

THE REBIRTH OF DOCTOR WHO

It all seems such a blur now – the announcement, the casting, the launch – yet the return of Doctor Who took place over an 18 month period, beginning in September 2003.

Amusingly after years of endlessly hoping that the series would one day return, I was completely unaware of the BBC announcement on September 26th, 2003, on account of being on a coach through France on the way to the Munich Oktoberfest. In fact, it was a whole week later before I discovered the good news!

As with most fans, I was thrilled that the writer of such successful dramas as **Queer as Folk** and **The Second Coming**, Russell T Davies, was going to be the main creative driving force behind the new series.

To be honest, it was a Whovian's wet dream.

In those days, Kasterborous was just a constellation in Doctor Who – it would be another 12 months before our first articles and artwork were published online, and in the preceding time, a lot of casting had taken place, not least the announcement of the highly regarded Mancunian character actor Christopher Eccleston as the Doctor.

Press attention on this casting was huge, with The Daily Mail famously and erroneously declaring Bill Nighy (**Love Actually**, and Series 5's museum curator Dr Black in "the one with Van Gogh") as the new star of Doctor Who. Elsewhere, two popular (but sadly now defunct) websites simultaneously announced Christopher Eccleston as the new Doctor, leading to a small amount of acrimony.¹

Eccleston – best known to most TV viewers as the murdered DCI Bilborough in *Cracker* several years earlier – was a surprise choice, but his casting immediately set the stall for the BBC's new production of Doctor Who, overseen by Davies, Julie Gardner, Mal Young and Phil Collinson.

It wasn't long before respected actors were lining up to appear in the new Doctor Who. Zoe Wanamaker (**My Family, Love Hurts**), Simon Callow (**Four Weddings and a Funeral**), Annette Badland (**Little Voice, The Queen's Nose**), Rupert Vansittart (**Four Weddings and a Funeral**,

¹ The sites concerned were www.gallifreyonline.com and www.outpostgallifrey.com – both now defunct, the former apparently beat the latter to the punch by reading the news on their unrivalled forum.

Heartbeat), Shaun Dingwall (**Soldier, Soldier**), Simon Pegg (**Spaced, Shaun of the Dead**), Penelope Wilton (**Calendar Girls, Shaun of the Dead**), Richard Wilson (**One Foot in the Grave**) and Paterson Joseph (**Neverwhere, Peep Show**) were among the big names to appear throughout the series, which even threw in cameos from quiz show queen Anne Robinson, **Big Brother**'s Davina McCall and TV fashion "experts" Trinny and Susannah.

The fact that it was Doctor Who was enough of a pull for most of these actors – with Christopher Eccleston involved, starring in scripts written and overseen by Russell T Davies; the new Doctor Who had a veneer of quality the like of which had never been seen in the original, classic series.

However, a new Doctor Who in a new era required a new approach – with an actor of Eccleston's stature starring as the Time Lord, a new spin was needed on the old formula, from the role of the companion and her grounding in real life to stripping down the sartorial eccentricities of the Doctor...

THE DOCTOR'S UNDERCOAT

Christian Cawley

Doctor Who is back. In just a few weeks we'll see new adventures of the Time Lord, earth's protector, as he battles foes from other planets. We'll gasp as he whips out his sonic screwdriver to solve problems like locked doors and smile in admiration as Christopher Eccleston runs, leather jacket flapping in the wind. Ah yes - the "leather jacket".

Or as it will forever be known in Doctor Who fandom, "The Leather Jacket" (that's *with* capitals).

Clogs might have been quite a fashion statement, but no doubt would have required a Brian May-like perm. Similarly, a stovepipe hat would have appeared archaic and frankly silly, whereas a loud, multi-coloured shell suit would have given the wrong impression totally.

My own preferences were either a futuristic suit of armour (yes, I know it is Doctor Who, and that our hero is rarely violent; but it would look kind of cool!) or a slightly dishevelled wedding suit, giving the Doctor a post-Lazenby Bond back-story. Anything, really, to stop the public thinking about that bloody scarf!

To the British public - and probably most of the world – Doctor Who is a mad wide-eyed bohemian in a long scarf and brown coat. He pops up in **The Simpsons** from time to time, and Tom Baker's

portrayal of the Time Lord is renowned across the globe. It was these seven years of episodes, plus the Pertwee era, that endeared the show to its many millions of fans from the 1970s onwards (depending where on earth you lived). But the bohemian look of the Fourth Doctor was common in the 1970s, an era when hippies were growing up and either changing the world through business, or just wandering. Similarly, many a dashing wave could be cut in a smart velvet suit of the type favoured by the Third Doctor. London fashion spots were full of velvet-clad dandies and musketeers in the late 1960s and early 1970s – just look at Jimi Hendrix.

On the other hand, perhaps a smartly-cut, velvet two piece would have worked in 2005? Not in a post-Lawrence Llewellyn-Bowen world it wouldn't. It was old hat when he adopted the style – can you imagine how odd Christopher Eccleston would look? Meanwhile, how would the new Doctor shape up in a beige or brown trouser and jacket two piece? Simply hideous – the Seventh Doctor couldn't make it work!

So what about a sporting motif? Anyone for tennis? A Formula One driver's jumpsuit? Somehow Peter Davison got away with that the cricket-themed attire although it would have been interesting to see some variation in his appearance – it was of course at the beginning of the Fifth Doctor's era that the clothes of the Doctor became his "costume".

While the term "costume" is of course perfectly sensible in the realm of a drama production, within the confines of the narrative the audience considers the actor's clothes to be the character's own. So why did the Fifth Doctor wander around for 3 years in that ridiculous cricketing outfit when it was:

- a) Obviously not suitable for playing cricket in, and
- b) Easily soiled?

Perhaps the giant figure that Christopher Eccleston cuts would look more appropriate in a Dickensian costume? Stooping around like Bob Cratchit? The First, Second and Eighth Doctors all pulled off the 19th century look – possibly too well. That leaves us with little to work with as an alternative really, although I doubt the production team looked at it that way when Eccleston's "geography teacher" look was decided.

If we take the Doctor's attire during his heyday (the velvet dandy or the bohemian) we see two iconic looks inspired by the attire of the

mid-twenties male in the sixties and seventies. Perhaps not the typical twenty-something - who no doubt was covered in post-puberty spots and greasy hair – but certainly the student or young teacher of the time, regardless of their reading. What we have in Christopher Eccleston’s costume is the look of a teacher – casually dressed, brown Leather Jacket.

If a link can be made to the character of the Ninth Doctor from his costume (and attempts have been successfully made to marry previous Doctors with their attire in ways such as this) we should perhaps expect the Doctor to act as Rose’s teacher and guide as he takes her on a fantastic voyage through the history of the human race. If no link can be made, however, at least Christopher Eccleston looks damn fine in that jacket...

A WELL DRESSED MAN... MEN?

Brian A Terranova

With the announcement of Christopher Eccleston as the Doctor, every fan had visions in their heads of what this incarnation might look like, but no one expected to see the pictures of the leather jacket, tee-shirt, and Doc Martens.

Few things in this world have set fans of Doctor Who into a rage more than the innocent kiss of the TV Movie, the revelation of the Doctor’s human mother and now to that list, the Leather Jacket.

Most of us have gotten over the kiss, and the half human element didn’t change anything that has happened in the past of the show, so why should it change things going forward?

