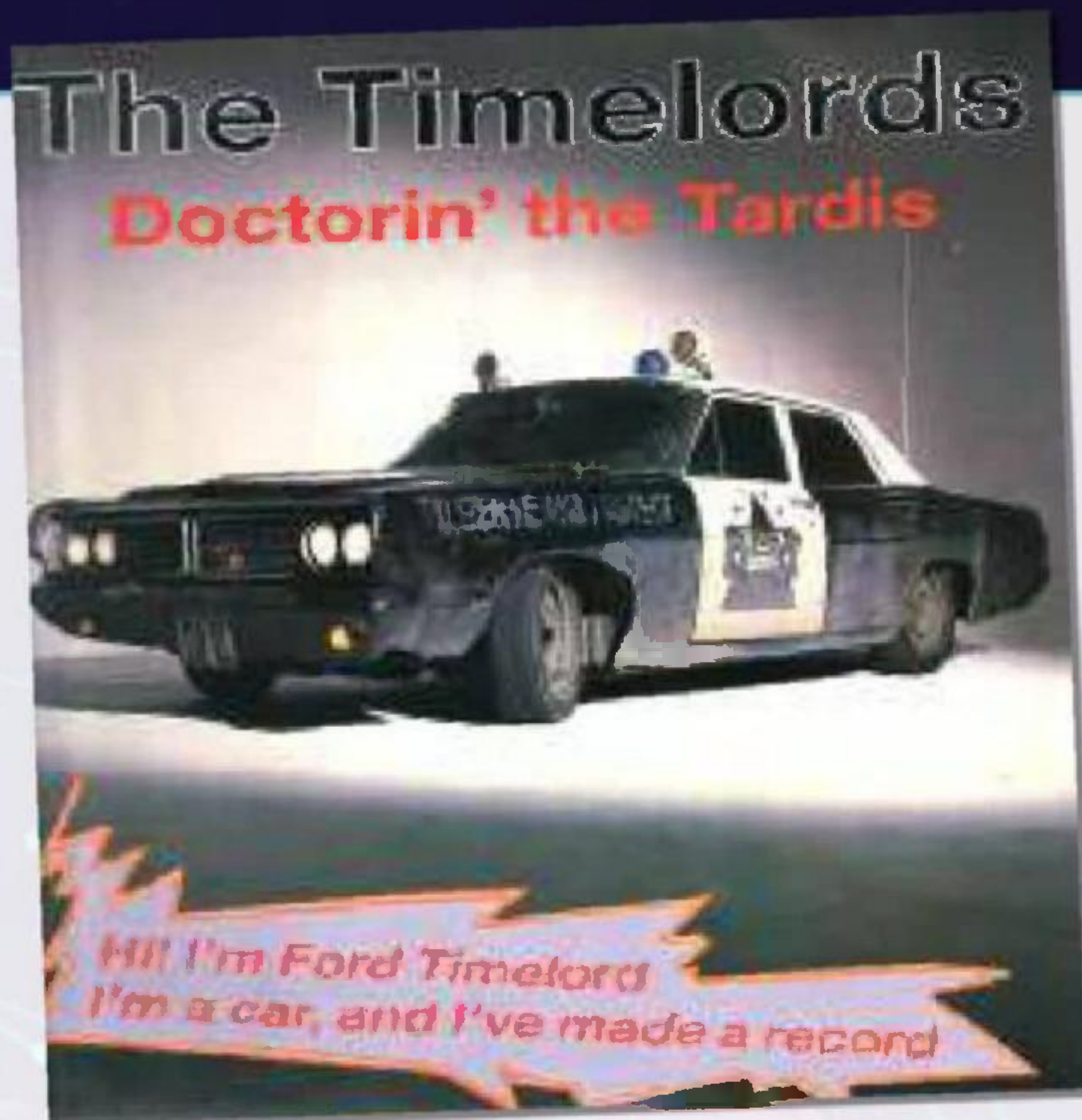
Back in the '80s, Bonnie Langford was the face of BBC light entertainment; it seemed that if a show needed someone incredibly enthusiastic who could also dance, then Langford was there. So, of course, she ended up in *Doctor Who* (mid-'80s BBC was very keen on slotting its stars into as many roles as it could). The introduction of Langford's character, Melanie Bush, was an unorthodox one for the time; she's introduced as one of the Doctor's future companions during the events of *The Trial of a Time Lord*, but that particular time loop was never closed on screen. This is the episode with the unfortunately shaped plant monsters, the Vervoids, and watching the ebullient Langford scream and run away from the decidedly phallic *Doctor Who* villains was seared into the memories of many a teatime TV fan. Frequently underrated as a companion, with her computer skills and keep-fit obsession, Mel was a prototype for many companions to come. |EF

1987 THE REAL MCCOY

With Colin Baker's messy departure from the show, Sylvester McCoy was seen as a bit of a controversial choice. Better known for his physical comedy, McCoy's career had begun with legendary avant-garde theatre maker Ken Campbell, who had also auditioned for the role. McCoy's Doctor switched effortlessly between an almost sinister, alien schemer to a light-hearted, human-focused clown, a kind man driven by a darker rage. McCoy is frequently underrated, in part due to unwieldy, under-rehearsed scripts and budget-friendly scenes. His debut, *Time and the Rani*, is a great example of this. It was adapted from a script intended for the middle of Colin Baker's run, and it had been rapidly altered to be a regeneration story instead. The result was a mess. Despite stellar direction and decent performances, the script groans due to too little money and not enough development. |EF



NEW
DOCTOR



1988 A NUMBER ONE THE EASY WAY

Although it might make for tough listening for many these days, hooked as it is on a sample from The Glitter Band, there's very little in life more guaranteed to bring a smile to your face than *Doctorin' the TARDIS*, the number one single by the mysterious band The Timelords. Okay, their identity is no longer a mystery - it was arch-pranksters The KLF, under the aliases Lord Rock and Time Boy. There's a vicarious thrill to be found in watching their ex-police Ford Galaxie careen through the kind of gravel-filled landscape that would usually contain a Doctor or two, knocking over the closest approximation to a Dalek their limited budget and Terry Nations' lawyers would allow! |AB



1989 TAKING THE STAGE

A stage production of a popular BBC show seems like a pretty standard thing these days, but back in the '80s, it was still a very rough and ready affair. *The Ultimate Adventure* was the third *Doctor Who* stage play (the others being 1965's *Curse of the Daleks* and 1974's *Seven Keys to Doomsday*). Aimed firmly at kids, the plot involved Daleks and Cybermen fighting on a war-torn Earth, and because it was written by Terrance Dicks, it was pretty much all about the Daleks. The initial run featured Jon Pertwee, who was 70 at the time. Colin Baker took over after the initial run, with the script pretty much unchanged. It had some clever sets and was arguably better scripted and directed than the TV show at the time. Though no official video of the show exists, a painstakingly restored version taken from low-quality footage can be found online. |EF

