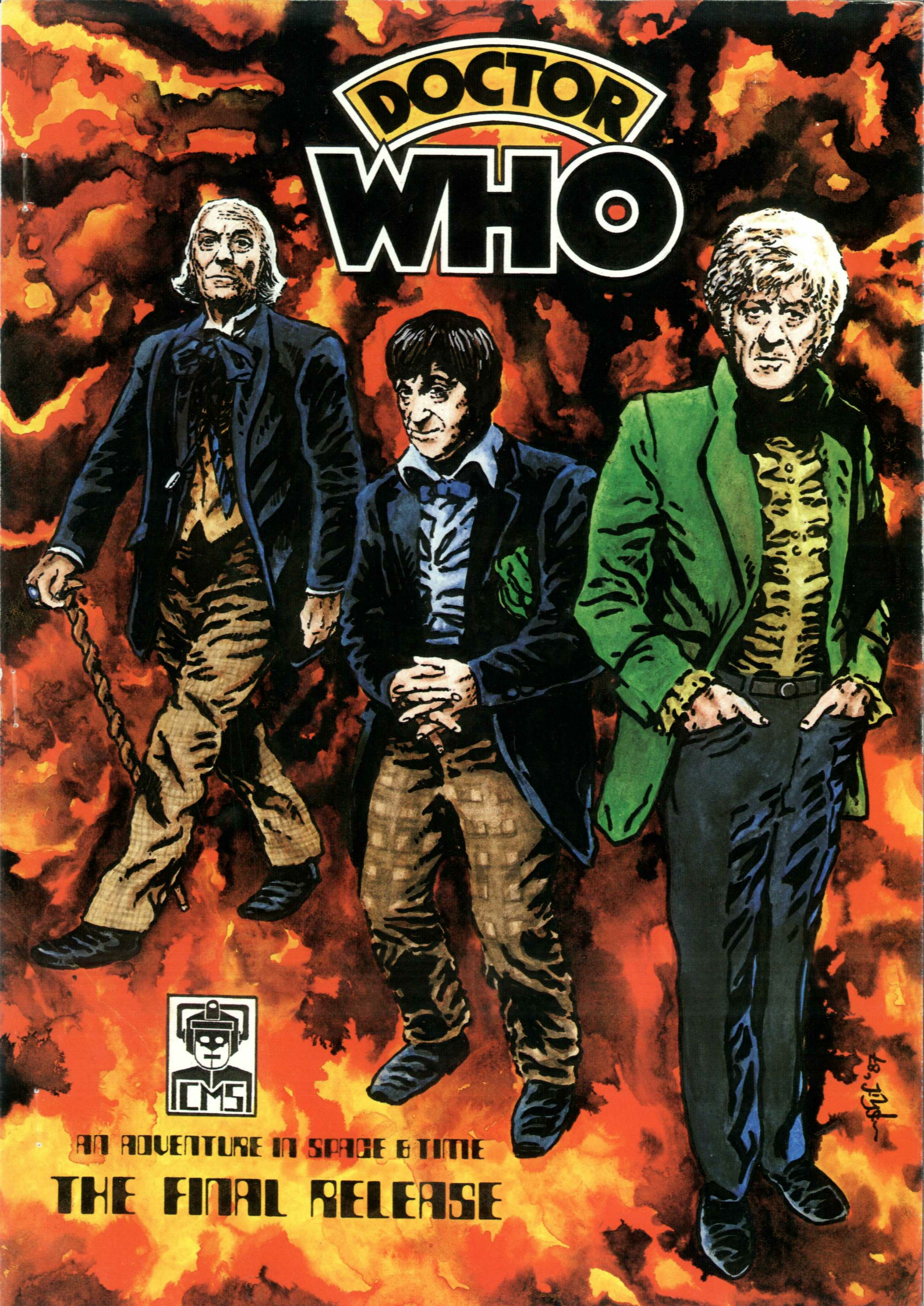

DOCTOR
WHO
CMS
AN ADVENTURE IN SPACE & TIME
THE FINAL RELEASE

'DOCTOR WHO' 1963 - 1974

There's not a great deal of difference between the fledgling 'Doctor Who' of 1963 and the national institution 'Doctor Who' of 1974. In 1963 the series was fresh and exciting, championing bold and intelligent concepts new to British television; in 1974, basking in the afterglow of its triumphant tenth anniversary season, it was still pushing back the frontiers of television production, still retaining its innovative qualities, even if it was looking just a little grey around the edges. The Doctor may have changed his face once or twice, his companions may have changed their names, but the series in 1974 was structurally much the same as it had been back at the beginning.

In the intervening years, 'Doctor Who' had come to mean all things to all people. It had enjoyed the fabulous highs of Dalekmania and endured the despondent lows of the later Hartnell episodes; it had eventually shrugged aside the wooden trappings of early '60s BBC television and become pacier and more dynamic, paving the way for its entrance into the colourful 1970s and even greater success. From its humble beginnings as a low-budget early-evening filler, 'Doctor Who' had rapidly exploded into a television legend, a cathode-ray icon.

Much of the show's early success has been attributed to the Daleks - or, more accurately, to their designer Raymond P Cusick and their creator Terry Nation. But although it was the Daleks that catapulted 'Doctor Who' into the high-ratings bracket, it's worth remembering that the programme's title character is deserving of much of the acclaim, even beyond the monstrous enemies pitched at him over the years. William Hartnell's characterisation of the Doctor - initially a frail, spiteful, vengeful old man - was worlds away from the traditional square-jawed, two-fisted image of the television hero. Hartnell's Doctor was originally almost totally self-obsessed, arguably willing to kill to save his own skin, and certainly prepared to abandon his unwilling companions if necessary to evade some tricky situation. The Daleks hurled the series into the ratings but even they - like most of the other story ideas in that ground-breaking first season - had a simple morality. 'The Daleks' (Serial "B") was the first of many stories to wag a finger at the march of technology over humanity whilst 'The Aztecs' (Serial "F") made the worthwhile point that even time-travellers cannot intervene and alter the course of pre-ordained history. Such lavish and well-researched historical romance/adventures were a welcome respite from the often heavy-going science-fiction melodramas, and while it was the prospect of another appearance by the Daleks which kept the series essential viewing, many of the other stories had a point to make and at the very least told an intriguing and interesting tale.

