



THE HANDBOOK
The Audio Dramas



The David Segal Years

Charles Danbee

DOCTOR WHO THE HANDBOOK

THE AUDIO DRAMAS THE DAVID SEGAL YEARS

By Charles Danbee

Acknowledgements

Special thanks goes to David J. Howe who gave us permission to create this reference, and to Kevin Parker whose excellent tribute to the companions of *Doctor Who* can be found in chapter seven of this book.

Note that, by tradition, some parts of the Handbook were quoted in each volume. We continued that tradition in our version.

To *Doctor Who* fandom.
You kept him alive.

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Introduction

September 6th, 1980. The beginning of my Freshman year in high school. I remember coming home with two homework assignments that had to be completed by the following week. So I spent a couple of hours getting them ready, ate dinner, and went to my bedroom to watch a little television. There wasn't that much on that night, so I did some channel surfing. I came to a local PBS station which was broadcasting a science fiction show from Britain. It was about a mutated scientist and his salt-shaker robots taking over the world.

I was hooked. And just as the story was getting good, there was a cliffhanger! I was frustrated and elated at the same time. This show was great! I couldn't wait to see what happened next.

Also at about this time, I would listen to the radio show, *Mystery Theatre*. It inspired me to go to the local library and get sound effects records to make my own mystery stories. Then I thought to myself, "Wouldn't it be cool to make *Doctor Who* audio dramas". So I recorded the *Doctor Who* theme music and wrote the very first, four part story. It was called *Doomsday*. Okay, not the greatest sounding title today, but back then it was an achievement!

Well, twenty years later, we're still here, and it's been a lot of fun. Now we have several websites devoted to the Audio Dramas, a very wide and diverse fan base, and a pool of talented writers and actors who are doing a great job keeping *Doctor Who* alive.

I can't tell you what a privilege it has been to be a part of such a legend, and I am looking forward to many years to come.

David Segal

Forward

“MY TIME IS at an end...and I must accept the responsibility of my duties.”

Kevin looked no less puzzled than as he did when the Doctor came through his door, a broken and burned wreck. Now his friend, a Time Lord he called himself, lay dying on his couch, and there was not a thing the psychiatrist could do.

From *Crucible of Terror* episode four by David Segal

Doctor Who was at a time of renaissance. Peter Davison was the Doctor on the BBC and Segal/CHORD productions was making their own *Doctor Who* at a record pace. During the 1980's, the internet hadn't been invented yet and different groups only knew each other through contact from various fan clubs, *The Doctor Who Appreciation Society* being one of the biggest.

But *The Doctor Who Audio Dramas* was still in its infancy, known only to a few. Was it possible that the series could continue with a small but dedicated audience?

The David Segal era of *Doctor Who* lasted throughout most of the 80's and into the mid-90's. During that time, many, many changes occurred, not the least significant of which was the cancellation of *Doctor Who* on the BBC. *The Doctor Who Audio Dramas* became the only source of fresh episodes in the world. And that was the time when the programme left its innocent childhood and entered the real world.

Join us now as we examine the longest-serving Doctor to date. When the darkest of days fell upon *Doctor Who* fandom, yet also a time of promise of even bigger things to come.

PART ONE – THE DOCTOR

1: David Segal – In His Own Words

ON HIS EARLY LIFE:

I was born in Berkley, California on November 4, 1966. Just before my sister, Linda, was born, we moved to Hayward. I was about two years old. My earliest memories are walking to a neighbour's house and playing with their cats.

Much to my delight, after a family vacation, one of the kittens I had fallen in love with had not yet been given away. So my parents let me have her. We named her Precious. She became my best friend and my first pet.

Growing up, I loved television programmes like *Land of the Lost*, *Land of the Giants*, *Star Trek*, and *Looney Toons*. I constantly perused the neighbourhood comic bookstore for comics like *Spiderman*, *G.I. Joe*, and other, more science fiction works. My neighbour, John, knew of my interest and suggested some Christian comic books. He had a large collection that he would give away since he had so many copies. He also invited my sister and I to vacation bible school at his church. I remember several summers attending VBS, which were the happiest of my youth.

After moving to Fremont, California, I discovered KSFO radio and a weekly programme called *Mystery Theatre*. It was a radio production with sound effects and music that quickly became a favourite. I would try and think of stories which I could make on my own using sound effects from the library and music from television shows. So I started recording cassettes of music and effects from many of my favourite shows. Then I would pick one, write a basic plot line, and then get my sister and dad to act in my story.