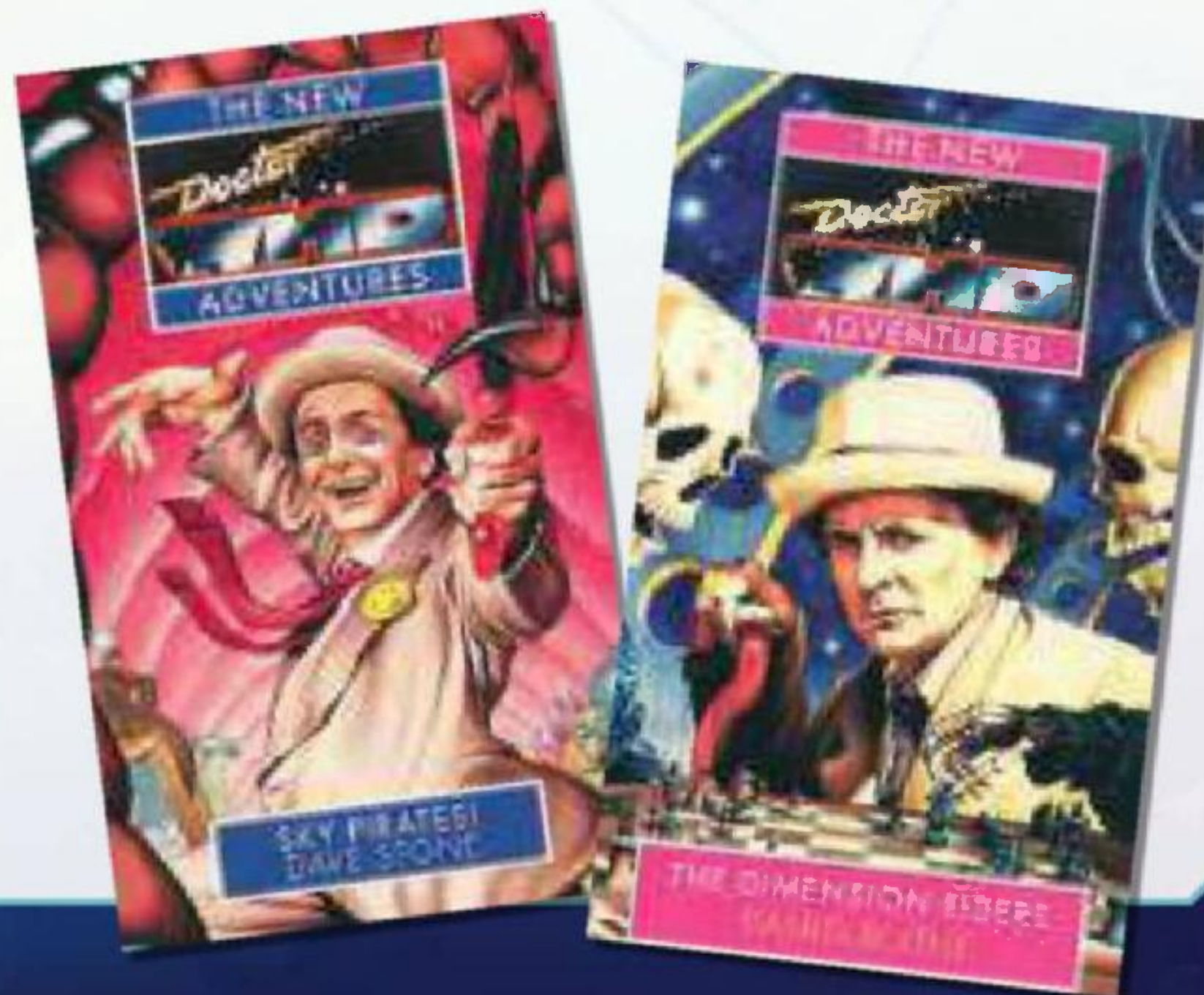
1990 THE DAAK AGES

From the outset, *Doctor Who Magazine* has brought us the further adventures of the current Doctor in comic strip form, with many memorable storylines and characters dreamed up by the likes of Paul Cornell, Pat Mills, John Wagner, and more. One character in particular struck such a chord with *DWM* readers that he was given a spin-off strip of his own, where he could be found slicing into Daleks with his chainsword as the 26th century burned around him. Abslom Daak was created by Steve Moore and David Lloyd, first appearing in *Doctor Who Weekly* #17 in February 1980. Daak returned in April in a strip of his own, with art from Steve Dillon. He was back in 1989 in *Nemesis of the Daleks*, heralding the release of a trade paperback collecting his adventures the following year, which was accompanied by a 7-inch flexi disc given away with the monthly. Daak has made sporadic returns since, including a blink-and-you'll-miss-it appearance in the Series Eight TV episode *Time Heist*. |AB



1991 NEW ADVENTURES IN TIME & SPACE

In 1987, Virgin Publishing acquired Target Books, long-time translators of *Doctor Who* action into the printed word. Realising that they would soon run out of stories to novelise, Virgin asked the BBC for permission to commission new stories, something the BBC rejected until the TV show was cancelled in 1989. The first wave of Virgin's *New Adventures* books featured stories from seasoned *Who* writers Terrance Dicks and John Peel (no, not that one!), along with Paul Cornell, a newcomer from the world of *Who* fandom. Over the next six years, *New Adventures* were delivered by the likes of Andrew Cartmel, Mark Gatiss, Ben Aaronovitch, Gareth Roberts, and Russell T Davies, before the BBC took the line back in-house. There's no doubt that the history of *Doctor Who* would look very different without the *New Adventures* and its editor Peter Darvill-Evans. |AB





1992 ISLANDS IN THE (TIME) STREAM

In the years between the BBC's cancellation of the show and its resurrection by Russell T Davies, there was often thin gruel to be had for *Doctor Who* fans. Still, there was still considerable debate about the canonicity of a humorous short broadcast as part of Saturday morning show *Summer Scene* in September 1992, which saw Rob Brydon - apparently in possession of a working TARDIS - offer his services to the BBC as the new Doctor. Appearances by two Daleks, Sarah Jane, and a hardcore collector eventually reveal a piece about an auction of *Who* memorabilia that's great fun. Oh, what might have been... **|AB**

1993 A VERY DIFFERENT DIMENSION

After a four-year absence from TV screens, hopes were high that *Doctor Who* would make some sort of return for its thirtieth anniversary year. For a time, a new special episode - the environmentally themed *Lost in the Dark Dimension* - was in active development at the BBC, initially planned as a straight-to-VHS release, but later guaranteed a TV screening thanks to interest expressed by BBC Head of Series Peter Cregeen. Graeme Harper (later a regular director for the early years of the 21st century revival) was tipped to direct the special and comedy legend Rik Mayall was in the frame to play the villainous



Hawkspur, with Fourth Doctor Tom Baker expressing an interest in participating. Budgetary issues eventually led to the project's cancellation in July 1993 and fans were understandably dismayed when the anniversary was eventually broadly acknowledged by a two-part 3D extravaganza screened as part of the BBC's annual Children in Need telethon. Co-written by former producer John Nathan-Turner, the two episodes of *Dimensions in Time* had a total running time of twelve minutes, but most agreed that they felt a lot longer. They exploited the latest fad for 3D entertainment, with viewers encouraged to don specially tinted cardboard glasses to watch a jaw-dropping romp in which *Doctor Who* collided with enduring BBC soap opera *EastEnders*. The story - and rarely has the word been used in a looser sense - involved the evil Rani (Kate O'Mara) laying a deadly trap that required the Doctor's ageing previous incarnations to wander around Albert Square bumping into various old companions and assorted rubbery monsters (the Daleks wisely opted to stay away), and engaging in banter with *EastEnders* regulars including Wendy Richard, Mike Reid, Pam St Clement, Gillian Taylforth, and Ross Kemp. *Dimensions in Time* has to be seen to be believed and it's ultimately a testament to the resilience of the *Doctor Who* concept that it didn't prove to be the final nail in the coffin of the show's reputation! **|PM**



1994 DOCTOR IN THE HOUSE (OF MOUSE)

Two years after Rob Brydon became a very short-lived (and non-canon) Eighth Doctor, Sylvester McCoy returned as the Seventh in the unlikely environs of *The Disney Club*. Possibly the only appearance by a Doctor on ITV, McCoy appeared in a skit featuring the invention of a time machine by host Richard Orford, making a few remarks before quickly disappearing and therefore missing a meeting with *The Tomorrow People*, who subsequently make a cameo to plug their own reboot. Playing a very long game, Disney would return to *Doctor Who* in 2023, although Orford's adventures in time and space have yet to be recorded. **|AB**

1995 ALONG CAME A SPIDER... DALEK???

There was a brief time in the mid-1990s when it looked like *Doctor Who*'s return might be shepherded by none other than Steven Spielberg, his Amblin Entertainment company working with the BBC for a movie or TV show based on the property. Writer John Leekley, who'd just finished the *Knight Rider* 2010 TV movie, produced a series bible and the boffins at Amblin set about creating test footage. The project soon fell by the wayside when Leekley's plans were rejected and attention turned to the 1996 TV movie with Paul McGann (up next), but some of the test footage was shown - as part



of a montage of future Amblin projects - on an episode of *GamesMaster* in 1995. Although they sadly never appeared in live-action, the 'Spider Dalek' briefly glimpsed in this footage *did* turn up in the comic strip in *DWM* as Daleks from a parallel universe! | **AB**

1996 THE FATEFUL EIGHTH

It was in this year that fans finally saw the return of the Doctor to our screens - albeit a short-lived return - in the eagerly-awaited co-production between Universal Studios and BBC Worldwide. In the TV movie (initially intended as a backdoor pilot), the Doctor is on his way to Gallifrey to return the remains of his greatest enemy, the Master. Following his nemesis's escape, the Doctor is gunned down by a gang of thugs and regenerates, before having to navigate America on New Year's Eve to stop the Master's nefarious plans.