As companions came and went, only the Doctor remained as a familiar character - and even he was changing. Hartnell was still irascible and tetchy, but he was also softening, becoming more accustomed to human company. He eventually became a kindly, cuddly grandfather figure with a sly sense of humour and a habit of fluffing his lines. 'Doctor Who' suffered. In the mid-60s the Daleks began to lose their appeal as young audiences moved on to the glossier, faster fare of the camp classic 'Batman' and Gerry Anderson's 'Thunderbirds'. It was a battered and somewhat stale 'Doctor Who' which staggered to the end of its third season.

But, on the brink of cancellation, the show came bouncing back with Patrick Troughton cast to replace the ailing Hartnell. After a shaky start, Troughton redefined both the character and the series. Out forever went the wordy historicals, and in came fast and furious adventures which, in a portent of things to come, brought alien terrors down to Earth. Hartnell's stuffy Victorian image was replaced by Troughton's clown-like scruff, a figure who couldn't possibly be in charge and yet somehow always was. Following him on his frequent visits to Earth came all manner of creatures destined to become recognised as the 'great' 'Doctor Who' monsters: Yeti roaming the Welsh Himalayas or the London Underground; Ice Warriors stalking a Second Ice Age; Cybermen exploding out of the London sewers; Faceless Ones prowling Gatwick Airport - all are classic lasting images of the Troughton period. The Doctor himself grew sharper and more humorous, but lost none of his guile and ingenuity. With his trusty kilted companion Jamie and either Victoria or Zoe at his side, Troughton's Doctor remains for many a powerful symbol of the best of 'Doctor Who'. A more robust production style finally freed the series from its studio-

THE FINAL RELEASE

bound constraints, giving it a faster-flowing style, making it more action-packed and better paced. Always evident was the series' flair for excitement coupled with imagination.

Troughton's troubled third season took a few wrong turnings, and the actor's decision to quit the series left 'Doctor Who' tottering again on the brink of cancellation. Dull stories like 'The Dominators' (Serial "TT"), 'The Krotons' (Serial "WW") and 'The Space Pirates' (Serial "YY") sat uneasily alongside more compulsive adventures such as 'The Invasion' (Serial "VV") and 'The Seeds of Death' (Serial "XX"). Troughton's final story - the epic-length 'The War Games' (Serial "ZZ") - was to prove a significant signpost to the series' long-term development. In the last episode, Troughton's Doctor and his companions were hauled back to the planet of the Time Lords, the Doctor's own people, where he was put on trial for his interference in the cosmic affairs of others. Out at a stroke went the enigma of the Doctor - with his 'origin' finally revealed, it was almost inevitable that future writers and producers would fall into the trap of using the Time Lords and their at-this-point-unnamed planet as a backdrop not only to the Doctor's adventures but also to his mythology. In introducing the Time Lords ostensibly to finish off the character of the Doctor, Malcolm Hulke and Terrance Dicks created an albatross which would forever remain hanging around the series' neck.

But 'Doctor Who' - through the absence of any suitable replacement - survived, and the Doctor himself reappeared in the person of former light comedy actor Jon Pertwee. Pertwee's debut serial in 1970, 'Spearhead from Space' (Serial "AAA"), ushered in a 'Doctor Who' which was as different from the series' own past as the original series had been from other TV dramas back in 1963. Pertwee's Doctor was a wry, debonair action man - his proficiency with weapons and his abilities at self-defence, inevitably gave rise to James Bond comparisons. Pertwee's first season, with the Doctor exiled to present-day Earth, still stands apart from almost everything else in the series' history, with all four gutsy stories centring on Man's inhumanity in the face of the inexplicable. Again the series took to warning against the perils of unrestrained technology, but now the programme had abandoned its traditional symbols. The TARDIS had become a useless prop; the typical screaming girl companion had been replaced by the machine-efficient Liz Shaw (who still screamed), a scientist ostensibly not too far behind the Doctor in the brain-power stakes; and back as a 'regular' came Brigadier Lethbridge-Stewart, along with his trusty UNIT troops.

The style of the series, popular as it was, became a little too heavy at this point, so Pertwee's second season saw a more comic-strip type of adventure being introduced. In came a big bad villain in black (the Master); back came the TARDIS (pressed into service to provide some variation from the Earth-based yarns); and in came a tiny, screaming, stupid companion (Jo Grant). The stories remained colourful and ingenious, while Pertwee's Doctor mellowed into a 'with-one-bound-he-was-free' kind of superhero: flamboyant, intelligent and eventually extremely likeable. With a comfortable 'family' in front of the cameras, the BBC pressed on with developing their technical skills. The advent of colour enabled Colour Separation Overlay (CSO) to replace the dated overlay techniques of the black-and-white days. Whilst the monsters became more and more outrageous - Drashigs, Axons, Draconians, Ogrons, Sea Devils and so on - none of them had the impact or appeal of the Daleks. Significantly, the BBC eventually bowed to public demand and brought back Nation's creations in 1972 for the first of three increasingly-feeble battles with the third Doctor. 'Doctor Who' had gained more time, more money and more expertise - but in some ways it was still trapped by its own past.