In high school, I discovered *Doctor Who* on the local public television station. It grabbed my attention and has never let go. The title music and cliffhanger-style of the programme was a hit with me, so I began thinking up ways to get Tom Baker into different problems that he would have to solve in one of my stories.

ON HIS EARLY ACTING CAREER:

My earliest recollection is taking part in my elementary school's Glee Club. About twenty students in all would meet twice a week after school and practice singing songs for our winter pageant. Although it was fun, I sometimes found it tedious and boring. We'd sing the same old Christmas songs over and over again. The teacher, picked out the best for the pageant. I had more fun imitating voices like British [sic] comedian David Allen, wacky Russian scientists, and over-the-top French waiters. I was always making my friends laugh.

One year, I tried out for the villain in a play. It was called *Hansel and Gretel*. And I had to wear this weird black costume with a little tail in the back. The only thing I remember is pushing Gretel into a giant pot and laughing maniacally, pointing a crooked finger at Hansel and

saying, “You’re next, my little friend”. It was so much fun, and that is probably where I finally was bitten by the acting bug.

I don’t think the children will be very pleased to know that one of the plays I was in involved having Santa Claus arrested and put on trial. I was one of the witnesses for the prosecution! You can bet I received a lot of coal in my stocking that Christmas!

ON BEING CAST AS THE DOCTOR:

Since I had created the Audio Dramas, I knew that one day I’d be taking the central role. But since we wanted to establish a history for the show first, the role went to my best friend, Vincent Savage. When he finally left the series, everyone felt it was only right to let me take over.

It was strange how comfortable the role felt. I wasn’t nervous at all. It almost felt like the role was part of me already. Of course, I had been grooming for the role the whole time Vince was playing the part, so I had a great deal of time to prepare. And though I emulated my characterisation of the Doctor after Tom Baker’s interpretation of the role, I think I managed to make the part my own as well.

ON THE DOCTOR’S CHARACTER:

I figured that, since Tom Baker was the only Doctor that I had known at that point, that I would emulate my characterisation like his. Not a Tom Baker clone or impression, but taking his basic traits and melding them with my own persona.

I knew I wanted a strong character like Baker, but without the grand eccentricity that went with him. I wanted to be eccentric, but not over the top.

My Doctor has sometimes been referred to as “The Hero”. You could always count on him. He knew what he was doing and he was bold and courageous, sometimes to the point of leaping before he looked. Which could sometimes get him into trouble, especially if he were facing the Daleks, Cybermen, or the Master.

Looking back, I can see that I took that character as far as I could go with all I had to give it. It was a delightful and memorable experience.

ON WRITING FOR THE SERIES:

Seventy percent of the early stories I wrote for the show were loosely (and I use that word with much affection) based on favourite science fiction television programmes and/or book plots. I would play the game of “what if” this or that happened to the character and how the Doctor and his companion(s) would deal with it. Many were formulaic and somewhat predictable, but contained a twist or two of originality that would progress the story to its conclusion.

I wish I could say that all my writing was top notch, A-level material. But I do have to admit that there's a story or two that I cringe at when I hear it again. Ah...if only we could really go back and change history.

For the most part, relying on a vivid imagination and a good script editors, many of the stories I wrote hopefully kept true to the spirit of *Doctor Who* that people remember.

I thought the change from simple story outlines, which the series used since it's inception, to full working scripts was a good idea. It did take some of the fun out of acting, ad-libbing and making things up as we went, but now a basic storyline could be fully developed and mapped out for a particular production. That especially worked out for stories like *Space Trap* and *Wrath of Poseidon*.

In retrospect, seeing how the series progressed with professional scripts only enhanced and improved the production.

ON CO-STAR STEVEN TYLER:

Steven was an excellent actor and one of my favourite companions. I was kind of disappointed that he only lasted for one story early on, but one of the perks of being creator and a writer for the series is that I could bring him back, which I did. And I was very glad that the actor agreed to play the role again.

ON CO-STAR MONICA EVANS:

She was no Elizabeth Sladen, but she gave her own and, I think, a very good interpretation of the character. I'm very glad we brought Sarah back [from Tom Baker's era].

ON CO-STAR THOMAS HIMINEZ:

This poor guy had absolutely no idea as to what *Doctor Who* was, and here he was trying to play one of the companions. It was very funny to watch him try to get around words like TARDIS and Dalek and be absolutely clueless as to what they were. Eventually, he caught on and ended up becoming a classic companion for the early series.