Though the production was American, the Doctor was as always played by a Brit. Paul McGann's joyful and romantic incarnation would become a fan favourite, especially as his character developed across comics, novels, and later, audio plays. | **JP**

**NEW
DOCTOR**

1997 MIND GAME

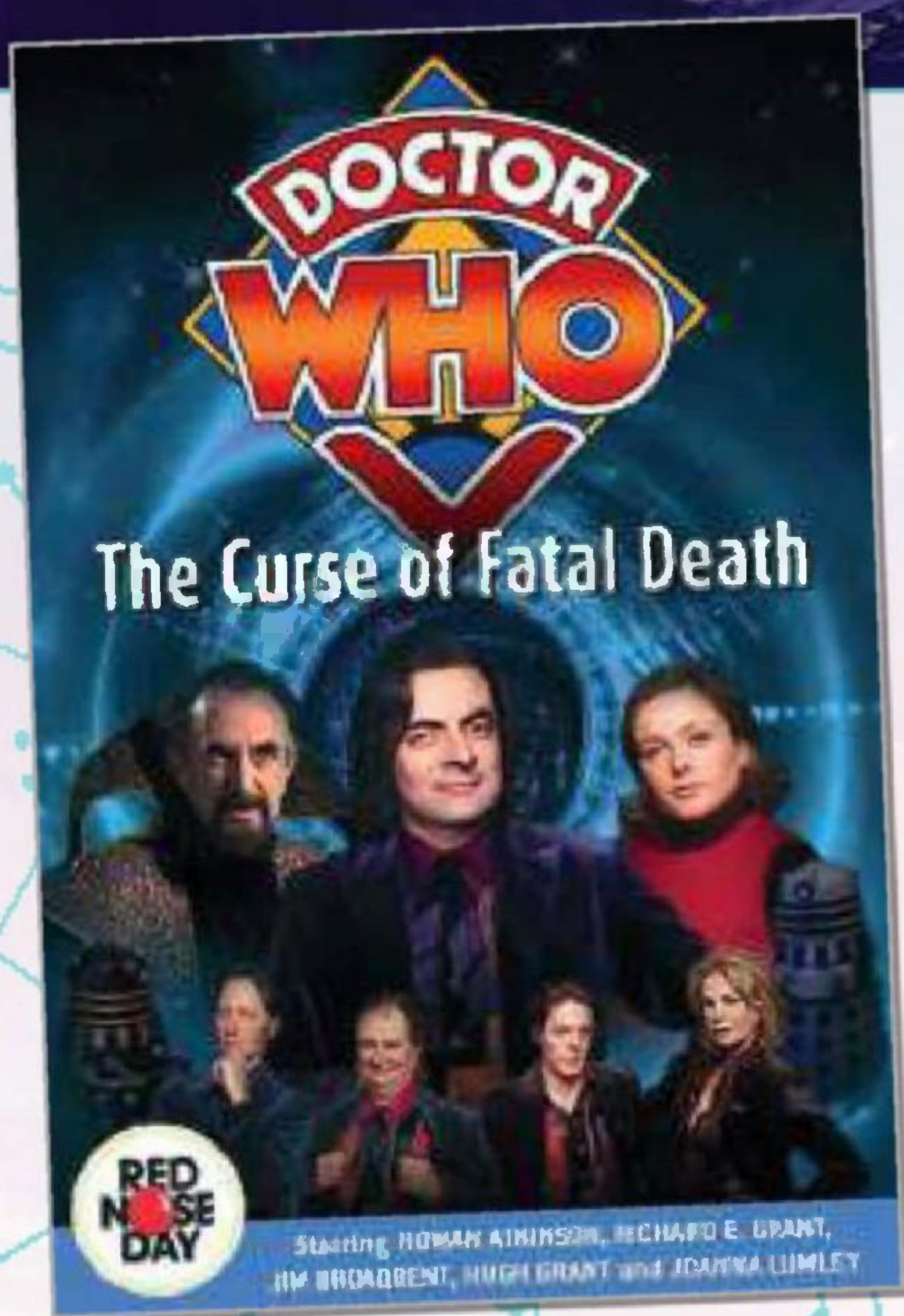
Since *Doctor Who* remained cancelled at this time, it was strange to see the BBC release a PC game, almost as if they were still holding out hope for a revival. *Destiny of the Doctors* boasted a story in which the Master (played once again by the phenomenal Anthony Ainley in full-motion video) has harnessed the psychic power of a planet to trap all seven incarnations of the Doctor. You as the player must navigate the maze of the TARDIS, defeating iconic monsters and finding a way to save the Doctors. By now, the first three actors to play the Time Lord had sadly passed away, but the Fourth, Fifth, Sixth, and Seventh Doctors all recorded new dialogue for the game. Although admittedly clunky to play, the sheer scope and ambition on display is incredibly endearing. | **JP**



1998 AND NOW FOR THE BIG FINISH!

When the BBC took over the series of novels depicting the continuing adventures of the Doctor, Virgin's *New Adventures* line continued with stories featuring a companion created by Paul Cornell, especially for that series. Bernice Summerfield soon found her voice, courtesy of Big Finish, a production company founded in 1996 to turn Virgin's novels into audio plays. After successfully releasing four Summerfield series - with a voice cast that included Lisa Bowerman and Stephen Fewell - Big Finish secured the licence to adapt and produce new stories featuring the Doctor and continue to bring his adventures into your ears, along with a slew of spin-offs. Every Doctor from Tom Baker to David Tennant has loaned their talents to their series, along with ex-cast members such as Sophie Aldred, Nicholas Courtney, Lalla Ward, and more. Big Finish has also breathed new life into the adventures of *The Tomorrow People*, *Sapphire & Steel*, and *Blake's 7*. | **AB**