The tenth anniversary year saw Patrick Troughton and William Hartnell squeezed back into their costumes for 'The Three Doctors' (Serial "RRR"), an anniversary serial which really opened the floodgates to a virtual tidal wave of 'Doctor Who' merchandising which began with a lavish 'Radio Times' publication and has continued ever since with ever more outlandish items of trivia. 'The Three Doctors' itself saw 'Doctor Who' crossing effortlessly into the realm of pantomime, while at the end of this story the tired exile scenario was abandoned once and for all, allowing the Doctor to spend most of the season wandering around in Space and Time much as he had always done before 1970. He returned to Earth only once, for a rather clumsy morality tale, 'The Green Death' (Serial "TTT"), which tried to warn us all about the perils of pollution.

Season 11 saw the rot setting in. Katy Manning's Jo Grant had left after three years, the death of Roger Delgado had robbed the series of the ever-popular Master, and Pertwee's own performance was becoming slow, perfunctory and distinctly unenthusiastic. When Producer Barry Letts and Script Editor Terrance Dicks decided that they too had had enough, it was clear that the end of an era was in sight.

The patchy 'Planet of the Spiders' (Serial "ZZZ") brought to an end the patchy eleventh season of 'Doctor Who'. Pertwee faded out in a blur of visual effects, a sequence which in itself demonstrated that the series, though still as dapper and dynamic in 1974 as it had been in 1963, was also as crude and as unsophisticated as it had ever been.

The series had been characterised over the years by its extremes: it could be brilliant, it could be banal; it could be fascinating, it could be deadly dull. Throughout it all - every change of face, every new companion, every strange new foe - it was always 'Doctor Who'.

Paul Mount

SPACE & TIME

Editor.....Stephen James Walker
Design Editor.....Deanne Holding
Art Editor.....Phil Bevan
Cover.....Phil Bevan
Artwork page "FR-03".....Frank Bellamy/Radio Times
Interior artwork.....Phil Bevan, Drog
Stuart Glazebrook, Jennifer White
Contributors this issue.....J Jeremy Bentham
Paul Mount
Distribution.....'Cybermark Services'
'Space and Time' format devised by
Tim Robins and Gary Hopkins

Editorial address.....9 Tall Elms Close, Bromley,
Kent, BR2 0TT

SPACE & TIME

THE DEVELOPING SCIENCE

"The colour television service of the BBC is no uncertain 'gimmick'; it has arrived on the scene, fully developed, emboyding all the results of long experiment and profiting from all the lessons of other men's mistakes.

"To harp on the financial advantages of colour television development, however, is to risk losing sight of the ultimate objective, which is to bring to the people of Britain a service of natural television which can enrich their leisure if used wisely. The next generation of viewers will wonder how its parents put up with monochrome for so many years. The age of monochrome will become as remote as the era of radio without television..."

These somewhat prophetic words were written by the then Director-General of the BBC, Charles Curran, in his preamble to the Corporation's 1970 Handbook. Asking readers to excuse the exceptional length of his article that year, Curran went on to list, by way of explanation, the record number of changes, projects and developments that had come to or approahced fruition during that momentous period in the organisation's history.

The switchover to colour on BBC 1 on November 15th 1969 was the publically-visible aspect of a tremendous upheaval taking place within the BBC itself, prompted by the drive towards, and investment in, the new technology of broadcasting. The need to set aside huge sums of capital to finance this rush into the electronic age had caused the Corporation's bosses to consider very carefully the potential for economies elsewhere, to ensure full value for money on programme production.

This analysis of overhead costs, coupled with the gathering momentum of inflation (which was already into double figures at the dawn of 1970), had a significant impact on the way drama programmes were made in the 1970s, especially shows like 'Doctor Who' which made use of a wide range of the BBC's facilities in its production. Charles Curran summed up the situation thus:

"In the past, each Producer has been personally accountable primarily for the use of programme allowance (which comprises the cost of artists, of facility fees for outside broadcasts, of the special purchase or hiring of costumes and scenery, of film stock, etc). He will now be held fully responsible for the use of facilities (including studios and rehearsal rooms and the use of ancillary staff for make-up, design, wardrobe, etc). Thus, as the result of a Television Service study whose conclusions were endorsed and amplified by McKinsey's, the Producer will be personally accountable for the total cost of each of his productions. This will make it much easier to judge his skill in resource management alongside his artistic talents..."

In other words, the days of self-indulgence were over - at least as far as the 1970s were concerned. No longer would the 'Doctor Who' production team be allowed the luxury of ploughing ahead with stories only to ditch them at the last moment as unworkable, as had happened twice during the last Patrick Troughton season. Nor would it be possible, now, to write off under the pre-

FINAL RELEASE - THE 3 T

THE FINAL RELEASE

viously non-accounted heading of 'Facilities' the cost of remounting a production, as had happened with 'Doctor Who's' pilot episode and one episode of 'The Daleks' (Serial "B") (which was re-recorded due to technical problems in matching the filmed model footage with the taped live-action sequences).

Derrick Sherwin and Barry Letts thus found themselves becoming 'Doctor Who's' first 'manager/producers', charged as much with keeping their internal departmental costs to budget as with overseeing the artistic integrity of the series.

These developments were detrimental in that they restricted the production team's freedom to experiment in 'Doctor Who' and to write off contingency situations. If Verity Lambert had been making 'The Daleks' in 1970, for example, she could never have afforded to book a whole sound studio for an afternoon simply so that Ray Angel, Brian Hodgson, Peter Hawkins and Christopher Barry could spend some time perfecting the voices of the Daleks. In 1963, however, she did so without a single penny of extra cost falling to her budget.