Ok then, now we are left with the leather jacket and the ill feeling people have placed on it. But is the leather jacket so out of character? Should what the Doctor wears really affect how he saves the universe?

From day one of the series, the Doctor has always expressed an interest in the planet Earth. From head to toe he was decked out in Earth style clothes, and he was always well versed in our history. He even thought enough of Earth to have his granddaughter schooled on our little blue planet.

He enjoyed the company of humans throughout all of his lives.

For the most part, the Doctor has always dressed in a suit with a tie, but “for the most part” is not always. To say that the Doctor’s traditional style of clothes was Victorian outfits is also a bit unfair.

While he did seem to favor the look of a Victorian gentleman during some of his lives, “some of his lives” does not mean “all of his lives”.

The Third Doctor favored frills and velvet smoking jackets and has taken flak from some fans for this choice of dress sense as well.

The Fourth was rooted in the 1970’s before he donned his Victorian style only to drop it again for a mixture of both the Victorian and modern day Earth.

The Seventh Doctor was very much a sign of the modern day man, looking like he just stepped out of a shopping mall in 1987. Did this make him any less the Doctor? No? He still had a tie, right?

But then the Fifth Doctor never wore a tie. In fact, this Doctor could be more closely related to Christopher Eccleston’s than any other. He wore tennis shoes and a cricket outfit; very much a leisure suit designed for comfort rather than the best social affair.

The Sixth Doctor’s suit was a totally new creation supposedly not even from Earth. In fact, not to single out Colin Baker as it has been done to death, but his Doctor could arguably be the one Doctor who breaks the mould, as he didn’t even wear a suit from Earth. Earth-style maybe, but not from Earth.

We all have a standard in our heads that the production team must meet in order for us to enjoy the Doctor and his adventures to their best potential. But then when you think about it every time a new actor came in to play the new Doctor, half of the fans thought that the new guy didn’t have what it took based on one thing or another.

Then, when given the chance, a big chunk of them around and realized that things weren’t so bad.

There will always be a few who don’t approve of the new look or other new ideas brought into the show. But to say that it is out of character isn’t quite fair, when everything that we have seen of the character in the past shows us that his tastes clearly change just as much as his face.

Again looking back on the series as a whole, even taking into account the Sixth Doctor’s alien suit, the Doctor has always dressed in the style of man from Earth so what’s so wrong with the leather jacket after all? It’s still in the tradition of his favorite place.

No matter what fashion sense or what face the Doctor wears the most important part is that the man underneath them is the same old hero that captivated us as he saved the little people.

Personally I'm glad they had enough sense to let the pictures of the new outfit get leaked to the fan world. Now, no matter what everyone thinks of the new look, when we see the first episode of the new series our heads won't be filled with thoughts about something as minor as a leather Jacket.

In the pre-new season void, it wasn't just the Doctor's use of a leather jacket that caused a fuss. Any scrap of information was leapt upon and dissected – Mal Young's departure from the role of Executive Producer formed one of Kasterborous' early news headlines, while speculation about the new Doctor Who theme tune was tempered when the BBC's Official Doctor Who website launched their Radiophon-a-Tron.²

Of course, the other big item of interest (other than the redesign of the TARDIS, Daleks and inclusion of many guest stars, not to mention the expectation of scripts by writers such as Mark Gatiss, Paul Cornell and Steven Moffat) was that of the new companion – Rose Tyler.

NEW ROSE

Christian Cawley

Petite, pouty, bottle-blonde shop girl, GSOH, seeks tall, distinguished leather-jacketed time-traveller for fun adventures. Must answer to the name Doctor; no ginners.

Ahh - singles ads. Never the realm of your average single person, usually made up of sad obsessives or those already married (err... a friend told me so....). The above ad - however much we would like to see it pop up (and then be reprinted in **Private Eye**) – is nothing more than me being a bit fanciful and pretentious (I'm gunning for a job at **Doctor Who Magazine** when the next opportunity arises). However, we should all be very wary that the beautiful young actress known as Billie Piper is going to get a lot of media attention over the coming few years; she might think she's used to it having being married to one of

2

(<http://www.bbc.co.uk/doctorwho/news/cult/news/drwho/2004/12/20/16164.shtml>)

the UK's flashiest media personalities, but being a Who girl is the televisual equivalent of being a Bond girl. And there's no Bond film being made at the moment.

Initially, this was to have been an article about the more interesting aspects of Ms Piper's figure, comparing her shapely assets with those of other Who girls before declaring her the winner. I've heard, however, that a popular tabloid wants that particular article, so after a rethink I opted to talk about how much Billie Piper - and how much Doctor Who - we'll be getting over the next 4 months.

Now 22, Billie Piper has a long successful career ahead of her. However as a young woman she was married to the DJ Chris Evans and likely to forever be a target of the tabloid media. Think back to other high profile girlfriends and wives such as Patsy Kensit, or Yoko Ono. Even now, almost 40 years after she met John Lennon, Yoko Ono is mentioned in the press. The same could be possible for Billie Piper - it was likely following her marriage to Evans; now as the new companion in Doctor Who it is almost a certainty.

Over the next few months, we'll see more photos of Billie Piper than we saw in her days as a pop star. Magazine covers, DWM previews and features, SFX previews and features, images at the BBC's Official Site - all providing a massive photographic library for any obsessives out there. But there is another side to it. As a role model, Billie Piper has already disappointed. Despite her obvious good looks and womanly figure, as Mrs Chris Evans she enjoyed a long period of partying, day and night which was often photographed by the press whenever the couple was seen in public. As a young (albeit retired) pop star, this behaviour was of course looked upon by the press in a bad light.

In a way, a recovery has taken place. I've known plenty of girls in Billie's age group go for a long party, regardless of how much money they had to spend on it. It's what teenagers and a lot of twenty-somethings do. Most are fortunate not to have their less savoury moments plastered across the newspapers. But as Billie's acting career has slowly developed, attention has shifted away slowly from her personal life. No doubt the interviews with the woman herself over the next month or two will mention her broken marriage; but this is as much a part of her as her pop career. Since the split, she appears to be very comfortable with herself and not prone to any late night boozing *faux pas*.

To be honest, she has completely reinvented herself, and succeeded in challenging the Press - and the public - perception of her. No longer is she the dirty-stop-out booze monkey wife of The Ginger Whinger. Now she is a sophisticated young actress, so far faultlessly slipping into the characters of the girls she is portraying. Once known as a popette, then a young married woman, she will now always be identified as a Who-girl. This is a chalice that has long been poisoned for most of the Doctor's female companions (as for most Bond girls) – only time will tell if Billie Piper will become typecast, and whether she will be able to escape the shadow of one of Britain's most loved television shows.

With heightened exposure comes heightened responsibility. I have full faith, however, that Ms Piper has the wherewithal to conduct herself responsibly in the public eye. As far as Doctor Who companions go, she will probably be considered the archetype for many a year to come.

Throwing a pop-star divorcee who had previously been raking in column inches by being regularly inebriated with ex-husband Chris Evans into the mix for nuWho was a step that took many conservative, hardcore Doctor Who fans by complete surprise.

A considerable amount of controversy was generated within the major online Doctor Who communities, such as (the now-defunct) Outpost Gallifrey and the IMDb boards; yet the one thing that could have upset these die-hard fans with little regard for “talentless celebrities” (which is how Billie Piper was wrongly portrayed by the media at this point) even more was an interview in which Christopher Eccleston spoke about the Doctor's potential for love...