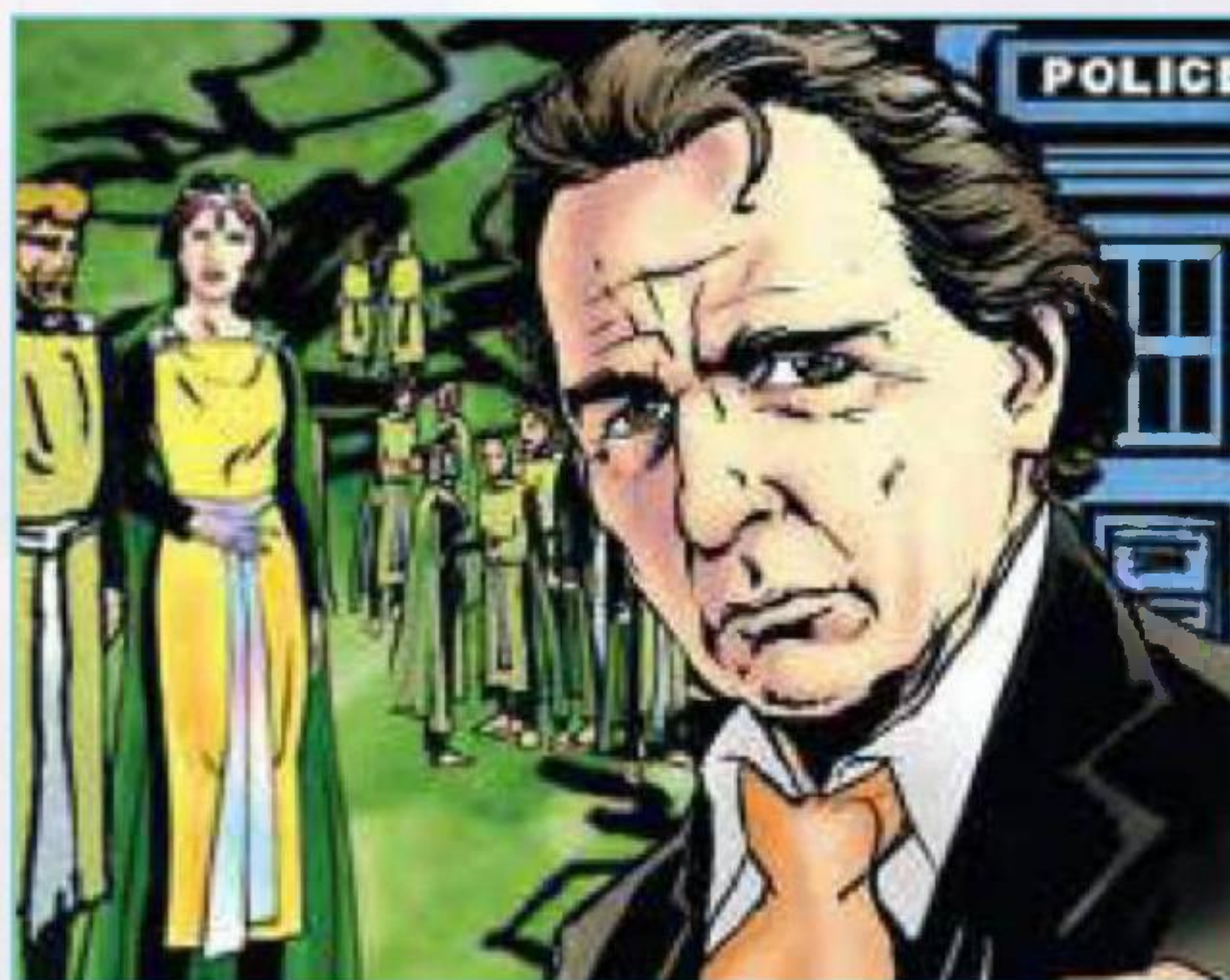
1999 LIFTING THE CURSE

Following the show's cancellation in 1989, Whovians had been longing for new content for almost a decade. In 1999, fans were given a new beacon of hope in the form of the special, *Doctor Who and the Curse of Fatal Death*. Produced for Red Nose Day, this light-hearted parody provided fans with a much-needed dose of nostalgia, reigniting hope for a reboot. Written by future showrunner Steven Moffat (and foreshadowing his future writing talents), the special featured a stellar cast line-up of guest 'Doctors', including Rowan Atkinson, Hugh Grant, and Joanna Lumley as the 'first' female Doctor (eat your heart out, Jodie Whittaker!). Atkinson displayed his usual comedic genius in his whimsical portrayal of the Doctor and brilliant on-screen chemistry with Jonathan Pryce as the evil Master, while Roy Skelton (voice of Zippy from *Rainbow*) gave his final performance as the longest-serving voice of the Daleks. The sketch cleverly played with the show's mythology, poking fun at but also paying homage to its time-honoured tropes and capturing the essence of the series. The special's blend of humour, nostalgia, and the first glimpses of Moffat's storytelling style were mostly warmly received by Whovians. *The Curse of Fatal Death* was a reminder of the show's enduring appeal during a period of uncertainty and was key in paving the way for its triumphant return in 2005, reigniting excitement for the series and leaving fans eager for more. |BM



2000 OVER THE HILL

Nicholas Courtney made a cameo appearance as Brigadier Lethbridge-Stewart in an episode of comedian Harry Hill's bonkers variety show. Presenting a news segment, Hill reported on the biggest news story of the day. Clare Short (who at the time was a government minister) had been announced as the new *Doctor Who*. The Brigadier appeared to congratulate Short and had prepared a gift of a cut-glass vase for her, only for it to be knocked over by a Cyberman. The Brig appeared again later in the episode, saving Space Station Badger from a rogue bathroom product salesman before taking part in a musical number of *Don't Leave Me This Way* by The Communards. And you thought his most exciting adventures were those he had with the Doctor! |KM



2001 RE-ANIMATED

The Internet of the early 2000s was an exciting place when anything seemed possible, a little like *Doctor Who* itself, and the two collided in 2001 with the first 'arguably canonical' *Who* material from the BBC since the ill-fated 1996 TV movie. *Death Comes to Time* was a webcast, an audio drama accompanied by limited animation, and featuring Sylvester McCoy as the Seventh Doctor in a tale of interplanetary warfare that also draws Sophie Aldred's Ace into its web. Written by Colin Meek, *Death Comes to Time* was released in thirteen episodes across ten months, and has since slipped into a possible parallel universe in canon, depicting as it does the death of McCoy's Doctor and his replacement by a powered-up Ace! |AB

2002 THE LAST OF THE TITANS FALLS



Although the go-to answer for who created *Doctor Who* is Sydney Newman, the newly installed Head of Drama at the BBC, it's probably truer to give credit to a three-man team, of which Newman was a considerable part. Alongside him in those early meetings to develop what would become *Doctor Who* were Head of Serials Donald Wilson and staff writer C.E. Webber, and

their contribution should never be overlooked. Webber wrote much of the early draft document that sold the show to the BBC, but he was removed from the project early on because it was thought he was unable to 'write down' to the level required. Wilson - who always claimed to have come up with the name of the show - was involved in its production through the mid-1960s, although he tried to dissuade Verity Lambert from using the Daleks, something he admitted to her proved she knew much better than him about the show! Webber died in 1969 aged just sixty, with Newman dying in his native Canada at eighty in 1997. The last of the three to go, and probably now best known for his work on *The Forsyte Saga*, Donald Wilson passed in 2002, his last twenty-five years spent in retirement in Gloucester. |AB



2003 IT'S NOT WHERE WE'RE SUPPOSED TO BE

One massively popular website at this time was BBC Cult. In addition to *Bagpuss* and *Buffy the Vampire Slayer* content, it was pretty much the one-stop spot for *Doctor Who*. Rumours abounded of a revival, and little did the fans know that a plan was afoot in Wales. At the same time, BBC Cult was attempting to single-handedly bring back *Who* as an online cartoon entitled *Scream of the Shalka* as part of the show's 40th anniversary. Starring Richard E. Grant and the Doctor alongside Sophie Okonedo as the companion and Sir Derek Jacobi as the Master, these six fifteen-minute shorts were animated by Cosgrove Hall, the same folk behind *Danger Mouse*. Written by Paul Cornell, it was a solid story with a slightly lacklustre, more broken take on the Doctor. *Scream of the Shalka* is an interesting anomaly in the show's history and more evidence that you can't keep a good show down. It also featured an uncredited cameo from a little-known actor called David Tennant... |EF



2004 FIRING UP THE TARDIS

Fans were thrilled - not to mention surprised - when the BBC issued a press release in September 2003 announcing that the long-dormant *Doctor Who* was to be resurrected as a prestige Saturday night drama series for 2005. With acclaimed TV scriptwriter Russell T Davies showrunning the revival, it would be based in Cardiff and filmed in and around South Wales. With Christopher Eccleston and Billie Piper cast as the new series leads, filming began on location in Cardiff on July 18th, 2004 for the first block of episodes - series opener *Rose*, alongside episodes four and five, *Aliens of London* and *World War Three*. Early filming took place behind the closed doors of Howells department store (renamed Henrik's in the series) in Cardiff, at the gates of the Cardiff Royal Infirmary, and later the explosive finale of *Rose* outside the St David's Shopping Centre, as the Autons cause chaos and carnage on the streets of Cardiff-as-London. The first production block, directed by Keith Boak, was to be a fractious experience for cast and crew. Russell T Davies himself later described it as "hitting a brick wall". However, as the weeks wore on, the crew learned on the job how to bring to life a science fiction series on a scale never previously attempted on British television. The results spoke for themselves the following year when *Doctor Who* exploded back onto British TV screens and captivated the public just as it had nearly 42 years earlier... |PM