Faced with the spectre of greater accountability, Sherwin's answer was to have longer stories, thereby reducing the number of 'first nights' in the season (i.e. new models and props, etc). Letts' solution was more radical. He slashed in half the cost of setting up and pulling down (striking) his studio sets by the simple but brilliant expedient of recording two episodes a fortnight instead of one a week.

To be fair, openings for experimentation (one of 'Doctor Who's' particular fortes) were not lost altogether in the wake of the McKinsey recommendations. One of Letts' minor victories was the successful negotiation of some extra cash from the BBC's Colour Development Committee to co-finance an additional day in the studio doing model and false perspective shots with CSO. These shots were included in 'The Claws of Axos' (Serial "GGG"), and provided some novel and quite startling in-camera effects - a result beneficial both to 'Doctor Who' and to BBC Engineering's further researches into the frontiers of colour television technology.

'An Unearthly Child', the series' first episode, took a little under forty-five minutes to record. It incorporated just one table-top model shot, one sequence of pre-shot film and a single live-action edit,

accomplished by the physical splicing together of two pieces of video tape. 'Planet of the Spiders' (Serial "ZZZ"), made just eleven years later, boasted three model stages, several hanging foreground miniatures, complex multiple-feed CSO scenes, a variety of mechanical and optical effects, nearly one-and-a-half episodes' worth of film stock, and sufficient cuts and edits to require nearly a week's work in one of TV Centre's purpose-built electronic editing suites.

The benefits of these advances were clear to see by the summer of 1974. 'Doctor Who' was a booming show, no longer beholden to the Daleks for its high ratings. From a troubled birth, it had survived a problem-filled childhood in the 1960s to an adolescence in the 70s enriched by a growing sense of self-confidence. In essence, it was the epitome of Charles Curran's words when he wrote:

"Long may BBC Producers scorn the safety of dug-outs and prepared positions, if they have it in them to be genuinely creative. I only ask that they should always include in their terms of reference a desire to balance the claims of audiences, subjects and artists, without giving an absolute priority to any part of that demanding trinity. Balance is what the BBC lives by. Without it we are lost; with it we can take risks with relative impunity, like the successful tightrope walker who takes up juggling and doesn't mind breaking a plate now and again as long as he stays on the wire. And if our balancing sometimes provokes critics into accusations of fence-sitting, I remain unconvinced. The principle is to seek the balance whatever committed observers may prefer to see in our course."

Jeremy Bentham

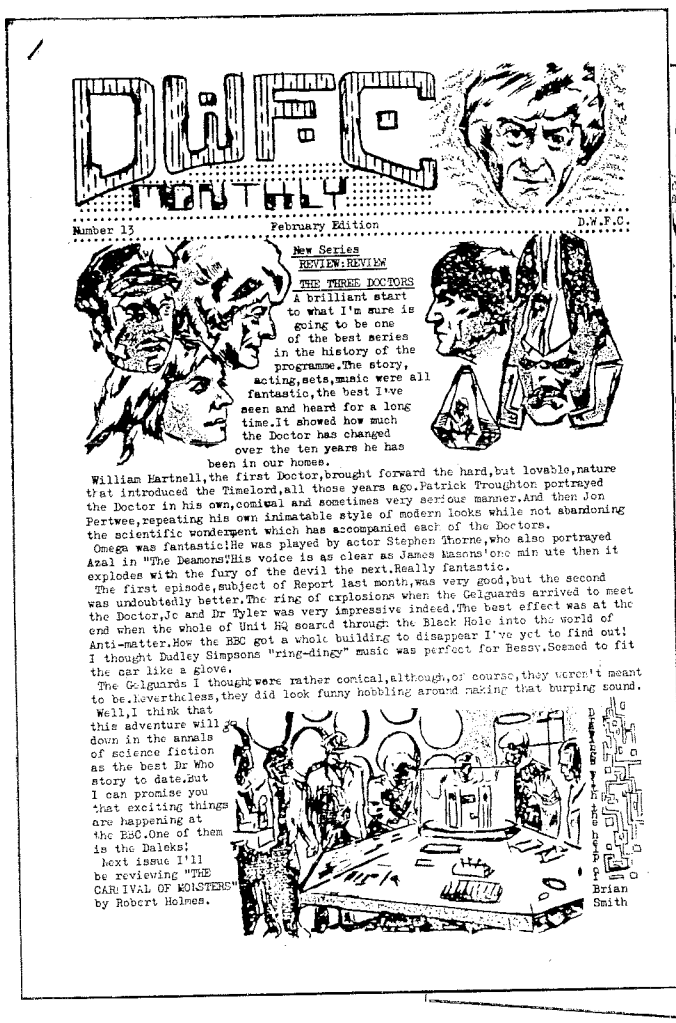
FANDOM – THE FORMATIVE YEARS

All long-running fictional sagas tend, over time, to attract a following of committed admirers, usually referred to as 'fans'. This is true whatever the medium – novels, films and television series have all spawned their own groups of devotees – and the size of the fan following often grows proportionately to the length of the series. 'Doctor Who' is, of course, no exception to the rule.

The first fan club devoted to 'Doctor Who' was formed in 1969, but this was an unambitious organisation with few members, and history has failed to record very many details about it. The club was certainly recognised by the BBC, but this arrangement seems to have been more for the BBC's own convenience than for any other reason – Producer Derrick Sherwin was quoted at the time as saying that whenever he received a letter from a member of the public asking detailed questions about the series' history, he would get the fan club organiser to answer it on his behalf! Perhaps this is one reason why the club folded after only about a year in existence.