KING OF HEARTS

Brian A Terranova

I have to admit that when I read the article where Christopher Eccleston stated that the Doctor “has two hearts and both of them can be broken” I was a bit confused.

Don't get me wrong I am not arguing with him. In fact, I completely agree, but to say this as if it was some sort new revelation just didn't seem right to me.

Looking back at the Doctor's past we have seen such heartache and although we have only seen one that directly linked itself to a love

interest, the others should not be dismissed as anything but a broken heart.

We will now be travelling back through time to explore many of these sad moments in, if nothing else, an attempt to show that Mr Eccleston's interest in portraying a more emotional Doctor in the new series is, in fact, what he should be doing, just as the Doctor has always been.

One of the first moments that come to mind is Susan's departure from the series (*Dalek Invasion of Earth*, 1965). We see that although the Doctor had the strength to let go, he did so with great pain to himself. Susan was his world in the beginning, she was his granddaughter, and although the true nature of their familial relationship was never explored in the series, we have no reason to believe her to be anything but his real kin.

His broken heart can even be felt carrying over into the next story until he feels the need to take Vicki under his wing and have back a bit of that family relation that he has just recently lost.

Moving on to his next incarnation would be the heart-felt goodbye between the Second Doctor, Zoe and his long-time companion Jamie (*The War Games*, 1969). In this scene (which demonstrates how sad the Doctor is that his days of haphazardly travelling the universe are now over) we see that he is torn apart by losing his best friends; a situation that the Doctor would find himself in many more times in the future.

As emotional as the last two examples might have been we truly get a dose of the teary eye when Jo Grant has to tell the Third Doctor that she has decided it is time to move on with her life. She has found the man she wants to marry and the Doctor looks as if it's taking all his might to keep himself standing on his own two feet when he hears the news.

Although he puts a brave front on the goodbye, he is once again crushed by the situation and drives off into the sunset alone.

Sarah Jane Smith was in fact the Fourth Doctor's best friend. So it should come as no surprise that he can barely even look at her when he tells Sarah she must leave his company, as she cannot go where he is headed.

As much of a tear jerker as Jo's departure was, Sarah's is all that much more effective as she does not want to leave, nor does the

Doctor want her t. A forced separation, one that is out of your own hands to control, is always the hardest thing to have to live with.

When it comes to the fifth incarnation of the Doctor, his emotional stress was a bit more complicated. Not only did he have to deal with his friends wanting to move on with their lives, he had to deal with the death of a friend knowing full well that he had the power to change history if only he could allow himself to break the rules of time (*Earthshock*, 1982)

No matter what your opinion of Adric, we are meant to believe that he and the rest of the TARDIS team were good friends and that his death was a great impact on all of their lives. The Doctor certainly carried this loss on his hearts throughout the rest of his fifth life, and beyond.

He had his fair share of companions leaving him, but never before did he have a situation like Tegan's departure.

When Tegan entered the Doctor's life she already had the death of her aunt on her mind, and adding to that the death of Adric, as well as the stress of meeting new friends throughout time only to see them killed before her very eyes. Tegan was an emotional wreck.

The strain on her soul was equally carried by the Doctor, and when she left he not only felt the loss of a friend, yet again, he felt as if it was his entire fault and knew that nothing in the universe could fix the pain that they both shared.

While we have not truly seen the Sixth Doctor ever part company with a companion, we did see him possibly have to deal with the death of another friend. When the truth was revealed that Peri was not dead you could almost see the weight removed from the Doctor's shoulders.

The Sixth Doctor would not stay that lucky, however, as he had to deal with the death of his old friend and fellow Time Lord, Azmael (*The Twin Dilemma*, 1984).

During his seventh life we see that he feels hurt and lost when Mel suddenly decides it time to leave. He deliberately acts as if it's OK and tries to rush her out of the TARDIS before she can say her peace. As they have their final hug goodbye, it is easy to see that the Doctor is tired of having his hearts crushed and so he tries not to have to deal with the situation.

While all of the above examples of a broken heart exist in the show's history, none have had the time to linger or explore the long-term effect of the heartache. The Doctor was always thrown into a new

adventure immediately, never allowing him time to grieve, which could be why most people never noticed his emotional side.

As time marched on we saw the Eighth Doctor actually explore a “relationship” in every sense of the word. He has found an equal in Dr Grace Holloway and in a very “boy talking to his first crush” sort of way; he offers to show her the universe (*Doctor Who*, 1996).

In one of the biggest twists for a companion we actually see that Grace would much rather stay rooted to the Earth that she grew up on and asks the Doctor to stay with her. Instantly, in a return to the “boy talking to his first crush” moment, he feels the “boy loses his first crush” feeling and once again has to leave with his hearts in his hands.

All of that was just on our TV screens.

Taking a close look at the further adventures of the Eighth Doctor in the Big Finish plays, we see a totally new relationship between the Doctor and his latest companion Charley.

You would have to be blind not to notice that the Doctor has a new best friend, but you may have been surprised to see that the Doctor and Charley are in love.

While they never develop a relationship, the two did express their love for each other, as well as having to deal with the fact that they could not be together. Life in the TARDIS must be very hard for them, being unable to act on their feelings for each other - yet they still manage to carry out their duties as best friends.

So there we have it, a look back in time at our favorite Time Lords saddest moments. Not the most up lifting piece, but nonetheless it gets the point across.

Christopher Eccleston may feel that he is exploring a side of the Doctor that has never been seen before, but to all those in the know he is really just continuing where the others left off.

Of course, our favourite show would be non-existent without those other, iconic elements. Doctor Who at its most pure is about the Doctor, his companion, the TARDIS – and the Daleks.

The story of the 2005 series (known as Series 1 or Season 27) cannot be told without reference to the legal wrangling between the BBC and the estate of Dalek creator Terry Nation, and the rewrites that *Dalek* scriptwriter Rob Shearman had to go through in order to remove the alien menace, replace it with a suitable alternative, and then reinstate the “last” Dalek.

Given the behind the scenes problems, it is remarkable that we got an episode at all, let alone one free of the aliens that would later be named as the Toclafane and used in 2007's *Last of the Time Lords/The Sound of Drums*.

More on that later – in the meantime, let's remind ourselves of the excitement that surrounded the unveiling of the new Dalek design!

WE ARE THE MASTERS OF EARTH!

Christian Cawley

"Little green blobs in bonded polycarbide armour"

The Doctor, Remembrance of the Daleks (1989)

"I know that although the Daleks will create havoc and destruction for millions of years. I know also, that out of their evil, must come something good."

The Doctor, *Genesis of the Daleks* (1975)

"We are the Masters of Earth!"

The Daleks, *The Dalek Invasion of Earth* (1964)

For a comedy writer, Terry Nation always seemed to me a bit...humourless. So it's probably just as well that he did the decent thing and started writing science fiction. However, I shall point out that Mr Nation's estate has an extremely good lawyer, and as a disclaimer I'm honoured to point out that Mr Nation was a comedy genius who felt duty-bound to ensure the early years of an exciting children's show called Doctor Who. His creation the Daleks are, as we all know, synonymous with Doctor Who. Like the Klingons to Kirk, Storm Troopers to Han Solo and on another level, like the Nazis were to the British, Daleks are a representation of everything that is evil, everything that should be stopped, and everything that we could all become.