ON CO-STAR MARY WRAY:

Though Mary was very inexperienced, her professional attitude and engaging characterisation made Sara a fondly remembered companion. She may not have lasted very long, coming onto and leaving the series at the same time Tom Anderson did, but she made quite an impression with family and friends and all who were involved with the *Doctor Who* production.

ON CO-STAR SAMANTHA KEITH:

Sam brought experience and charm to her characterisation of Princess Tasha. She was strong yet vulnerable, which made her the perfect companion. She could act the full range from being the heroine to the damsel-in-distress. Companions don't get much better than what Sam did.

If memory serves, I seem to recall not a few of the male companions and co-stars had little crushes on Samantha. It was quite funny watching them fall over themselves, trying to chat her up. But she would have none of that. She was the consummate professional.

ON CO-STAR PATRICK STALLING:

The idea of another Time Lord for a companion was something that had been done before. However, needing a new companion for Season 20's *Requiem for Olympus*, it was decided to give the Doctor a fellow Gallifreyan to join his adventures.

Patrick was very boisterous and enjoyable. Much of the playful banter that transpired between us ended up in the final cut for the stories. I recall having a lot of fun with him on set. He was finally someone who could stand up to the Doctor much in the same way Romana II did during Tom Baker's reign. Pat as you hear in the show is Pat as he is in real life. And although he only lasted for a season, he made a very memorable companion.

ON CO-STAR KEVIN BRINKLEY:

Kevin was short-lived, but memorable in that his heroic character ended up sacrificing himself to save the lives of millions. We needed a fill-in companion to help the transition into Season 21 and he knew coming in that he wouldn't be lasting for long. And I wanted to give him a hero's departure. He loved the idea and it worked very well.

ON CO-STAR KAREN WALTERS:

Karen was a young acting student, still going to college. Very sweet. Very full of enthusiasm. But the fact that she couldn't talk for most of her tenure was very difficult on the writers. Companion-wise, I didn't like the character. It was frustrating and complicated to constantly have to "translate" for her. I'm sure it really frustrated her as well.

ON CO-STAR GREG HAMNER:

Greg has to be one of my favourite companions. He was also (and still is) one of my best friends. He loved science fiction and *Doctor Who* just as much as I did, and brought enthusiasm and strength to his role as Landon. He, too, was a Time Lord. But the interaction between myself and him was a chemistry that was rare amongst the variety of companions I acted with during my tenure. He fit the role of companion perfectly, and thoroughly enjoyed what he did.

ON CO-STAR CILE WHITTICKER:

Dillion was another heroic character. Cile and Greg, together, had a great *Odd Couple* relationship that came forth in their characters. They bounced off each other very well. They were both strong counter-weights to the Doctor's equally-strong character. I think Dillion was basically what Tom Anderson could have been if we had, back then, more experience.

ON CO-STAR PETER HINCHMAN:

Being a fan of *Star Trek*, one of my favourite crossover characters was Commander Mark Triyad. I think he was the first companion that was really three-dimensional. As a character, he had a history. He had personal demons. Yet he remained true to himself and the Doctor. I don't think anyone could have voiced him better than Pete did.

ON CO-STAR SHERI DEVINE:

Sadly, I only acted alongside Sheri for one story. But writing and directing her in the later Jeffrey Coburn series, I found out just how professional and charming she could be. I somewhat envied her position as companion to Jeff Coburn and wished I could have continued on in the role just to act beside her.

ON THE LACK OF “HANKY-PANKY” IN THE TARDIS:

Ha! You're joking, right? This can't even be thought of. It's taboo material. One of the last in the world, but let it stand.

ON RECORDING A “LIVE” BROADCAST:

Having music and sound effects during a live recording enhanced the atmosphere and made everything seem real to us. That brought out a better show from everyone involved, and it showed in the final product.

For instance, there's a scene from *Planet of the Dead* in which my Doctor is locked up in a prison somewhere with one of the companions. In the background, you can hear the guard pacing back and forth. We did that by tapping a shoe on a large stereo speaker. That sound made every one of us speak in hushed, tense tones that we never would have achieved if that tapping sound wasn't there. It served to enhance the performance and the result was both chilling and memorable.

Up until my last season, *Doctor Who* was recorded in the tradition of the old-style radio broadcasts. Meaning pretty much live. There was very little post-production work. Most everything you heard on your stereo is what we heard in the studio. I think this was an exciting way to do it. Usually, for voice work, you go in and record your lines and that's it. But here, with everyone all around you shouting their lines, lasers going off in the background, it's a whole lot of fun. I'd like to do more of this!