A rather more resilient organisation, also called the Doctor Who Fan Club, came into being on 30th December 1971. The DWFC – as it was usually known – was run single-handedly by Edinburgh-based fan Keith Miller, and initially the only service it provided was a monthly A5 newsletter. This was a cheap, duplicated affair (Keith Miller himself later recalled that it was "grotty" and looked as if it had been printed "with tomato ketchup"), and the main point in its favour was the fact that it was free of charge to the DWFC's members. After the May 1972 edition, however, the format changed to A4 and the quality of the duplication improved considerably, due to the fact that – somewhat remarkably – the BBC itself had agreed to take over the printing, still completely free of charge.

From issue 15 in April 1973 the newsletter went bi-monthly, although with increased page count. As time went by, its content became more and more interesting – apart from the usual reviews, quizzes, etc, it also featured interviews with Jon Pertwee, Katy Manning and other stars of the series, set visit reports on stories such as 'The Three Doctors' (Serial "RRR"), 'Carnival of Monsters' (Serial "PPP") and 'Planet of the Spiders' (Serial "ZZZ"), and even articles describing the early William Hartnell serials (although Jon Pertwee was apparently unhappy about the magazine giving so much coverage to earlier periods of the programme's history!).


DWFC MONTHLY

Number 13 February Edition D.W.F.C.

New Series

REVIEW: REVIEW

THE THREE DOCTORS

A brilliant start to what I'm sure is going to be one of the best series in the history of the programme. The story, acting, sets, music were all fantastic, the best I've seen and heard for a long time. It showed how much the Doctor has changed over the ten years he has been in our homes.

William Hartnell, the first Doctor, brought forward the hard, but lovable, nature that introduced the Timelord, all those years ago. Patrick Troughton portrayed the Doctor in his own, comical and sometimes very serious manner. And then Jon Pertwee, repeating his own inimatable style of modern looks while not abandoning the scientific wonderment which has accompanied each of the Doctors.

Omega was fantastic! He was played by actor Stephen Thorne, who also portrayed Azal in "The Deamons". His voice is as clear as James Mason's one minute then it explodes with the fury of the devil the next. Really fantastic.

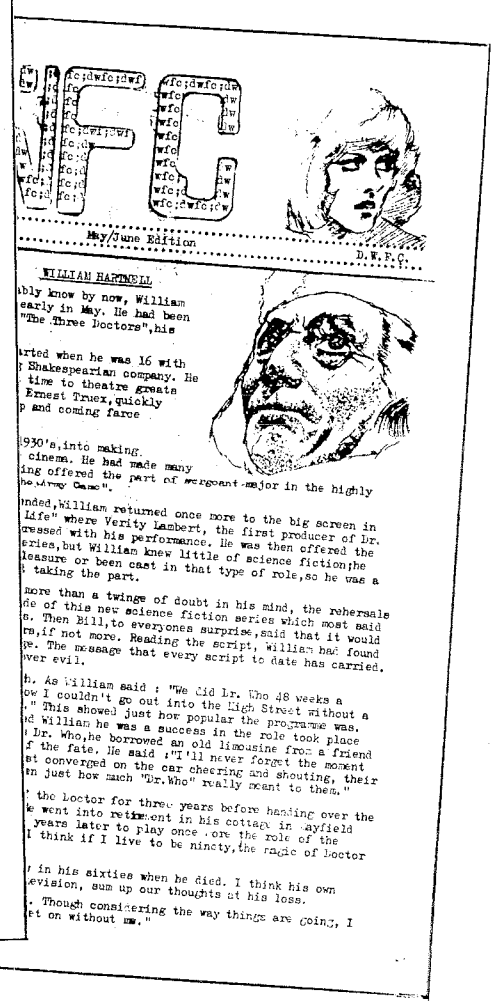
The first episode, subject of Report last month, was very good, but the second was undoubtedly better. The ring of explosions when the Gelguards arrived to meet the Doctor, Jo and Dr Tyler was very impressive indeed. The best effect was at the end when the whole of Unit HQ soared through the Black Hole into the world of Anti-matter. How the BBC got a whole building to disappear I've yet to find out! I thought Dudley Simpsons "ring-dingy" music was perfect for Bessy. Seemed to fit the car like a glove.

The Gelguards I thought were rather comical, although, of course, they weren't meant to be. Nevertheless, they did look funny hobbling around making that burping sound.

Well, I think that this adventure will down in the annals of science fiction as the best Dr Who story to date. But I can promise you that exciting things are happening at the BBC. One of them is the Daleks!

Next issue I'll be reviewing "THE CARNIVAL OF MONSTERS" by Robert Holmes.

Brian Smith


DWFC

May/June Edition D.W.F.C.

WILLIAM HARTNELL

ably know by now, William early in May. He had been "The Three Doctors", his

arted when he was 16 with Shakespearian company. He time to theatre greats Ernest Truex, quickly p and coming farce

1930's, into making cinema. He had made many ing offered the part of Sergeant-Major in the highly the Army Game".

nded, William returned once more to the big screen in life" where Verity Lambert, the first producer of Dr. ressed with his performance. He was then offered the eries, but William knew little of science fiction; he leasure or been cast in that type of role, so he was a taking the part.

more than a twinge of doubt in his mind, the rehersals de of this new science fiction series which most said s. Then Bill, to everyones surprise, said that it would rs, if not more. Reading the script, William had found e. The message that every script to date has carried. ver evil.

h. As William said : "We did Dr. Who 48 weeks a ow I couldn't go out into the High Street without a ." This showed just how popular the programme was. d William he was a success in the role took place Dr. Who, he borrowed an old limousine from a friend f the fate. He said : "I'll never forget the moment et converged on the car cheering and shouting, their n just how much "Dr. Who" really meant to them."

the doctor for three years before handing over the e went into retirement in his cottage in Mayfield years later to play once more the role of the I think if I live to be ninety, the magic of Doctor

in his sixties when he died. I think his own evision, sum up our thoughts at his loss.