Devastated by their own hand, forced to mutate and travel in these mini tanks, Daleks are completely xenophobic. Daleks will kill anyone or anything they don't understand, and convert any being they can find into their likeness. Entire planets have been subjugated for strategic reasons, and in the 22nd Century even the Earth will be another part of the vast galactic empire of the Daleks.

It has been written many times that Nation intended the Daleks as an allegory to Nazi Germany, a point reinforced in 1975's *Genesis of the Daleks*. What is unusual in this is that the rest of the Western world

at the time was making films with villains, often aliens, who were illustrations of Communism. In 1960s Britain, the fear of the Red Army and the Bomb were all very real; it would seem that so too was a terror which had been quashed a generation before. Could it be that “terror” is making a comeback?

Throughout Doctor Who’s televised history, the threat of the Daleks became increasingly impotent, as focus shifted from the terror themselves to their creator, Davros. They were, however, always more devious and cunning without their creator, setting traps across time for the Doctor and his companions on several occasions.

The Dalek fear factor has been developed within the Virgin novels and Big Finish plays. Particular to the Virgin Doctor Who adventures is the development of a coherent future timeline within which the Doctor and his companions have adventures upon a background of galactic war between Earths’ Empire and the Daleks. While this timeline is drawn from previously shown events such as *Frontier in Space*, there is more than enough universe to play in while keeping the threat of the Daleks playing at the back of the Doctor’s, mind. There is probably a part of the Doctor that expects to find a Dalek at every turn - what if the Dalek he finds isn’t a Dalek...?

Raymond Cusick is the BBC staff designer who created the look of the Daleks from Terry Nations’ description. Would it be fair to say that Terry Nation couldn’t have designed such an iconic image? I think so. From a description of gliding ballerinas, Cusick gave us shuttlecocks with guns, lethal time and space travelling alien monsters, whose only weakness is an inability to climb staircases. Even when you look at that fact in-depth, it’s an irrelevant weakness. If a Dalek can destroy cities with one shot, then it’s not going to chase you upstairs, it’ll just leave the building and demolish it. But what now for the original Dalek design?

Rumour has it that two types of Dalek will appear in the new series, the traditional and a new, modern Dalek. Will we see the much fabled spider-Dalek? To me it seems a bit of an obvious creation, based on arachnid fear and a bit too derivative. To get the young viewers scared of Daleks once more, we may see an increase in the height of the Dalek and a new design based on that of the original, brought up-to-date.

At this stage, talk of merchandise was little more than dreams. Few had seen the Doctor Who toy range, and the modern day Dalekmania that was

set to sweep the Christmas market later that year wasn't even dreamed of.

Doctor Who was a risk. Whether for the BBC, for their primary toy manufacturer Character, or for Panini with their **Doctor Who Magazine** redesign and increased print runs, the returned series was largely an unknown quantity. In terms of manufacturing toy merchandise – something that the Daleks had already come to exemplify 40 years earlier, while there was a hope of something massive and a potential market, until *Dalek* went on air in May 2005, there was no way of knowing just how the new Daleks and would be received.

Yet as the series went on, the buzz got even bigger. Leaked shots of the new Dalek were followed by approved photo shoots of the new design – and it looked pretty impressive.

DALEKS: REBIRTH

Brian A Terranova

Daleks. When you think about it they really are ridiculous. For instance, they can't pick things up, they need slaves to do that. They talk about their superior technology yet one has to wonder how they build it. Do they get a bunch of humans; tell them what to do, then kill them so no one knows how to work it but the Daleks?

Yeah, okay - in later years they have been able to walk, or float, upstairs whereas before they would have only been able to conquer the first floor of the White House or Buckingham Palace. The Fourth Doctor put it best in *Destiny of the Daleks* (1979) when he said:

"If you're supposed to be the superior race of the universe, why don't you try climbing after us?"

Actually they really are very child-like as well. They are easily frightened of the dark and start to scream and freak out when you cover their eyestalk with a towel or a jacket. They also have a fear of being alone, as the last Dalek on Earth in *Remembrance of the Daleks* is proof of. Realizing that it was the last Dalek it had such a massive panic attack that it self-destructed, or self-disintegrated.

Perhaps they would have been better suited as intergalactic janitors. The only race with built-in plungers and yet they have no bathrooms.

But then we love them don't we. I for one wouldn't miss an episode with the word Dalek in the title. Funny, we love the most evil race in the entire universe and they can't even give us a hug in thanks.

Let's look at the other side of things now.

If you were in the street and saw what appeared to be a one man tank coming at you yelling "exterminate!" in today's world you would most likely run for the high heavens screaming for your Mommy.

They don't care about compassion or sympathy so you couldn't plead for your life. That is unless you could offer up some juicy secret information that will screw over your fellow man to save your own butt.

Not to mention that voice. For prolonged periods of time they could sound very annoying. On the other hand if you were in a prison being interrogated by one of them, that voice would be bone chilling.

Also their weapons are very scary. They can paralyze your legs temporarily or permanently. They could scramble your insides with a laser beam. This shocked the heck out of me the first time I heard them say that's what happens when they kill someone. Sounds awful - but then so are the Daleks. They have bombs, laser cutters, different setting for their laser arms ranging from "stun" to "blow things up", and they even have Special Weapons Daleks for all those formal black tie battles.

Interestingly enough Doctor Who might not have survived so long had it not been for the Daleks. A creation that almost didn't make it to our TV sets because someone thought they were a bad idea. But then fate stepped in and a legend was born. Had they not been aired as they had, Doctor Who may have been no different than any other nameless one season TV show.

As ridiculous as the Daleks could be, when you look at them and break them down, they are still important to the success of Doctor Who. So much so that for all of the team behind the new series' efforts to make the new show "a new show" they still had enough sense to get the Daleks back for its re-launch.

Interesting, that...

The new series will be the same old Doctor from Hartnell up to and including McGann. But is that all that will remain the same?

With all the rumors that were floating about the place over the new design of the Daleks and all the fan criticism, before seeing anything concrete, it's hard to keep an open mind.

We have come to expect certain things from the Daleks over the years. One thing for sure would be their voice. I can tell all reading this that at least one episode of the new series will have the voice exactly as we remember it. This is due to the fact that actor/writer Nicholas

Briggs is voicing them, something he has done for Big Finish Productions since they began creating new adventures for the Doctor and crew back in 1999.

As I said before the Daleks are childlike but more so, in a way, they are like our children. It's hard for us to accept that they want to leave home and start a name for themselves without us standing behind them saying how proud we are.

Every fan by now has seen the shot of the new "Bronze Dalek", but we have seen recolored Daleks before. We have seen the big head lamps before. So where is the change to make things "new"? Personally I think that we have grander things coming our way. The picture of the Bronze Dalek looks more like it was taken by someone standing on the set then by a lucky fan. So was this picture leaked to us on purpose so that we wouldn't get suspicious about the "new" look? Or is this it, have the Daleks been updated to look just as we remember them? A little sleeker, a bit more metallic perhaps, but otherwise still how we know them.

Of course the speculation of the "Spider Daleks" is once again running around everyone's minds, but for a show with all new ideas could this really be it? Only time will tell.

The fact remains that for all the efforts of the new show to branch out and stand on its own two legs, there were three elements they could not abandon: the Doctor, the TARDIS, and of course the Daleks. So really, what's changed?