2005 ALLONS-Y!

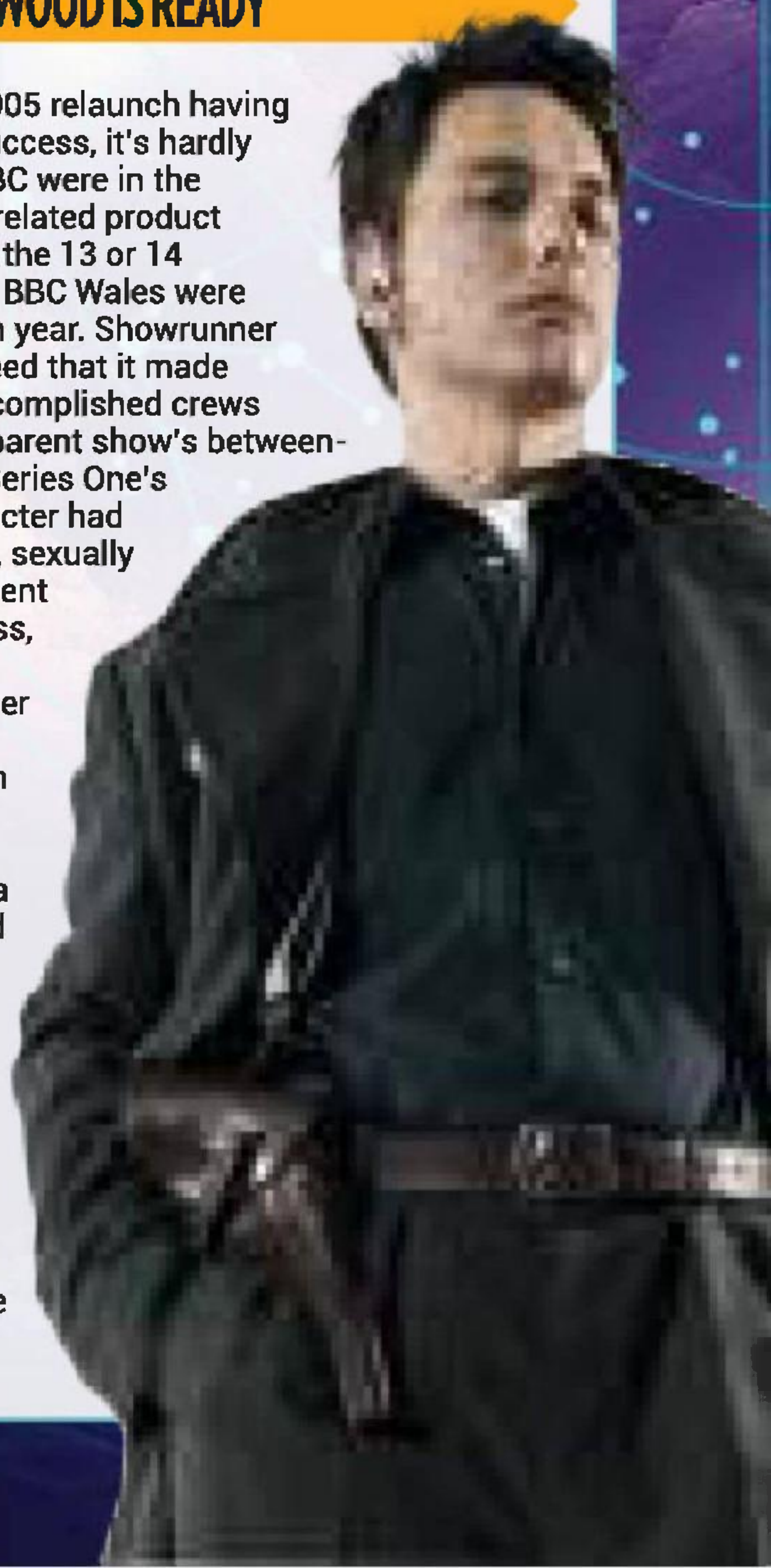
The week after *Doctor Who*'s triumphant return in March 2005, fans were stunned when the BBC announced that Christopher Eccleston would *not* be returning to the role of the Doctor and had decided to quit the series after just one 13-episode run. The show's immediate success had led to the BBC commissioning two more series and a Christmas special for 2005 (the latter much to showrunner Russell



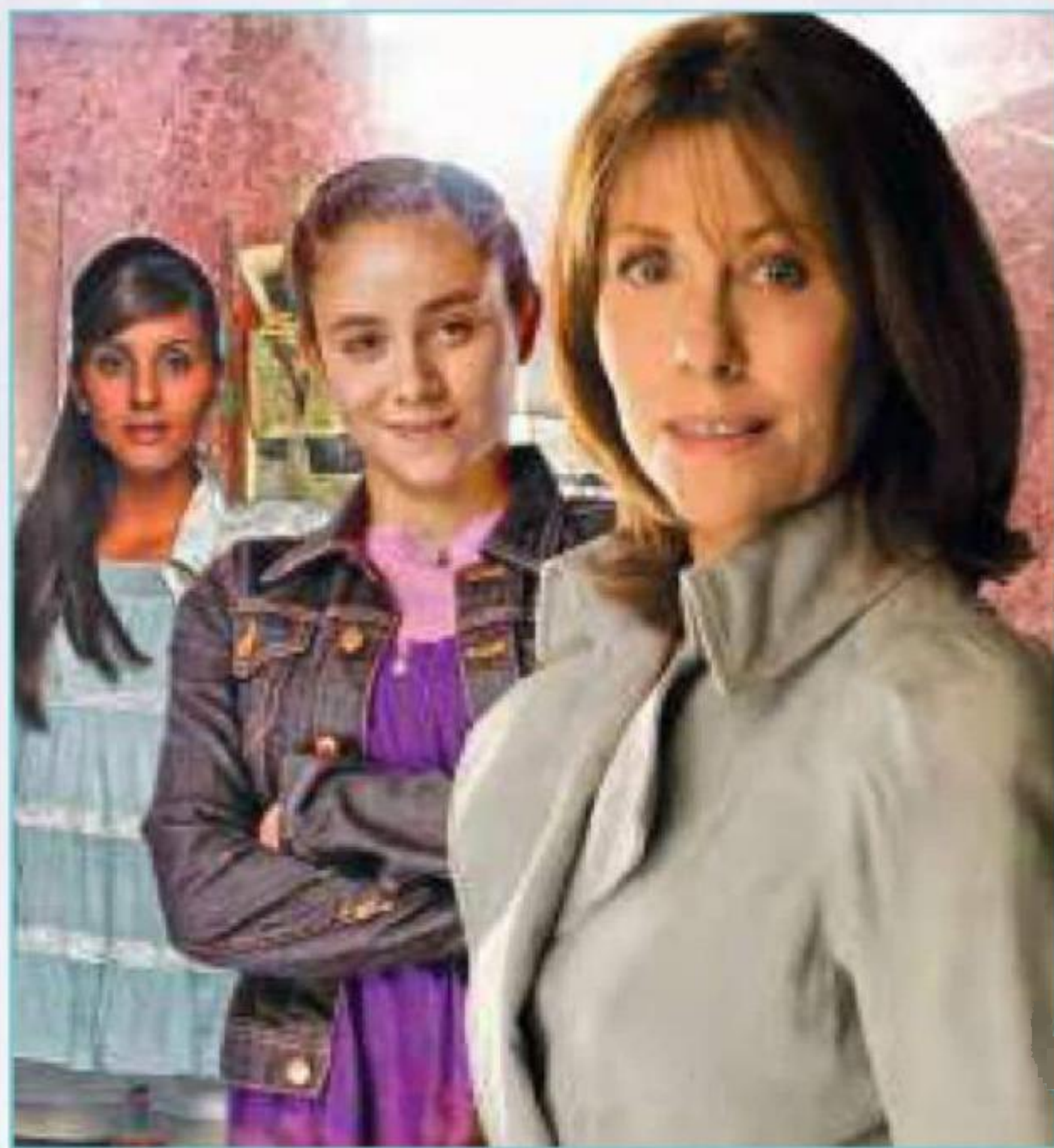
T Davies' surprise), and the hunt began for Eccleston's replacement. But the Tenth Doctor was already hiding in plain sight, and on April 28th, it was revealed that 34-year-old David Tennant, a lifelong fan of the show, had been cast to take over the role. Tennant, largely unknown to the general public, had recently starred in Russell T Davies' audacious three-part BBC 3 drama chronicling the life and times of infamous 18th century adventurer/lothario Giacomo Casanova, and it was his larger-than-life performance that led to Davies realising that here was the ideal candidate to take on the mantle of TV's most intrepid Time Lord. Tennant initially demurred on accepting the role but eventually, as a devotee of the series since his youth, realised that he would never forgive himself if he turned down the opportunity to play his childhood hero and then watched as another actor made a success of the role. Filming for Tennant's first episode, *The Christmas Invasion*, began in July 2005 at locations including Tredegar House in Newport, the Palace of Westminster in London, and the Clearwell Caves in Gloucestershire. The episode, which saw the regenerated Doctor battling a festive assault upon the Earth by the vicious Sycorax, was a key element of the BBC's Christmas Day line-up, and with ratings peaking at just under 10 million, it suggested that the show had deftly navigated the tricky transition between the popular Eccleston and the fresh-faced new boy! But this was just the beginning. Across the next three years, Tennant's infectious charm and boundless energy took *Doctor Who* to new heights of popularity as the show became 'appointment television' for millions of viewers, and Tennant soon cemented his position as perhaps the most popular incarnation of the Doctor in the show's history. |PM