ON THE ANDROMEDA SYNDROME:

Strangely, and I think this must be unusual, but I wasn't nervous at all. I was stepping into some big shoes, but I was glad to be playing the role. I was looking forward to it very much. And the story itself served as the perfect introduction to my Doctor.

ON *THE DAY OF THE DALEKS*:

This was a fun story! The Doctor hang-glides and is chased by Daleks. What more can you want? It also introduced a running joke concerning suspension bridges. We needed a tense cliffhanger and, by listening to an old record, discovered an effects track that we thought would be perfect. When it was all put together, the bridge breaking, the scream of the Doctor falling, and the powerful way the theme music sting came in, I think this is one of the best cliffhangers we ever did.

ON *REVENGE OF THE DALEKS*:

We had wanted to bring the Daleks back and nearly drove ourselves into frustration trying to think of a plot. However, being chased in a car by a Dalek starship and surviving to thwart these pepper-pot menaces yet again came across as another classic episode.

ON *THE MOST DANGEROUS GAME*:

I liked this one because it was our take on the "Man Hunts Man" story plot. Again, I was able to play the game of "what if" and came up with a unique spin. The Gruffian Warlord was a great monster and Samantha Keith really shines as Tasha.

ON *THE PHANTOM OF HAUNTED MOUNTAIN*:

This is an example of a good plot done poorly. The actors were not very enthusiastic about the storyline and really couldn't get into their characters. I wish I could say that I blamed them. But I can't because I totally agreed with them. I couldn't wait until the next story.

ON *KRYNOID*:

Closing out Season 17 was a fabulously written story using a classic monster which I felt came out extremely well. And that five minute walk down the TARDIS corridor with a perplexed Kevin was just too fun. It was the best time ad-libbing I had.

ON *THE ULTIMATE WEAPON*:

Season 18's first story, *The Ultimate Weapon*, gave my Doctor his first real encounter with the Zylons. It was a fast-paced story with lots of space battles and the imminent threat of a weapon of mass destruction. We meet Comdr. Mark Triyad for the first time, beyond his cameo appearance a few stories back in *Web of Death*. And that meeting made such an impression that we simply had to bring his character back on a more permanent basis later in the series.

I really enjoyed the cliffhanger where the Doctor was about to be “spaced” (shoved out the airlock). It seems he and Mark did not get along early on. But actually, he was acting true to character, and that’s what makes good drama.

ON CORONATION:

Coronation saw the departure of Samantha Keith. She was a princess, so we wanted to give her the appropriate send off and finally make her a Queen. She was a great actress and a lot of fun to work with. She was a trooper. She took the smallest of parts and made quite an impression with her honesty and energy. I’m glad to see she had a happy ending

ON ADRIFT:

Roy Kitteridge must have been the shortest companion any Doctor had. His death was handled very well, and the music they used at the end made a great scene even better. We had supposedly killed off a character twice before, but that was always done off camera, per se. This one you got to watch, and that made it have an even greater impact. Especially considering Roy died sacrificing his life for the good of others.

ON TOMB OF THE DALEKS:

This one gave me the chance, as a writer, to play “what if” again. What if Davros survived the Movellan virus and made it to Skaro where an entire army of Daleks was hidden? That was the premise of this story. And with the Movellans again making an appearance, I think it was a nice continuation of *Resurrection of the Daleks*. It was a time that we finally crossed over to full scripts, and it really shows. This is one of those stories that, 15 years later, you can still listen to and enjoy. The pacing and structure of the story keeps you glued to your seat.

ON COUNTDOWN TO ARMAGEDDON:

Armageddon introduced a strong new companion who would survive well into Jeff Coburn’s tenure. Though I would have liked to work with Sheri Devine more often, I think this story was a fine introduction to her character and ultimately a nice departure for me. Though I hadn’t expected to die ala Tom Baker.

ON PRODUCER RICHARD SEGAL:

My dad was not a true fan of *Doctor Who*, but his support and professionalism added to the feel of my early stories. We wanted to have fun with the character and pay homage to not only Tom Baker’s portrayal, but Peter Davison and Colin Baker who’s work I had closely followed early on.

ON PRODUCER TIMOTHY ROBERSON:

By the time Timothy came on board, the stories were more structured and less ad-libbed. We still had the freedom to expound on the storyline, but now we had limitations placed on us.

We couldn't go off into left field like we used to. That's not such a bad thing, though, but I admit that it did take some of the fun out of it.