As time progressed, more and more press attention was lavished on the new series of Doctor Who. Trailers ("Do you wanna come with me?"/"I've got a choice"), beautiful advert hoardings, and an immense volume of column inches were dedicated to the program. Some speculated a spectacular failure; others built up the anticipation. SFX magazine got right behind the new series like the supporters of UK sci-fi and cult that they are, while **Doctor Who Magazine** was given a long-overdue increase in page count, as well as a new logo.

The reality at this point was that after 16 years, a full series of Doctor Who was about to be screened. This was the television equivalent of a full cast sequel to Return of the Jedi, or seeing Led Zeppelin reform – longed for, doubted, but in this case, actually happening.

DOCTOR WHO - NEW SERIES PREVIEW

Christian Cawley

And so here we are... the pinnacle of the last 18 months. In just a few days, the new series of Doctor Who will be here. If I may say that again, "NEW SERIES OF DOCTOR WHO"

Now I'm not going to go into whys, wherefores and whatever regarding cancellation – that's for other less well-written websites to deal with. No, I'm going to ramble on deliriously about the fact that the new Doctor Who is almost upon us, and what I'm looking forward to most. Now there are a handful of things below that might be considered spoilers. But if I'm willing to read them, you should be fine as I'm very allergic to Doctor Who spoilers. I didn't even know the show was ending in 1989...

As we all know, Christopher Eccleston is the Ninth Doctor. He looks superb, and that's just from watching the trailers. I've been told by those that have seen the first episode that he is excellent; funny and at the same time commanding. This sounds similar to Eccleston's performance as Stephen Baxter, the Son of God in Russell T Davies' **The Second Coming**. I think he has the ability to make an impact in the role on a par with Tom Baker; bearing in mind what this would mean for Eccleston's own eventual successor...

Over the course of the next 13 Saturdays, we're going to see the Doctor and Rose visit the far future, the near future, the recent past, the mid-twentieth century and the late 19th century. They'll battle Autons and Daleks and new creatures such as the Gelth and the Slitheen. Earth will be invaded by aliens from outer space and the ramifications of time travel will be explored.

Rose, played by Billie Piper, should become the Doctor's new best friend. With her help, the new younger audience will see what most of us older fans saw as children – the wonder and excitement and awe of time travel, the Universe and alien beings of both a benevolent nature and a fiercely destructive one. The Doctor, meanwhile, will become **our** best friend as he saves Earth every week from hordes of alien invaders. Just like the old days!

So, as the new series is just DAYS away (wow, DAYS!) let's have a brief look at each episode...

Episode 1: *Rose*

A shop girl named Rose encounters a mysterious stranger called "the Doctor". He, meanwhile, is on Earth to fight the Nestene Consciousness.

This episode introduces Rose, played by Billie Piper and reintroduces the TARDIS and the Doctor and the Autons... and the Sonic Screwdriver.

Episode 2: *The End of the World*

The Doctor takes Rose on her first trip in the TARDIS, to watch as the Sun expands and destroys Earth in the distant future.

On board Platform One an assortment of aliens can be found, Mos Eisley-style. It is believed that the “Moxx of Balhoon” appears in this story, as referred to by Russell T Davies in his DWM column. The “spider-creatures” are also said to appear in this episode. Zoe Wanamaker also features as (what is left of...) the last human.

Episode 3: *The Unquiet Dead*

The Doctor and Rose visit 19th century Cardiff and encounter Charles Dickens. The Doctor discovers ghost-like aliens called the Gelth who require physical forms...

Simon Callow stars as Charles Dickens in this episode.

Episode 4 & 5: *The Aliens of London* & Unconfirmed

An alien spacecraft crash-lands in the Thames, finally revealing that mankind has neighbours... The Slitheen take over the British government in order to start World War 3 and take Earth for their own.

Penelope Wilton, Annette Badland, Rupert Vansittart and BBC Political Editor Andrew Marr all feature in this episode, shots of which feature prominently in the main Doctor Who trailers.

Episode 6: Unconfirmed

The Doctor and Rose land at a mysterious underground museum, full of alien artefacts. Its owner is particularly proud of the “Metaltron”...

This episode features the Dalek photographed by the UK Press last year. Nicholas Briggs (known for his Big Finish work) provides the voice of the Dalek.

Episode 7: *The Long Game*

In the year 200,000, one news agency broadcasts to the entire Human Empire.

Simon Pegg features in this episode, which features fantastic futuristic design.

Episode 8: Unconfirmed

The Doctor and Rose visit the late 1980s to meet her late father. This causes the premature end of the world.

This episode is written by Paul Cornell.

Episode 9 & 10: *The Empty Child* & *The Doctor Dances*

During the Blitz, a spacecraft crashes in London. The Doctor meets Captain Jack Harkness, played by John Barrowman.

Richard Wilson also features in this episode, written by Steven Moffat.

Episode 11: Unconfirmed

The Doctor discovers that someone he thought long-dead is still alive...

This is the episode Russell T Davies wrote to show off modern Cardiff

Episode 12 & 13: *The Parting of the Ways*

The Doctor and Rose encounter the Daleks. New, improved Daleks...

Very little is known about this story, but there are certain to be some shocks in store!

So as the series comes to an end in 13 weeks' time, what will we be talking about? What will be the high point? The best thing will no doubt be the exciting news that there will be a second series. This of course hasn't been announced yet, and will depend on audience reaction and figures. Audience figures can of course be drastically affected by the Press - reaction from that quarter has to be positive.

Meanwhile, the portrayal of the Doctor and his relationship with Rose (a mention of "love"...) is two other aspects that we'll be talking about, as well as the success level of any new aliens and recurring characters. And no doubt at the end of the series we'll talk more about the Daleks...

If you're still not excited by the new series, go dig out your season 7 videos and DVDs and lock yourself away from three months. This is going to be the best-looking, best-acted and best-scripted series of Doctor Who so far - FACT.

The build up to Doctor Who's remarkable return to television after 16 years was given a welcome boost by the actions of a Canadian TV employee leaking *Rose* onto the internet 10 days before it was due to air in the UK.

Back in 2004, the BBC had entered into a co-production deal with the Canadian Broadcasting Company, and as a result CBC had a copy of the episode to spare. While the new theme tune (the Tom Baker era arrangement was used instead) and some incidental music was missing from this version, it mattered little – eager fans around the world were desperate to watch the first episode of the new series, and thanks to the

growing use of the Bit Torrent network, *Rose* could be seen a week before broadcast.

Despite the ethical problems surrounding the leak and its subsequent viewing around the world (one Doctor Who forum banned users from even discussing the leak), this event crystallised the buzz around the new Doctor Who. Some even later speculated that the leak had been intentional; such was the positive reaction to the first new TV episode in years.

With TV listings magazine covers, interviews with Russell T Davies, Christopher Eccleston and Billie Piper on television and radio, a series of TV teaser trailers, billboard campaigns, newspaper columns and the obligatory sci-fi magazine coverage, the leak added to the excellent commercial synergy that surrounded the launch of the new series.

Rose aired on Saturday, March 26th, 2005 at 7pm. A TV legend was reborn.

ROSE

Christian Cawley

Now it may be that I'm preaching to the converted, but I avoided considerable spoilerage in the last few weeks (very difficult when running a website of this nature) in order to watch Doctor Who's triumphant comeback untainted. Week after week has gone by, hearing of friends and even family who have fallen by the wayside, and downloaded that infernal leak. "Shhh!" I would say to them – and it was even worse in the Forums. I had to read certain posts with one eye.