. Though considering the way things are going, I et on without me."

35 THE FINAL RELEASE

During 1973 and 1974 the club began to expand the range of its services a little, with 'special offers' such as 'Doctor Who' rings and T-shirts and, available on a loan-only basis, Keith Miller-penned novelisations of some of the TV stories which TARGET had not got around to covering (although these tended to be so brief that they made even the skimpiest TARGET paperbacks look like 'War and Peace'!). In retrospect, however, 1974 marked a general downturn in the fortunes of the DWFC. The newsletter became more and more infrequent - in fact, only three issues were published that year - and the other services gradually ground to a halt as Keith Miller failed to respond to members' letters.

The following eighteen months saw only five more issues of the newsletter being produced, and early in 1976 the BBC told Keith Miller that they could no longer take responsibility for his printing. For a while it seemed that this might mean the end of the DWFC, but in fact the club came bouncing back later that year with the first issue of an A4 photocopied fanzine called 'Doctor Who Digest'. This zine ran for nine issues over a period of about eighteen months, but was then discontinued. Partly as a result of having been taken to task by the BBC for not paying copyright on the photographs he was using in the zine, but mainly because of his own disillusionment with 1978-style 'Doctor Who', Keith Miller decided that the DWFC should finally be laid to rest. By this time, however, his club was far from being in the forefront of 'Doctor Who' fandom - that honour clearly belonged to the Doctor Who Appreciation Society (DWAS).

The DWAS was launched in May 1976 through the pages of a fanzine called 'TARDIS', which was then in its seventh issue. 'TARDIS' itself was the brainchild of a science fiction and comics fan called Andrew Johnson from Ongar, Essex, who started it up in June 1975 under his own 'Eyeball Productions' banner. Subsequently, however, Johnson lost interest in the zine, and from Issue 3 onwards he handed over the reins to long-time fan Gordon Blows. Shortly after the new Editor took over, he was approached by two other fans, Jan Vincent-Rudzki and Stephen Payne, who ran a 'Doctor Who' society at Westfield College, London. Together, they discussed the idea of expanding the society into a national organisation - and hence the DWAS was born.

It is worth noting that another 'Doctor Who' fan organisation started up at about the same time as the DWAS. This was the DWIFC - the Doctor Who International Fan Club - and its organiser was Brian Smith, who had previously acted as photographer for Keith Miller's DWFC. However, after bringing out only two issues of the club's newsletter - which, by 1976 standards, was an extremely well-produced one - Smith decided to join forces with the DWAS, and the two organisations merged.

The formation of the DWAS marked, in effect, the beginning of organised fandom in the UK. Whereas the earlier clubs had been very much 'one man bands', with little opportunity for fans to become involved, the DWAS soon had an executive body responsible for offering a wide range of services to members - including meetings with guest speakers and, in 1977, the first ever 'Doctor Who' convention.

One of the most popular of the Society's services was its Reference Department. Fans whose appetites had merely been whetted by Picollo's 'The Making of Doctor Who' and the 'Radio Times' tenth anniversary special were crying out for details of the series' history, and the Reference Department was able to meet that need. Even so, the information that was available on the first three Doctors' eras was somewhat skimpy in comparison with that for the later stories - the simple reason being that from Season 12 onwards the stories were given comprehensive coverage in the Society's publications as they were actually produced and transmitted. The fact is that in the late 1970s, before the widespread availability of home video recordings, most fans had only brief story synopses and credits listings available to them to support their own vague recollections of the pre-Tom Baker serials. There was no publication they could turn to to find the same depth of information and analysis for the first eleven seasons as they could for the subsequent ones.

In 1980 however, all that was to change...

Susan James

DOCTOR WHO

THE INSIDE STORY

An Adventure in Space & Time

'Doctor Who - An Adventure in Space and Time' made its first appearance, following a veritable hail of pre-publicity, during a social weekend at the Lyric Hotel, Blackpool, in May 1980. The event was arranged by Jeremy Bentham, and it co-incided with the launch of a new organisation called Cyber-Mark Services (CMS) - a unique 'Doctor Who' news, information and promotional group co-ordinated by Jeremy. However, the true beginnings of 'Space and Time' can be traced back almost a year before that (neatly forgetting that it really all began sixteen years earlier with the beginning of 'Doctor Who' itself!) This was when Tim Robins and Gary Hopkins decided to augment a then-current magazine called 'The Doctor Who Review' - one of the most popular on the market at that time, following on from another successful venture they had been involved with, '23/11/63' - with a specialist publication which would deal purely with the 'Doctor Who' adventures featuring William Hartnell in the title role.

Several ideas were mooted as to how this could be done, a popular one being that the publication should take the form of a book in which each chapter would deal with one single aspect of 'Doctor Who'. Problems of time and energy, not to mention money, invalidated that idea from the word 'go'. However, the prospect of giving detailed and comprehensive coverage to those early stories, aiming to reveal all there was to know about them, appealed greatly; and as most fans had very little reference material about the 1960s episodes back in those days, there was felt to be a definite market for such a venture.

Next came the problem of hitting upon a catchy title. Suggestions ranged from the banal ('The Early Days of 'Doctor Who'') and the intriguing ('William Hartnell Omnibus' - 'WHO', get it?) to the downright absurd ('Doctor Who - Man, Myth or Monster?'). In any event, 'Doctor Who - An Adventure in Time and Space' had a good ring to it, but this was modified slightly to give it that little ...je ne sais quoi. (In actual fact it was cribbed from the 'Radio Times' 'Doctor Who' billings of the '60s!)