ON PRODUCER DOUGLAS PHILLIPS:

With Doug came the introduction of full scripts. We had a pool of about six writers who now had the chance to spend more time developing their stories and fleshing them out. Gone were the days of on-the-fly ad-libbing. Now we had a complete, self-contained script to follow. Doug did allow for changes sometimes, but it was never the same as before. And though I liked the professionalism of working scripts, I thought the loss of the freedom to improvise hampered some of our energy. But that's a personal observation.

ON THE DOCTOR'S BATTLE WITH SUSPENSION BRIDGES:

Since *Doctor Who* is basically a cliffhanger-type episodic series, we wanted to give this Doctor a classic running joke about having a problem with suspension bridges. Since we were using classic sound effects, one of them included a fall from a suspension bridge, and we needed a cliffhanger. So we wrote it into the story, used the effect, and it was so popular that we decided to do it again and again. And surprisingly, it worked.

ON HIS DEPARTURE FROM THE ROLE:

Different producers always want to put their own personal stamp on the series, and I guess Doug wanted his own Doctor, so he could better mould the series in his own way. If I had my way, I would have stayed a few more years. But eventually, I agreed and decided to move on.

Just as things were getting interesting, via website promotion and expanded talent pool, I probably could have done another two or three years. But we all felt that it was time for a change, and after all, I had been the Doctor over ten years. So I gracefully bowed out, and my friend Jeff Coburn took over the role. And I took a seat as writer, executive producer, and extra voices.

ON HIS INTERESTS:

I've always been keen on acting and writing, especially since I was a kid. But when I discovered I had a talent with poetry and could inspire and challenge with the pen, I channelled that energy and merged it with my faith.

Websites such as poetry.com have accepted and even published my poetry, and my public exposure has widened dramatically. I'm hoping to publish a book with my favourite poems.

2: The Doctor

The grand experiment called *The Doctor Who Audio Dramas* was still a relative unknown in the world of *Doctor Who*. After all, with no internet and no fan-base connection, who could have possibly heard about the programme? But still, the small audience was a dedicated one, and so was the cast and crew. So, as the show entered its 13th season (a season being defined as a block of five stories rather than a period of time), plans were underway for the biggest change yet: regeneration.

Into the jumpsuit of the first audio drama Doctor came David Segal, series creator, writer, and now star.

As the show was still finding its feet, a lot of latitude was allowed not only for the types of stories that would be made, but also who this new Doctor would be. Both David Segal and series producer Richard Segal decided to go with the familiar, and Segal took on the dress of fourth BBC Doctor Tom Baker. But that was where the similarities stopped. Underneath the long scarf (“and K/9 friend”...anyone remember that song?), this Doctor would be different. He would be the rock which a scared child...or even adult...could find comfort. One who would face danger head on with a confidence unseen in many a regeneration. And one who would take *The Doctor Who Audio Dramas* from its infancy into its adulthood.

“I think David’s Doctor,” comments producer Doug Phillips, “evolved along with the series. One of the things I have always told writers was that whatever monster they came up with had to be original enough that no other monster could take its place. That’s something I would also say about the Doctor. Are they using him to his potential? Or could anyone else say those lines or do those things?”

Indeed, early producers and writers often had little to work with as characters went relatively undefined during the first years of the programme. But as the series continued to add to its library, more experience meant more defined character not only for the companions and guest stars, but for the Doctor himself.

Early in the series, the Doctor was somewhat nebulous, trying on and discarding certain aspects of Tom Baker’s persona. But later, we can see a clear vision for the Doctor forming, one in which would writers could finally latch on to.

“There’s a reason why Segal’s Doctor is called ‘The Hero’,” explains producer Timothy Roberson. “He always lead the way. That’s what we were finding out as the series went on. Both on set and behind the scenes. He had great faith in the series, and that came across in his character. Writers picked up on that, and that’s what eventually became the Doctor that you hear.”

Hindsight is always the clearest vision. As David Segal donned his coat and scarf during the early days of *Doctor Who*, no one was really certain who the new Doctor would be. And except for a change in companions, the crew which produced *The Doctor Who Audio Dramas* was virtually unchanged since its beginning. And this was the crew which would introduce David Segal and his Doctor to the world.

PART TWO – FICTION

3: The Stories

The Doctor looked up at Kevin who looked back with utter helplessness in his eyes. But a peace, a peace the Doctor hoped to convey to Kevin, settled on his face. “It is time,” the Doctor said, closing his eyes. “It is time...at last.”