But – you'll all be very glad to know that my effort was worth it. Which is just as well as until just a few minutes ago I was watching the first episode of a brand new series of Doctor Who. Back in 1996 when the TVM aired, deep down I kind of half knew that that was it for that Doctor, no matter how optimistic other fans were. When the end of *Survival* aired 16 years ago, never did I think we would wait so long for a new series.

It may be that some of you out there disagree with me; perhaps for you Doctor Who's golden age is well and truly gone, that the goat is cooked. I tell you "you are wrong". Doctor Who is back. Not for 90 minutes. For 13x45 minutes. And I just watched it. I saw the TARDIS spinning through the vortex. I heard the music, bassy and scary, screeching and grandiose. I'll say it again.

DOCTOR WHO IS BACK!

Billie Piper is beautiful. She is fantastic. She is Rose. Billie portrays a shop girl living a humdrum life - the type many of us would like to escape from - who is swept away by the wayward Time Lord. Everything about Billie Piper's performance in *Rose* tells me she is perfect. She can act, she can move, she can look, she can express. Billie is Rose.

Christopher Eccleston. The man. He is happening. What has he got - a leather jacket, and pullover, a new sonic screwdriver? Yet he is able to convey amazing gravity. None of this is new - Eccleston is well known for his serious roles. Doctor Who is an opportunity to display more depth and range. Within five seconds, Eccleston's Doctor switches from grinning wildly to describing (with total wonder) how he can feel the world turning and orbiting the Sun.

The character of the Doctor has been described in the past as "actor proof". Obviously there is some degree of truth in this. Christopher Eccleston is totally different to anyone who has gone before him. If you taped the show, go back and watch it again NOW. He is subtle, he is heroic, and he is alien. He hasn't got a scarf or crap question marks all over, nor does he wear a Jimi Hendrix outfit or play the recorder. He doesn't need any of these. Christopher Eccleston tonight shifted as effortlessly into the character of the Doctor as effortlessly as his predecessor, Paul McGann. He was brilliant, a revelation - I'd always thought he was inspired casting, and tonight I was deemed correct. And he's got another 12 weeks to improve!

As for the story, well it has all the elements that made *Spearhead from Space* a success - Nestene invasion, (unnamed) Autons smashing through shop windows, the introduction of a strong female character. Comparisons to a 35 year old story are unfair however. This new series takes back some of Doctor Who's lost mystery and power, without even hinting that it ever lost it. The CGI representation of the Nestene Consciousness is inspired, as is the inclusion of a character that runs a website about a mysterious character known only as "the Doctor". Mark Benton is as ever untouchable, so very natural in this small role; it is a shame that Clive died, it would have been good to see him once more. Then again, this is a show about time travel...

So what about Noel Clarke? Usually he's quite watchable, but there was something about his performance I didn't quite take to. Once he was playing the Auton Mickey he was fine - I wouldn't say it was his

acting, possibly the character. Giving Rose something to choose between – staying with Mickey and going with the Doctor – he had to be a bit of an unsympathetic character.

It's more than that though isn't it? If ever we doubted, Doctor Who is about an alien and a human friend, fighting monsters around the galaxy and through time. The relationship between the Doctor and Rose is almost instantaneous – there is a spark right away, and this is due to the skills of both actors. It seems that they are going to become very good friends over the next 3 months, possibly even closer than the Doctor and Sarah Jane...

I have to say something about the TARDIS interior. Wonderful. Beautiful POV and crane shot as Rose enters for the second time, the detail in the wall, the floor, the struts, and the rotor! So much has been taken from the previous console rooms, and it all comes together as wonderfully alien to us in the 21st Century as Hartnell's TARDIS must have in 1963. Forty two years ago.

So we get a good opener, wonderful leads, and an amazing TARDIS. There is so much to talk about *Rose*; we'll be talking about it when this series is long finished. Camille Coduri is wonderful as Rose's mother, completing the picture of the everyday life Rose is plodding through. Her flirtatious attempt to seduce the Doctor is perfectly underplayed, and is not out of place in what is essentially a children's program.

I don't have any kids yet, but if I had we would have been watching Doctor Who together, just like I did with my own father 20-odd years ago. Will kids find the belching bin funny? If the series is aimed at 8-12 year olds, then why shouldn't they? Will they be scared by shop dummies coming alive? As a child I was fascinated by shop dummies, and I didn't even see *Spearhead from Space* until 1995. They are as mundane and everyday as Rose's life, and like Rose those shop dummies undergo a transformation.

As important as the resolution to the story is, I'll ignore it here – it's only a footnote in history compared to the return of Doctor Who. Rose turning down the Doctor's first offer to travel with him (although his reaction to her rejection is so wonderfully played) is again a footnote, soon forgotten as she wanders the Universe with him. The Doctor's references to a "war" that he "fought in" are fast enough to miss, yet no doubt relevant to the overall shape of this series.

What is important is how Rose decides to leave Mickey and travel with the Doctor. It isn't because the TARDIS travels through space ("It's

not just for London hops”), and it isn’t because Mickey is an ignorant loafer. Rose wants time-travel. Perhaps next week we'll find out why...

With *Rose* came the return of the Nestene Consciousness and the Autons. Created by Robert Holmes for the 1970 Third Doctor introduction story *Spearhead from Space* (and the parallels here are clear) the plastic-manipulating aliens were the perfect villains for the episode.

They had been photographed by Doctor Who’s ever-growing band of groupies several months earlier – their return wasn’t a surprise. However the way in which they were expertly slotted into the infant Time War backstory was yet another example of how intricately Russell T Davies was guiding his first series in charge.

In the opinion of Kasterborous.com, the Autons (other than their appearance in *Terror of the Autons* in 1971) had been woefully underused; their return in *Rose*, culminating in an attack on a shopping mall, was very welcome indeed.

PLASTIC FANTASTIQUE

Christian Cawley

Evil, satanic, clawed, fire breathing, winged beasts. Traditionally the evil that scares, that gives nightmares, that haunts, is the ugly, behemoth, and dragon.

Occasionally, of course, it’s a plain, nondescript, animated mannequin... calmly walking toward its prey, dressed in contemporary fashion, it’s hand outstretched and pointed at its victim, flipping down to reveal a gun...but there is no emotion, no grin, no bloodthirsty cackle, just a bare, featureless face.

More than enough to give a nation of pre-teens nightmares back in 1970! A lot has been written about Robert Holmes’ ability to create excellent settings and interesting “duo” characters. He could create some good monsters too. The Mummies in *Pyramid of Mars*, the Wirrn, Sontarans, the Peking Homunculus and the Androgums were all ghastly, monstrous cadaverous beings. The Autons are none of these, yet are far more memorable.

Always trendy in their high street fashions, when the Autons are in town, death stalks the real world. Department Stores, toyshops, funfairs; grinning heads in straw boaters; Daleks don’t bother trying to blend in and Silurians are obviously scary – they’re reptiles! The everyday is turned on its head when the Nestene consciousness takes

hold of your plastic. Trust goes out of the window when you don't know what is safe.

Robert Holmes' two Auton stories - *Spearhead from Space* and *Terror of the Autons* - are both written to instil fear. It has been pointed out before that to really scare the threat has to be contemporary. Modern examples of this can be seen in **Terminator 3: Rise of the Machines** and **The Day After Tomorrow**. They reflect the same terror, the known and everyday becoming The Unknown and Alien.