2006 TORCHWOOD IS READY

With *Doctor Who*'s 2005 relaunch having been a resounding success, it's hardly surprising that the BBC were in the mood for more *Who*-related product - certainly more than the 13 or 14 episodes the team at BBC Wales were able to grind out each year. Showrunner Russell T Davies agreed that it made sense to keep the accomplished crews occupied during the parent show's between-seasons downtime. Series One's standout guest character had been the extravagant, sexually adventurous Time Agent Captain Jack Harkness, played ebulliently by charismatic entertainer John Barrowman, another long-time fan of the series. Davies envisaged a more 'adult' *Who* spin-off, a sci-fi show that could deal with issues and go to places that were still taboo to the family-friendly main show. To this end, he fashioned *Torchwood* (the word was an anagram of *Doctor Who* that was used as a cover name for the series when it was in production



during its first year) and seeded the name throughout episodes of *Who* as early as the end of Series One and right across Series Two. In the climactic two-part finale to the second series, Torchwood was revealed as a covert organisation operating in Canary Wharf gathering up and studying abandoned or stray alien tech. When the spin-off series itself debuted on BBC 3 (to impressive ratings) in October 2006, the focus had shifted to a different branch of Torchwood hidden beneath Cardiff Bay, protecting the Earth from perils slipping through the 'rift in time' running through Cardiff as established back in Series One of *Who* in 2005. A rushed production meant that the tone of the first season was giddily uneven, but the second smoothed out some of the wrinkles and the show really found its feet in 2009's five-part BBC 1 event series *Children of Earth*, which aired to huge acclaim, and surprising ratings for a slot in the traditionally sleepy summer months. An overlong fourth season subtitled *Miracle Day* aired in 2011 - a co-production between the BBC and Starz, it lost much of the homespun charm of the original, and consequently *Torchwood* has been on ice ever since. But the 21st century is proving to be a worrying and bewildering time for the human race... hopefully Torchwood is still ready! **|PM**



2007 WHATEVER HAPPENED TO SARAH JANE?

Three decades after her time as an iconic companion, Sarah Jane Smith returned to catch up with the Doctor in the 2006 episode *School Reunion*. Elisabeth Sladen's dogged journalist fit right back into the show, and so the revived *Doctor Who*'s second spin-off was commissioned. Serving the opposite end of the market to *Torchwood*, *The Sarah Jane Adventures* was a kid-friendly CBBC show - not that there wasn't anything for the grown-up fans to enjoy! Smith investigated mysteries alongside her genius adopted son Luke, his friends, and supercomputer Mr Smith. They faced established monsters like the Slitheen and Sontarans, plus iconic new villains like the Trickster. The Doctor even popped in to visit on two occasions! The fifth and final series was sadly cut short due to Sladen's tragic death from cancer in 2011, but Sarah Jane had, for the second time, become an integral part of a generation's childhood. **|KM**



2008 HELLO, SWEETIE!

Inspired by the novel *The Time Traveler's Wife*, Steven Moffat's two-part story *Silence in the Library/Forest of the Dead* introduced an intriguing character - Professor River Song. She claimed to know the Doctor intimately, though from his point of view, he hadn't met her yet. Alex Kingston expected this to be a two-episode guest role but ended up returning as River in thirteen further episodes, starring alongside Tennant, Smith, and Capaldi's Doctors between 2008 and 2015. River was indeed the Doctor's wife, and so much more. She was also the assassin raised to murder him, and - spoilers, sweetie! - the daughter of companions Amy and Rory. It all got very complicated, with the time travellers meeting each other out of order, but that was the joy of this madcap story arc, all held together by Kingston's effervescent performance. Outside of the TV show, River has appeared in numerous spin-off media, including her own Big Finish audio series, *The Diary of River Song*, which has recently concluded with its twelfth box set. **|KM**

2009 OLD DOG, NEW TRICKS

In a situation redolent of Terry Nation and the Daleks, the rights to lovable robot dog companion K-9 belong to his creator, Bob Baker, who had long been seeking to cash in on his creation. The revival of the TV show in 2005 increased interest in all things *Doctor Who* and Baker began working with Disney XD on a cartoon starring the dog, although they would be unable to use any other *Who* properties. Australia's Network Ten became a full partner and twenty-six episodes of *K-9* were produced, with John Leeson reprising his voice role as the titular robotic dog. A pilot episode aired on Disney XD in October 2009, with a full run following in April. The BBC was in talks to license the show but was beaten out by Channel 5, who gave the show its first terrestrial run in October 2010. A second series was spoken about but never materialised, and when Baker died in 2021, he was said to have left behind a clutch of unproduced scripts for film and TV starring his faithful companion. **|AB**



2010 GERONIMO!

The immensely popular David Tennant was a hard act to follow, and when the relatively unknown Matt Smith was cast - at 27, the youngest actor to take on the role - many were doubtful. But from his first episode, *The Eleventh Hour*, Smith began to win viewers over, just as his Doctor won over the young Amelia Pond with his bizarre snack choice of fish fingers and custard! His Doctor was an old man in a young man's body, wise and authoritative, but with a Troughton-esque clownishness. Smith's introduction also saw a change in showrunner, with Steven Moffat taking over from Russell T Davies. Moffat introduced a fairytale-esque tone to the show, as well as long, multi-series story arcs that explored the character of the Doctor and his impact on the universe. |KM