SEASON THIRTEEN

THE ANDROMEDA SYNDROME (1B)

While searching for his lost companion, Kathy, a newly regenerated Doctor and Kevin land at an American military base. There, they find that the personnel are being taken over by some malevolent force, and everything seems centred around a strange meteor found in a dead town. The Doctor discovers that the meteor’s power is being harnessed by the Master who plans to use it to augment his own telepathic abilities.

WHO FAX

- This was the first regeneration story done by the *Doctor Who Audio Dramas*, Vincent Savage having begun his tenure without an intervening regeneration.
- Kevin Vasavious leaves in this story.
- Brigadier Lethbridge-Stewart was originally to have appeared in the story, but the actor was unavailable and thus the character was changed to Col. Andrew McTeague.
- The story was loosely based on *The Andromeda Strain*.
- Returning companion Sarah Jane Smith was originally in the final scene of the story, but her scene was cut at the last minute, her appearance being moved to the following story.

COMMENT

A fun little romp without a whole lot of substance behind it. But then, fun is the name of the game and you’ll have a lot of it here. The Doctor is in great form, and promises to be an interesting incarnation after the sometimes stoic Savage. All in all, a great start to a Heroic Doctor’s tenure. (4/10)

SHADOW WORLD (2B)

The Doctor and Sarah land on a seemingly uninhabited world. But when Sarah begins having visions of beings without form attacking, the Doctor determines that there is more to the world than meets the eye.

WHO FAX

- This story is currently unavailable as of this writing.
- Originally slated to be a Vincent Savage story, it was moved to the David Segal line-up when Savage announced that he was leaving the role.
- Companion Sarah Jane Smith rejoins the series in this story.

COMMENT

Suffering from too little real plot, it tries to stretch itself out by being convoluted, with debatable success. Can be creepy, though, and uses it's effect to good measure. (3/10)

THE ODYSSEY (3B)

Beings from a distant galaxy have travelled for thousands of generations on the promise of a new home. That home, according to their records, is the planet Earth. And they intend to forcibly evict the current inhabitants.

WHO FAX

- This story is currently unavailable as of this writing.

COMMENT

Somewhat reminiscent of Underworld and several Jon Pertwee episodes, it's still well written enough that it deserves its own place in the Doctor Who universe. If we had to pick a story from Segal's first season to be made available, beside the already available regeneration, this would be it. (5/10)

SPACE SIEGE (4B)

Mankind's first space station suddenly loses contact with planet Earth. Cut off from all rescue, the Doctor arrives and finds that the inhabitants are targeted as the next additions to the Cyberman army.

WHO FAX

- This story is currently unavailable as of this writing.
- A classic monster was wanted for Segal's first season, and the choice was between the Cybermen and the Zylons. The Cybermen were eventually chosen as Himenez, who owned the zylons, would not allow them to be used at this time.

COMMENT

Another story which has deep roots from past classic episodes, this one owes its origins to Revenge of the Cybermen and other base-under-siege stories. Of course, this is part and

parcel for the early history of the show, so you can't really hold it against them. Still, it has that been there-done that feel to it. (3/10)

THE DEATH MACHINES (5B)

Wars are no longer fought between people, but rather machines are the combatants. But machines combined with properties of sentience suddenly become sentient themselves, and they intend to overthrow their cruel masters.

WHO FAX

- This story is currently unavailable as of this writing.
- Based on an original idea by Vincent Savage.
- Companion Sarah Jane Smith leaves in this story.

COMMENT

Before its time, really, as this is one of the first stories to really look at machines as living beings. It's interesting to listen to this one now that we've had Star Trek: The Next Generation, and other shows which have this as one of its central premises. Not as well done as it could have been, and probably shorter that it should have been, but still interesting if nothing more as a look at history. (4/10)

SEASON FOURTEEN

THE DAY OF THE DALEKS (1C)

The Doctor meets Tom Anderson and are accidentally whisked to the planet Skaro where they meet the Doctor's old foes, the Daleks. There, the Daleks are attempting to use some of Davros' old experiments to augment themselves and become even stronger and more ruthless than before.

WHO FAX

- This story is currently unavailable as of this writing.
- A new catalogue numbering system was used which caused this story to begin a new series letter, "C", instead of continuing on as "6B".
- The character of Tom was named quite by accident, the writer having left the name of the character open. During rehearsal, Segal simply used the actor's real name and everyone thought that was the character's name which then stuck.
- Companions Tom Anderson and Sara, a surviving Kaled, join the Doctor in this story.
- This is the first story to introduce the Doctor's long-running foe, The Suspension Bridge.