It was at about this time that CyberMark Services came into being, set up by Jeremy Bentham shortly after his departure from the post of Historian at the Doctor Who Appreciation Society's Reference Department. This group was composed largely of 'renegades' from the DWAS, but the working atmosphere was a very harmonious one. Tim and Gary were keen to find someone who would back a project like 'Space and Time', and Jeremy was interested in finding something original with which to launch CMS. Thus the interests of the two parties dovetailed nicely, and the way was open for 'Space and Time' to develop from an idea into a reality. Then began the near-endless meetings and discussions to thrash out a decent format. This 'magazine' would be different, it was decided early on, in that it wouldn't be a magazine at all in the conventional sense. Rather, it would cover each consecutive 'Doctor Who' story, one a month, and would ultimately expand into a fairly comprehensive work of analysis and reference. Each release would comprise about ten loose-leaf pages (number coded to allow for the possibility of future supplements) with standardised content and layout.

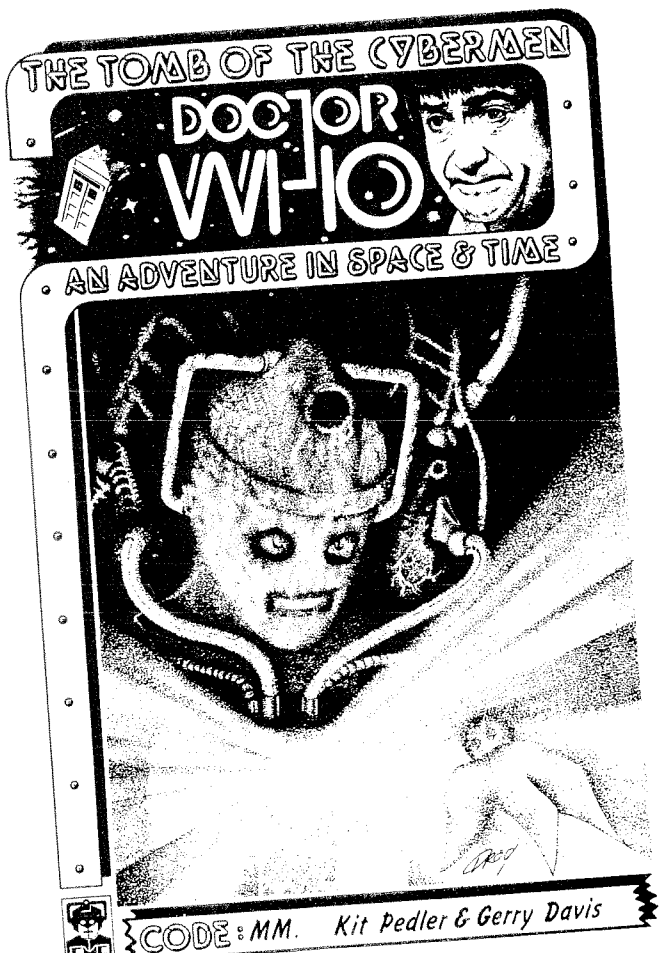
With the help of Stuart Glazebrook (artwork) and John Peel (printing and distribution) a format was agreed and several dummy issues produced to test its viability. However, a far greater test came a few months later, when the pilot edition - 'An Unearthly Child' - was eventually unveiled at Blackpool. The reception was fairly warm, but it was still very early days...

Now, seven-and-a-half years later, we come to the end of the project. It was Tim Robins who decided, some eighteen months ago, that 'Space and Time' should cease publication after completing its coverage of the Jon Pertwee seasons. The immediate reason for that decision was Tim's objection of principle to the links which seemed to him to be developing at that time between CMS and 'The Doctor

Who Bulletin' - a magazine which he felt represented the very worst and most distasteful aspects of 'Doctor Who' fandom. However, a more underlying reason for bringing 'Space and Time' to a close is the general feeling that it has simply reached its natural conclusion. For a variety of reasons, almost all of the team who have worked on the project over the years now want to 'call it a day'.

At the risk of blowing our own collective trumpet, I would venture to suggest that the ninety-two issues of 'Space and Time' which have been produced will stand the test of time as a lasting record and celebration of the first eleven years of 'Doctor Who'. Since its inception in 1980, the project has certainly built up a strong and loyal following and played a major role in increasing fans' knowledge, understanding, awareness and indeed appreciation of the series' early years, subjecting the stories to a more detailed analysis than ever before and revealing many previously-unknown facts. Our innovative use of a loose-leaf format has inspired a number of other fan publications to adopt a similar approach, while the content of our releases has likewise inspired and provided reference material for numerous ventures.

In the professional sphere, John Tullock and Manuel Alverado quoted widely from 'Space and Time' in their book 'Doctor Who - The Unfolding Text'; our 'Technical Observations/Notes' have reappeared in Marvel's 'Doctor Who Magazine'; W H Allen authors - including Jeremy Bentham himself - have turned to 'Space and Time' for information when writing their books (we were particularly pleased when Terrance Dicks named one chapter of his novel 'Doctor Who - An Unearthly Child' after our review of that story, 'The Dawn of Time'); and the Sevans' model Dalek kit contains information based on material supplied by us - to name but a few. We were the only fan publication ever to receive assistance from Patrick Troughton, in the form of both information and photographs, and even the series' production team have on occasion turned to our releases for background details.