In *Spearhead from Space*, the Autons' main unit Channing is the acceptable "face" of his race. A bit more plastic has gone into him to make him appear human, although that doesn't stop him shining a little. The menace which these creatures hold cannot be denied – Hibbert is obviously under strong mental control, and tries to warn Ransome away when he comes looking for answers. The fear on Hibbert's face is disturbing on both occasions he is rounded on a mannequin.

The Master, meanwhile, debuts in *Terror of the Autons* and fills a similar role to Channing – however, his devious charm is cleverly offset by his faceless allies. In this instalment, the "terror" is at the forefront; murderous telephone wire; dastardly daffodils; terrifying trolls; suffocating sofas; the aforementioned Master introduced as the Doctor's equal – something virtually unheard of up to this point. How can the Doctor possibly survive these kinds of odds?

This too is the story where children of the 70s suddenly became inexplicably afraid of Troll dolls, sofas, plastic flowers, telephones and clowns. I still know people of the 35-45 age group who refuse to talk on the phone for too long, and I suspect this is the reason.

So what have we learned? That the Nestene Consciousness are bent on the destruction of humankind and probably any other flesh-based life-form; that plastic is everywhere and can be deadly; that Autons require a leader with a human appearance; and that clowns really are that scary.

Wielding an iron bar to smash your opponent's brain is obvious; manipulation of those everyday plastic consumables to achieve your aim of world domination is genius.

Not bad for dummies.

The new series saw a revolution in one of the banes of any TV drama – spoilers. When Doctor Who had last aired as an ongoing series, there was

no World Wide Web, the Internet was mainly a collection of bulletin boards; things were very different.

By leaking *Rose* onto the web, it could be argued that the Canadian TV employee identified as being responsible (and allegedly sacked) saved the new series debut episode from slipping into a media-lead apathy prompted by too much hype. Fans around the world that took the chance to illegally download the episode in advance of its broadcast discovered that *Rose* was actually a pretty good episode. There was a reassurance that everything was going to be alright – and certainly in the UK a need to evangelise about the new show.

It was an important step in the rehabilitation of Doctor Who from the barely watched, slightly worn-out monster fest of 1989 into a dynamic and popular prime time show.

Of course, not all Doctor Who fans outside of the UK downloaded the rogue *Rose*, despite being unable to watch it at all. In the USA, there wasn't even the prospect of a scheduled run in a few weeks' time as with Canada. Kasterborous' own Brian A Terranova spent Saturday, March 26th 2005 staring wistfully across the Atlantic, wishing he could watch *Rose*; until he got bored after five minutes and decided to write about it instead.

DOCTOR WHO? WHERE? WHEN?

Brian A Terranova

Today is March 26th 2005. Soon the time will be 2:01pm US EST time. That means that it's 7:01pm in England - and that means that Doctor Who fans (and hopefully non Who fans) have just started watching the first episode of the new series.

Rose promises to be something spectacular in the Doctor Who world as well as the sci-fi and drama realm, or so says Russell T Davies. But then I wouldn't know. I'm in America, and the new series doesn't even have an official TV station that will carry the show let alone a release date or time.

I have counted myself as a Doctor Who fan for many years now, and with the tease of a new series from the TV movie long gone, I felt that the new series, starring Christopher Eccleston, was a reward to us fans. A reward for our support of the show throughout various means over the past 9 or 16 years, depending on how you look at it.

But do we American fans get to feel the enjoyment of a job well done by watching the first new episode in 9 years? No. Will we? Who

knows? Other countries have a chance, some even have a release date, but the US is at a standstill.

My personal feeling is that most of America saw the lack of success that the 1996 Doctor Who TV Movie had here and with that in mind no one wants to give the new series a chance. That's the way things work here. The powers that be don't care about what people want, they just care about not "wasting their money" when that's all they have the money for in the first place.

Tonight at 7pm US EST time I will most likely be disgusted by reality TV, any one of the cop dramas that are all the same just with different actors, or some sort of sitcom that uses the same jokes that every sitcom known to man has ever used.

That's the way American TV is today, it wasn't always this way and if you look hard enough you can still find something good, but I myself never watch anything new regularly. Few shows seem to be worth the trouble.

I thought Doctor Who would break the mould. I thought I could sit down and be entertained for an hour with something that was really worth the money spent on it, but no luck I'm afraid. So far the Sci Fi Channel has passed on the new series, who will be next? Maybe it will make a triumphant return to public-access TV where I, like most American fans, first discovered it. At least then it would be aired here in the USA.

As I continue to type this other people are getting to see the Doctor in action. They have heard the new theme song, met Rose, possibly seen the inside of the TARDIS, but most of all they are getting a taste of the new feel of the new series.

Some will love it, and some will hate it. Some will turn it off without a thought of love or hate, and others will keep it on as background noise. Either choice those viewers have made, they still at least had the choice.

So again I like many other fans around the world not living in the UK, sit here wondering what joys the new series will bring. We sit here with visions in our heads and jealousy in our hearts.

Soon *Rose* will be over and the Internet will be a dangerous place for those of us not in the know. Not only is there nothing of interest on my TV screen, but now I will need to stay clear of about half of my favourite websites.

Well, I hope all of you in the UK are enjoying the show and likewise I hope you all continue to watch, because as long as you do there is hope for a second series, and the more interest that is generated for the show means that one day I and many others, will also be able to join in on the fun.

Good luck to you Doctor Who and may you soon materialize on American TV screens.

The plaudits just kept on coming, from newspapers, TV shows, radio shows – and of course, the main target of Russell T Davies’ reimagined Doctor Who, the playground. Children loved the first episode of this slightly barmy new series, just as they had 30 or 40 years ago.

When you look at it, little had changed, really. We still had the alien threat, the human companion to identify with and the mysterious older man travelling through time and space in a police box.

Even the theme tune had stayed the same – although it wasn’t as mysterious as some had hoped, the new arrangement had a lot of fans...

THEMING A TUNE

Brian A Terranova

Back in the swinging sixties a TV show about a man from space captured the attention of millions of viewers, but the first thing they heard of this show was a theme tune.

Not having been alive in the sixties I can only assume, based on others observations, that the world had never heard an opening theme such as this before. In all fairness I feel it can be said that some were captivated while others were asking what the noise was all about in the next room.

For another 26 years the same question would continue, and again with a brief punctuation in 1996; now a new generation is experiencing the wonder of the Doctor Who theme tune for the first time.

But how different were the experiences of everyone’s first time listening?

Today I would like to welcome you all to Who Themes 101.

Look to the left of you... look to the right of you... some of the people you just looked at will not be here on graduation day... moving along.

1963 - Skirts were short, hair was big, and music was changing the world forever.

The original tune was created by Delia Derbyshire but was remixed by Ron Grainer, and does not contain one classic instrument.

What an impression this song must have made on the first few who heard it, from the pounding synthetic bass sounds to the spacey effects and the... what would you call it? The “Woo Woo Ooo” Sounds. Where ever they got the idea for this theme I don’t know, but I wish more people would have used the same thinking cap.

1967 – Wow. The BBC pulled it off, they gave the man a new face for the first time ever and it worked, so what else was there to do but update the theme just one year later.

How different could it be? Well there is much more echo to the bass beat, in effect making it more powerful, and it now sounds more like a cross between the good old fashion bass effect mixed with a heavy tubular bell.

The “Woo” sounds were jazzed up, as well as an addition of a shimmering wave of sound to add to the otherworldly feel of the character.