COMMENT

The first two episodes deal solely with the introduction of the new companion. At least the episodes are short and admittedly quite fun to listen to. Humour is emphasised here, which is good as the main idea of the story is somewhat silly. (4/10)

WAR OF THE TIME LORDS (2C)

The Master traps the Doctor and his companions in the city of Tnomerf, a illusion, in order to capture the Doctor and take his embotic sac and give himself a new set of regenerations.

WHO FAX

- This story is currently unavailable as of this writing.
- The city of Tnomerf is the home town of David Segal spelled backward.

COMMENT

Terrible. Sorry to say that, but really...terrible. A pity as the Master is in great form here, full of evil. But basically a lot of running around. (2/10)

DEADLY ASSASSINS (3C)

Exact opposites of the Doctor, Tom, and Sara invade our universe intent upon taking their places.

WHO FAX

- This story is currently unavailable as of this writing.
- Both actors David Segal and Thomas Himinez were in a strange mood and decided to write a story based on negative universe counterparts to the heroes.

COMMENT

Don't let actors write stories, otherwise you'll end up with something like Deadly Assassins. The acting is over the top bordering on the ridiculous; the plot unbelievable but charming in its naivety: beings from an opposite universe are opposite (evil). But...and we really can't understand this...we liked it! It's just so camp, which is pretty much the early Tom Baker stories. We'd listen to it again! (3/10)

INVASION (4C)

The Mob infiltrate the Kaiser Company and kidnap Tom while he is speaking at a convention. The Doctor must rescue him before they force Tom to create perfect replica humans and take over the government.

WHO FAX

- This story is currently unavailable as of this writing.
- Himinez completely fluffs a line and the title of his speech becomes “Robotics and How They Affect the Life of a Man Who’s a Human Being”.

COMMENT

Unlike Deadly Assassins which was campy fun, this is camp-terrible. As soon as someone mentioned the Mob, everyone should have dropped what they were doing and ran. When you get a speech called “Robotics and How They Affect the Life of a Man Who’s a Human Being”, you know you’re in trouble. (1/10)

THE CURSE OF SOLARIS (5C)

The planet Solarus, holiday destination for this side of the galaxy, holds a terrible secret. The plant life is intelligent and feeds off the tourists it manages to attract to its lair.

WHO FAX

- This story is currently unavailable as of this writing.
- One of the writers quit over a disagreement during a writing session.

COMMENT

No, they aren’t Krinoids, though you’d be forgiven if you thought that. But the idea of plants being intelligent enough to set up a holiday spot on their own planet to attract prey is enough to give you chills. (3/10)

SEASON FIFTEEN

THE WEB OF DEATH (6C)

A weapon from the future falls through time and lands on 20th century Earth. The Doctor must travel to the future to close the hole and prevent history from changing.

WHO FAX

- This story is currently unavailable as of this writing.
- This is the only story to feature the Star Cruiser universe without having the Zylons appear.
- This is the first appearance of Lt. Comdr. (later Comdr.) Mark Triyad.

COMMENT

A slow start, but it gets better as it goes on. The sound effects are used really well here, which gives it a more polished feel compared to some of the other stories surrounding it. Bonus points that it ties up all its loose ends very well, leaving no plot holes. (4/10)

LOGOPOLIS: THE POWER OF TRAKEN (7C)

The Traken Union, a central point of peace and harmony in the universe, gets its strength from Gallifrey, its power from Logopolis, and its hope from its future member, Earth. But this union is disrupted by the corrupting force of the Master who will use all four cornerstones of the Traken Union to subjugate all of creation.

WHO FAX

- This story is currently unavailable as of this writing.
- Princess Tasha joins the Doctor in this story.
- Traken and Logopolis are “retconed” back into existence as the producer did not like their destruction in the BBC story, *Logopolis*.

COMMENT

One of the more ambitious stories of the early Segal era, this one has a lot of polish to it. Add to the mix the Master with one of his grandiose schemes and you’ve got a winner here. (6/10)

ROBOTS OF DOOM (8C)

Brilliant scientist Artemus Franklin has a dream, the creation of a perfect living machine. But this sentience brings insanity, and the Doctor and Tom must find a way to control this new life...or destroy it.

WHO FAX

- This story is currently unavailable as of this writing.
- David Segal was a big fan of the *Bionic Woman*, and this story posed the popular question of “what if”, and Segal had a lot of fun writing and acting in this story.