We are, indeed, gratified that 'Space and Time' has proven to be such a popular and well-used reference source (although regrettably our work has sometimes been re-used wholesale without permission being sought or even a credit or acknowledgement being given). For those producing and contributing to the project, a great deal of 'blood, sweat and tears' has been involved - particularly as a result of the rigorous monthly publication schedule. Although this has been, for the most part, a labour of love - and very rewarding - there have been frustrating aspects as well. For one thing, we have had no choice but to leave out a lot of worthwhile material, simply because of the limited amount of space available in any one release. And then there have been occasions when some fascinating new item of information has come to light just too late to be of use. For instance, to take an example from a couple of years back, no sooner had the Troughton Errata/Addenda been issued with the 'Season 6 Special' release than I learned that 'The Highlanders' had a working title of 'Culloden' and was originally scheduled to follow 'The Underwater Menace' rather than precede it; all information which could have been included, had it been known sooner. Regrettable though such omissions are, they are merely illustrative of the inevitable fact that no work of analysis or reference can ever be completely definitive. However, on 'Space and Time' we have always striven to give as complete and comprehensive a coverage as possible within our production contraints.

In terms of content and style, I believe that the project has remained true to its original concept as devised by Tim Robins and Gary Hopkins - and indeed, both Tim and Gary have always played a very important role in guiding and shaping its development. On the other hand, it has naturally undergone those minor changes which are inevitable - and, moreover, essential - in any long-running concern, many of them the result of changes in the close-knit production and editorial team.

The original writing team of seven-and-a-half years ago - Tim Robins, Gary Hopkins, Jeremy Bentham and John Peel - quickly expanded to include Paul Mount and Trevor Wayne, while on the artwork side Stuart Glazebrook was joined by Gorden Lengden (Drog), Tony Clark, Jennifer White and Andrew Martin. The first major change came in July 1981 when John Peel emigrated to the USA, where he now works as a professional writer. The task of overseeing the printing and distribution of 'Space and Time' then fell to Jeremy Bentham (who has continued to look after that side of the project ever since). Just shortly after that, another change of some significance occurred when, after sixteen releases, Tim Robins stepped down from his role as the project's Editor, handing over the reins to Gary Hopkins.

In the summer of 1982 there was an important addition to the team in the person of Deanne Holding, who has since done stirling work handling the typing and layout on all but a handful of releases. Another newcomer at about that time was David Auger, who has put in a great deal of work 'behind the scenes' as well as adding his 'muscle' to the pool of writers. David was also responsible for the mammoth task of producing and editing the two special 'Black and White of 'Doctor Who'' supplements, which dealt with aspects of the Hartnell and Troughton stories which it had not been possible to cover in the regular releases - thus fulfilling one of the original aims of 'Space and Time' and demonstrating the advantages of the loose-leaf format to the fullest.

Of course, a big landmark for 'Space and Time' came in March 1983 with the publication of 'The Tenth Planet' - the last of the Hartnell releases. Readers were kept guessing as to whether it would continue into the Troughton period. That was not simply a publicity gimmick, however - there was a protracted discussion of the issue within the team, and it was by no means certain what the outcome would be. In the end, of course, the decision was taken to continue, and 'The Power of the Daleks' launched our coverage of the Troughton stories in fine style, revealing a slightly 'new look' to the design and to some of the regular features.

The next change in the production team came late on in 1983, when Gary Hopkins invited me to take over from him as Editor. I accepted without hesitation, but was very grateful for the lengthy hand-over period I was allowed - from 'The Tomb of the Cybermen' to 'The Enemy of the World' - to learn the ropes. That was my first experience of working on 'Space and Time', although I had in fact been a member of the CMS team since 1982. Many people believe that CMS is synonymous with 'Space and Time' but, as I hope will be apparent from the foregoing, this is not the case. CMS has in fact given its backing to a number of other ventures in addition to 'Space and Time', such as Gordon Blows' (long-defunct) 'Freesheet', Susan Moore's models, Stuart Glazebrook's VHS video covers and my own 'brain child', the Data-File project (which has continued to this day, albeit very irregularly in recent years!).

My first issue as full Editor of 'Space and Time' was 'The Web of Fear', and this was also the point at which Drog formally took over from Stuart Glazebrook as Art Editor. New writers who joined the project during 1983 and 1984 included John Bok (now Bowman), Gary Russell and Mark Frankcombe while, on the artwork side, Phil Bevan made his debut with the cover illustration for 'The Enemy of the World'.

The next landmark for 'Space and Time' came in the spring of 1985, when we completed our coverage of the Patrick Troughton stories. This time, there was no doubt that we would carry on into the next Doctor's era, but before doing so we took a step back in time to produce one of our most ambitious releases ever, the Prologue, which told the story of how 'Doctor Who' was created.

The Pertwee releases saw another change of style for 'Space and Time', and an important contribution to that was made by Phil Bevan, who graduated to become head of the project's artwork team - now with the mammoth responsibility of producing a full colour cover for every issue! Geraint Jones - one-time co-editor of the excellent fanzine 'Gallifrey' - made his return to fandom to pen the Story Reviews for the seventh season, but otherwise the team remained unchanged for the next two-and-a-half years - the people who worked on the Pertwee releases were, by and large, the same ones who had produced the Troughton issues.

This brings the 'inside story' of 'Space and Time' right up to date, although I should mention that apart from the regular team members I've referred to above, there have of course been many other people - such as Peter Anghelides, Pam Baddeley, Guy Clapperton, Ian Cross, David Howe, David Miller, Peter Owen, Michael Paget, Marc Platt and Justin Richards - who have made valuable contributions to the project from time to time. A number of professionals connected with 'Doctor Who' have also been very generous in giving us their assistance, including in particular Innes Lloyd, Terrance Dicks, Barry Letts, Christopher Barry and Michael Briant.

I cannot let this opportunity pass without recording my own personal and heartfelt thanks to everyone who has contributed in any way to the project since its inception, and in particular during my time as Editor. And finally, on behalf of all the 'Space and Time' team, I should like to express our deep gratitude to you, the readers, for your support and interest over the years. Without that, the whole thing would have been pointless.

Stephen James Walker


SPACE
&TIME