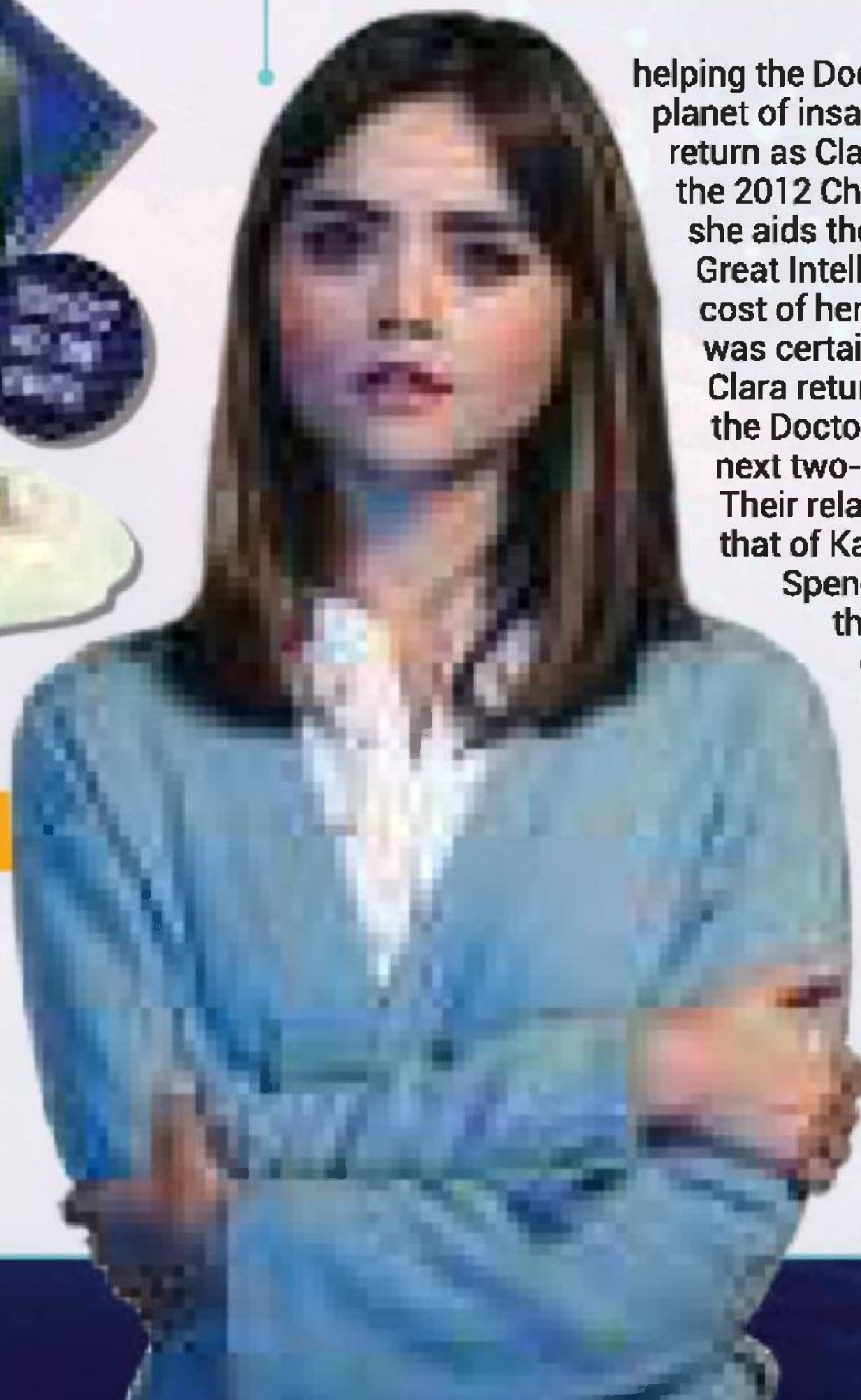
2011 THE GOO GOO DOLLS

Every *Doctor Who* fan takes pride in their merch collection, but there has to be a limit to what you'll put on your shelves, and this odd product seriously tests that limit. In the story *The Rebel Flesh/The Almost People*, a mining company clones its employees using a gooey substance called the Flesh, and the Doctor gets replicated himself. Tangentially inspired by that, this Goo Pod consists of a TARDIS-shaped box; when you open it up, sticky white slime oozes out. Floating among this are the Doctor's disembodied limbs and head. It looks like a pubescent fan has got over-excited playing with his action figures. You don't even get the whole thing - there are five bits of the Doctor to collect, but each jizz box... sorry, each Goo Pod has a random three. Somewhere out there is a fan who bought several of these to get the whole Doctor. We like to be positive in our celebration of fan culture, but if that's you, please try going outside. |KM

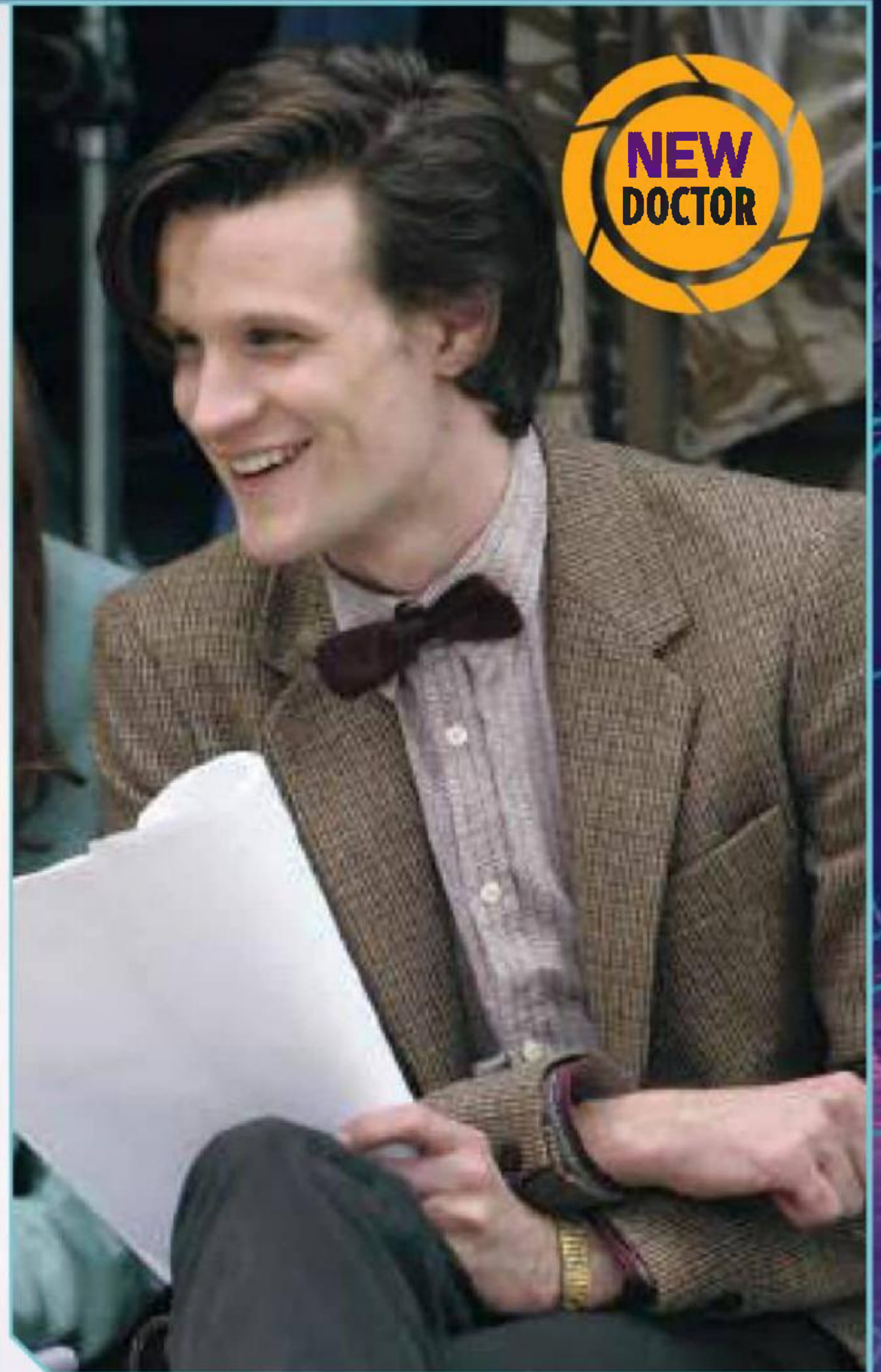


2012 THE IMPOSSIBLE GIRL

Following Karen Gillan's Amy Pond as the Doctor's companion was never going to be an easy job, but few expected it to be so difficult that it would kill her replacement twice before she settled into the role! First appearing as Oswin Oswald in Series Seven premiere *Asylum of the Daleks*, Jenna Coleman's sparky fireplug met her demise



helping the Doctor escape from a planet of insane Daleks, only to return as Clara Oswin Oswald in the 2012 Christmas Special. There, she aids the Doctor against the Great Intelligence, again at the cost of her life, but the third time was certainly the charm when Clara returned in 2013, becoming the Doctor's companion for the next two-and-a-half series. Their relationship inspired by that of Katherine Hepburn and Spencer Tracy, Clara and the Doctor were almost equals during their time together and she even adopted the mantle of the Doctor for a time when he was unable to. The last we saw of her, she'd stolen a TARDIS and was travelling the long way round to the moment of her final demise, the best episodes of the show we never got to see. |AB





2013 GOING FOR GOLD

The popularity of *Doctor Who* was at a high in 2013, both internationally and in the UK, so the fiftieth anniversary was a seriously big deal. The feature-length special *The Day of the Doctor* not only tied up the nine-year story arc about the destruction of Gallifrey, but also brought together three Doctors - with a twist. While David Tennant was all up for returning, Christopher Eccleston wasn't keen. So, Steven Moffat came up with a 'forgotten' incarnation who'd fought in the Time War and, amazingly, cast acting legend John Hurt. Fans in 94 countries were treated to simultaneous cinema screenings, a unique and unforgettable experience. This was just one part of the extensive anniversary celebrations. Mark Gatiss' *An Adventure in Space and Time* dramatised the genesis of the show, with David Bradley as William Hartnell. Surprise mini-episode *The Night of the Doctor* brought back Paul McGann, bridging the classic and new eras. Peter Davison directed the spoof *The Five(ish) Doctors Reboot*, about himself, Colin Baker and Sylvester McCoy trying to get parts in the anniversary episode. And, we mustn't forget *Doctor Who Live: The Afterparty*. A live video call to One Direction to get their opinions on *Doctor Who* was an odd idea to start with. The fact that technical malfunction caused it to go catastrophically wrong, while John Hurt sat by utterly bewildered, made for an iconic television moment. |KM

2014 IT'S COOL TO BE KIND

Though he made two small appearances in the 2013 specials, it was with 2014's Series Eight that the Twelfth Doctor's adventures began. But Peter Capaldi's association with the show goes back further than that. He'd previously played Caecilius in 2008's *The Fires of Pompeii*, and much further back still, had run the Scottish Doctor Who fan club in his youth. So it was a culmination of a long-held dream for Capaldi to take on the Time Lord role. He'd had an extensive and varied acting career by this point, and had even won an Oscar for a short film he'd directed, but was most known for political sitcom *The Thick of It*. Consequently, his first series played into the 'Malcolm Tucker' persona, giving us a grouchy and less empathetic take on the Doctor. The Twelfth Doctor relaxed over the course of his three series, though, eventually settling on the motto of "be kind". Throughout his tenure, Capaldi gave some incredible performances, and never failed to be kind himself with his generous messages to fans. |KM