More powerful than before but still in the same family, things are going well.

1970 – Times are changing and so is Doctor Who, it is now in color for the first time, stars Jon Pertwee for the first time and for the third time gets a new version of its opening theme.

Once again the bass has been changed, but this time it seems as if they dulled it down again. With additional notes in the bass line, the famous tune now staggers in rather than the usual pounding introduction.

The shimmering effect stays the same, but once again there is a contrast with the second theme, despite the obvious similarities. A nice addition would be the ringing notes at the end of the theme that will take us to the action of the episode.

While not as good as the 1967 theme it is still welcome in my home.

1972 – One theme just wouldn’t do, they had to go and create another, but it never really made it to our TV screens until the video release of *Carnival of Monsters*.

This one was known as the “Delaware Theme” by Brian Hodgson and I felt that it deserved a special mention as it is part of the history and for me it was the only proper way to view this story. That is until it made its DVD release and the Delaware theme, and a bit of my Doctor Who experience, was sadly removed.

I can understand why people are not fans of this tune, instead of the bass being a powerful beat pounding its way into our heads; it has been replaced by what I can only describe as a man playing a rubber band. And while the others before it started off with spacey effects and bass, this one starts with an electronic equivalent of a slide whistle.

Nonetheless it held meaning for me so I am sad to see it go. But as far as Doctor Who is concerned, it was best left out of the running.

1974 – There is just one year to go before I am born and Tom Baker arrives on the telly, and wouldn't you know it we get another new theme.

Gone are the dulled down sounds and staggered intros as we welcome the return of the 1967 powerful pounding bass beats, and all around feel of a tune more intense than the last version.

The only remnants of the previous theme would be the rewritten bass line and the wonderful ringing notes at the end.

It is a fact, and blame it on Tom Baker if you like, that this theme is the one that is locked into most fans heads as the definitive Doctor Who theme and one listen is easy to see why.

1980 – Clothing styles have taken a turn for the worse, as do haircuts, but Doctor Who introduces its theme in to the world of rock and roll and suddenly the 80's aren't so bad.

No longer does the theme start with the bass beat, instead it sounds as if the Doctor is playing the electric guitar and has just run his fingers down the fret board with the distortion on max.

Peter Howell give us an explosive tune with rock guitar, crunchy bass, and what sounds like a harpsichord hooked up to a distortion pedal. To top it all off we get a real explosion at the end of the episode, nicely done.

I have to admit that I was lost from the world of Doctor Who for a while, either it stopped getting aired on my local PBS station or I was busy doing other things. When I found the show again this was the tune that I remembered most and I still associated it with Tom Baker, although he only had it a year. Soon after more Who found its way into my heart and the genuine "Baker Theme" quickly became the tune of choice; however this one will always have a place by its side.

1986 – Not much happens in the real world but Doctor Who returns from an 18-month "hiatus" and once again gets an updated theme.

The rock days are soon gone and Doctor Who is introduced to modern Synth.

Dominic Glynn gives us his version of the classic tune, and this time the bass line is dulled down even more than the original, the “Woo Wo Ooos” have been softened and overall it sounds like it was made on a toy keyboard.

While not the best of the themes by any means, in my opinion, I still wouldn’t change it for the world. When I hear that tune I know what Doctor I am watching and that is a good feeling.

1987 - What could have happened in a year that they decided to change it again? Who knows? Who cares? Who wants me to stop making “Who” jokes?

Keff McCulloch is the man behind this latest version and from the start it is, once again, a totally new take on an old theme.

Starting things off right with a glass shattering explosion, we soon get “Woo Wo Ooos” that sound like a cross between a guitar and electronic kazoo, and a bass that perhaps only the Cybermen themselves would dance to. This theme became known as the “McCoy Theme” and is just another one that immediately lets you know which Doctor you are set to watch.

It is a welcome improvement over the last version, but still lacking the power of the original or the 1974 theme.

1993 – Techno seems all the rage as a charity episode of Doctor Who makes another new theme for a day.

Created for the 20 minute Children in Need event this tune needed to be quick. The theme that was used sounded very much like a rave party version with its drum beats, synth keyboards for the “woo” bits and its robotic sounds at the end that can easily get stuck in one’s head after just one listen.

While I could never really see this attached to the show permanently I do have to admit that I quite enjoyed this version.

1996 – The real world seems slow, but in the Who world the BBC, Fox Television and Universal Studios team up for the very first time. I myself have gotten back into Doctor Who for only one year now and as a treat the BBC reward me with a brand new America broadcast of Doctor Who, complete with a new theme, yet again.

Horns and drums replace the original bass beat while another set of Horns replace the “Woo” effects in quite a moving piece of history. I can just imagine all the smiling faces that it must have created.

John Debney is the mastermind behind this particular version and a job well done I must say, however, as nice as it is, it just seems a bit off

for Doctor Who. One of the shows major selling points was that it was so spacey but now it has been brought down to earth and seems a bit out of place. Sad really, because it was a great theme and I would have gladly listened to it every week for a continuing series.

2000 – Y2K seems to have been nothing but a cruel joke by Nostradamus, the world did, in fact, not end, but Big Finish have gotten the rights to produce brand new Eighth Doctor audio plays, and as a nice treat they get to create a new theme all of their own.

While not a TV theme, this one gets a mention here as David Arnold has given us, perhaps for the first time since 1980, a theme that has captured what the magic of the original must have been like.

A crunchy, rumbling bass beat, synthetic “sound in a tunnel” effects that formulate the “Woo” themes and a wave of explosive beats that echo their way through the tune like waves splashing down on the shoreline.

Shame this could not have been part of the continuing series starring Paul McGann on our TV Screens.

2003 – Fans are split about the news that there is now a Ninth Doctor that will be a cartoon; they are unsure whether they like the idea or hate it.

Whatever your opinion is, or was, it still means one more theme.

This one seems like a blending of the 1980 and 1974 themes, with a twist. It starts off with the screeching sounds of the 80’s but then appears to have taken inspiration from 1974 for the rest, however the bass beat sounds like it is a blend between the 1974 and the Delaware rubber band beat.

They have also added a drum track that sounds like a drum machine.

Personally, if they would just remove the drums, this would be a nice version, if nothing else, in the same way the Delaware theme was.

2005 – The styles of yesteryear are back, new ideas are just old ones with a twist and the only good thing to have been on our TV screens for quite some time is Doctor Who. Back again, and this time to stay. Needless to say the theme is also back.

This time the theme was rearranged by Murray Gold; it harkens back to what was known as the (Tom) “Baker Theme” as well as boasting some new sounds and instruments. I must say that I wasn’t sure you could ever make the Baker theme more attractive or make it so much easier to get stuck in your head, but here lies the proof.

It would seem that for the new series a remixed and remastered, version of the “Baker Theme” would not be enough to keep them happy. So what were they to do, but create a theme within a theme?

It now has a string section creating quite an atmosphere, what sounds like a didgeridoo to me, and bass or kettledrums tossing in a very tribal feel to the mix. They also seem to have kept the horns from the 1996 version for the intro at least. Never before would I have believed that you could add a tune within a tune like this, but here it is and who could ask for more?

There we have it class - 42 years of one song, one show and many opinions as to what should or shouldn't be. We all have our favorites and we all have the ones that hold the most memories for us, and now that same chance has been given to a whole new generation.

So go on then, have a listen to your favorite theme today in celebration of Doctor Who.