2015 ELECTRONIC SPANGLES AND TAPE ECHO

In 2015, the University of York's Teresa Winter published her PhD, *Delia Derbyshire: Sound and Music for the BBC Radiophonic Workshop 1962-73*, the first serious academic study on the life and music of the experimental electronic composer. Derbyshire, of course, was instrumental in the creation of the *Doctor Who* theme, which - although credited to Ron Grainer - has been acknowledged by him as a collaboration between the pair. Indeed, when he heard the final theme, Grainer couldn't believe it was the same piece he'd written and fought for Derbyshire to get recognition for her efforts, against BBC protocol of the time. At the BBC since 1960, Derbyshire had joined the Radiophonic Workshop two years later at her request, unusual for a department people were usually assigned to, and soon became one of their most important producers, responsible for the music for over two-hundred radio and TV programmes in her eleven-year stay. Derbyshire stopped producing music in 1975 and moved to Northampton, where she lived for the rest of her life. She's since been hailed as a pioneer by the electronic music scene, and an exhibit dedicated to her can be found at the Music Museum in Coventry, the city of her birth. |AB



2016 FIRST CLASS

In 2016, the Whoniverse expanded with another spin-off, *Class*. Set in the infamous Coal Hill Academy, a location tying back to the very first episode of *Doctor Who*, *Class* offered a unique blend of the sci-fi and teen drama, exploring the lives of motley crew of students April, Tanya, Ram, and Matteusz - and their alien teacher! Centring the narrative on a diverse cast of younger characters suddenly confronted with the reality of alien life (and the threat of invasion!) meant *Class* offered a fresh perspective and introduced a relatable entry point for audiences both old and new to the Whoniverse. Despite solid plotlines and compelling performances, fan response to *Class* was mixed. While some praised its darker tone and exploration of contemporary issues, others missed the more feel-good elements of its parent show. One episode where the series showcased its more mature themes that left an undeniable mark on viewers was *Nightvisiting*. This haunting story, in which an apparition of her dead father visits Tanya, explored grief in its rawest form when tragically, he's later revealed to be part of an alien entity capturing Londoners with images of dead loved ones. Unfortunately, *Class* struggled to take off and the series only ran for one season. However, its impact should not be overlooked. The show was ambitious, brought diverse perspectives, and had an emotional depth that resonated. Ultimately, *Class* was a brave experiment, demonstrating the willingness of the *Doctor Who* franchise to take risks and explore new avenues. |BM



2017 FITTING THE BILL

In 2017, *Doctor Who* welcomed a groundbreaking addition to its companion catalogue with the introduction of Bill Potts, played by the talented Pearl Mackie. As the show's first openly gay main companion, Bill marked a significant milestone, reflecting the progress in our society. Bursting onto our screens and captivating us with her energy, sharp wit, and undeniable relatability, Bill not only broke new ground in terms of sexuality but, as a young working-class woman working in the canteen at St. Luke's University, also brought a refreshing new perspective with her outlook on life. Bill is a fantastic example of a well-rounded LGBTQ+ character - her sexual orientation is seamlessly integrated into the narrative, allowing her other characteristics to take prominence rather than becoming her entire personality. Bill's humanity and bravery shone through in her narrative arc, most notably in the poignant episode *World Enough and Time*, which highlighted the depth of her love for the Doctor when she continued to help him, even when 'upgraded' into a Cyberman. Despite some expected backlash, the fan response to Bill was overwhelmingly positive. Viewers appreciated the authentic representation and normalising of Bill's relationship with Heather (one imagines the fact her love interest is an oil-based alien might be more concerning than the fact said alien happens to be a woman...). Pearl Mackie proved the perfect choice to bring Bill to life; her vibrant personality and infectious spirit, so clearly reflected in her character, resonated with audiences, and her impact on the *Doctor Who* fandom was undeniable. |BM



2018 NEW CAN BE SCARY

You can't talk about Jodie Whittaker's casting without addressing a certain issue. The idea of a female Doctor had been suggested decades before by both Sydney Newman and Tom Baker, and Steven Moffat had planted the seeds by turning the Master into Missy. The time was absolutely right, and incoming showrunner Chris Chibnall recruited the first female Doctor - *Broadchurch* and *Attack the Block*'s Whittaker. From the moment she crashed down to Sheffield in *The Woman Who Fell to Earth*, Whittaker made the role her own, bubbling with energy and kindness. With a new TARDIS and her 'fam', the Thirteenth Doctor set off to right the wrongs of the universe. Though Whittaker's tenure had some problems, especially when the epic *Flux* ended up shorter and messier than planned due to COVID restrictions, it made many steps forward for inclusivity. As well as the first female Doctor, this era saw the first people of colour to write for the show and to play incarnations of the Doctor and Master (with Jo Martin appearing as a pre-Hartnell Doc). |KM

NEW
DOCTOR



PS4

PLAYSTATION VR REQUIRED



2019 REALITY BYTES

VR became a huge part of gaming in the 2010s, so it was only a matter of time before Whovians got their chance to experience the world of *Doctor Who* in the format. *The Edge of Time* sees players get recruited by Jodie Whittaker's incarnation to help her stop the Reality Virus from spelling the end of time itself. It may be a bit rough around the edges, but for a *Who* fan, it is a dream come true being able to feel as if you are a part of a real story. Standing within the TARDIS and feeling its grandeur alone made this a 'must' experience for all fans! |JP

2020 FROM LOCKDOWN TO LOOKING UP

The coronavirus lockdown was a difficult time for us all, but the *Doctor Who* community kept each other entertained online. *Doctor Who Magazine*'s Emily Cook organised a series of 'tweetalongs' - fans would watch favourite episodes simultaneously and share comments on Twitter, often joined by relevant actors, writers, and directors. Many *Who* alumni produced homemade mini-episodes, with highlights including Russell T Davies' *Farewell, Sarah Jane*, set at the beloved companion's funeral and starring *The Sarah Jane Adventures* cast. And *Message from the Doctor*, in which the Thirteenth Doctor sent advice for dealing with isolation, is an iconic episode of the era, filmed in Jodie Whittaker's wardrobe. Lockdown also had a major consequence on the show's future. After the tweetalong for *The Runaway Bride*, Russell T Davies, David Tennant, and Catherine Tate texted each other to reminisce, and the idea of reuniting to make more *Who* came up. Davies later pitched this to the BBC, and it became the sixtieth anniversary specials - as well as leading to him returning to the job of showrunner! |KM





2021 UNIT NEEDS YOU

The interactive theatre production *Doctor Who: Time Fracture* saw the audience cast as UNIT recruits. You were brought inside a secret facility in the heart of London before being sent into a disruption in time, and let loose across various settings from the *Doctor Who* universe. On your quest, you could meet everyone from Queen Elizabeth to Davros, escape attacks from Daleks and Weeping Angels, and eventually, with the help of video appearances from the Doctors, prevent a crisis on Gallifrey. This complex piece of theatrical production made for a thoroughly entertaining show, and allowed fans to brag that they'd helped the Doctor save the universe! |KM

2022 LOOK WHO'S BACK!

What? What? What?! It had been announced that Ncuti Gatwa would be taking over as the new Doctor, but the ending of Jodie Whittaker's final episode, *The Power of the Doctor*, came with a headline-grabbing surprise when she in fact regenerated back into one of her old faces - that of David Tennant. The BBC was quick to announce that Tennant, having previously played the Tenth Doctor, was now also the Fourteenth. But just 'why' still remains to be seen... |KM



**NEW
DOCTOR**



2023 THE ADVENTURES CONTINUE!

...in the three specials set to air in November this year, titled *The Star Beast*, *Wild Blue Yonder*, and *The Giggle*. Tennant's Fourteenth Doctor is set to be reunited with his former companion Donna Noble (Catherine Tate) as he investigates what mysterious force has intervened in his regeneration and brought back his old face. The episodes are written by Russell T Davies and will also feature the late Bernard Cribbins returning as Wilfred Mott, Yasmin Finney as Donna's daughter Rose, and Neil Patrick Harris as 'the greatest enemy the Doctor has ever faced'. Place your bets who that is. One further special will broadcast this Christmas and will mark Ncuti Gatwa's first episode as the Fifteenth Doctor, also starring Millie Gibson as new companion Ruby Sunday. *Doctor Who* is still going strong after sixty years, and with the 2024 series having wrapped filming back in July and the 2025 one in pre-production, it's not set to stop any time soon! |KM



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