COMMENT

Another story with polish, this season is actually showing a lot of promise. Some of the dialogue is hokey — even by early DWAD standards — but Sara gets a lot of fun things to do in this one. (5/10)

MUSEUM DU’ SONTARAN (9C)

Museum artefacts come to life and wreak havoc in a city now terrified to leave their homes. The Doctor finds that this is simply a prelude to invasion by the Sontarans.

WHO FAX

- This story is currently unavailable as of this writing.
- K/9 is rebuilt by the Doctor and joins the TARDIS crew during this story.

COMMENT

A very strange story, Sontarans using museums to invade. The plot seems to change right in the middle as if they chucked the original idea and went off onto a tangent. Bizarre. (2/10)

PYRAMID OF DOOM (10C)

An archaeological expedition finds that there is more truth than story behind old Egyptian legends as the Doctor and party are trapped in a pyramid full of dragons and otherworldly snares, and they must escape before the air runs out.

WHO FAX

- This story is currently unavailable as of this writing.
- The dragons' names are Yogul, Grundle, and Rhindle.
- The first three episodes were already in the can when the producer ordered a complete rewrite and re-recording of the story due to what he perceived as "script deficiencies".

COMMENT

Short episodes are the norm for the early DWADs, and this accounts for how such a plot-thinned story can be stretched out to nine episodes. But there is a lot of action in those episodes, and it keeps you breathless. What's even more interesting is that there is no "Bad Guy" behind the scenes. Just unfortunate circumstance which entraps everyone. (4/10)

SEASON SIXTEEN

ZOMBIE (11C)

A laboratory-created virus is unleashed by accident and turns those infected into the walking dead.

WHO FAX

- This story is currently unavailable as of this writing.

COMMENT

Doctor Who *does* Night of the Living Dead. Or, at least they try to. What actually comes out is a mess. One of the worst of the last few seasons. (1/10)

THE DAY THE ANIMALS WENT CRAZY (12C)

Beings from Sirius control the minds of animals on Earth to prepare the way for invasion.

WHO FAX

- This story is currently unavailable as of this writing.
- Working title for this story was “Rebellion”.
- Princess Tasha does not appear in this story.

COMMENT

The sixteenth season continues it's terrible slide with this offering. Oh, the premise is sound enough, but its execution here is just dog-awful (pun intended). Only the hardest of hardcore fans could love...or even tolerate...this one. (1/10)

TIME AND RELATIVE DEATH IN SPACE (13C)

The TARDIS begins to behave erratically and suddenly starts to attack its occupants.

WHO FAX

- This story is currently unavailable as of this writing.

COMMENT

Better than the last two, but not by much. Could be compared to Inside the Spaceship, but completely different reasons behind the behaviour. The actual cause is truly a letdown. But at least there is some suspense here and there. (2/10)

THE LIVING HAND (14C)

A severed hand comes to live to seek vengeance on those who wronged it in life.

WHO FAX

- This story is currently unavailable as of this writing.
- The writer based this story on a bedtime tale his father used to tell him during camping trips.

COMMENT

Okay, things are starting to get better again. It's a slow healing process, but improvement is seen. Not a bad little tale, certainly helps if you listen with the lights off. (2/10)

GENOCIDE OF THE ZARDONIANS (15C)

A terrible war rages between two planets: the peaceful Zardonians being wiped out by their ruthless Krytolian neighbours. The Doctor must find a way to broker a peace or the Zardonians face extinction.

WHO FAX

- This story is currently unavailable as of this writing.

COMMENT

The best of the season, and that's actually saying a lot more as this is a very good story, withstanding even the test of time. You hate who you're supposed to hate and sympathise with who you're supposed to sympathise with. A foretaste of what is to come. (5/10)

SEASON SEVENTEEN

THE INVASION OF RIGLE (16C)

Robotic beings invade the planet of Rigle, and the Doctor and companions are caught in the middle of it.

WHO FAX

- This story is currently unavailable as of this writing.
- Princess Tasha does not appear in this story.
- The producer called an early end to the day's recording midway through episode three when equipment problems became unmanageable.

COMMENT

The season gets off to a great start with a well written, well acted story. The simplicity of the plot, the Doctor having to rescue his companions, is very well handled when it could have spiralled out of control and involved far more than it had to. The ending is truly a surprise. (6/10)

REVENGE OF THE DALEKS (17C)

The Doctor and companions return to Skaro to prevent the Daleks from reactivating a buried army.

WHO FAX

- This story is currently unavailable as of this writing.
- Companions Tom Anderson and Sara leave during this story.
- This was the first story to use any kind of formal script for the actors to follow.

COMMENT

Another great episode, this time featuring the Dustbins in a worthy tale. There are no punches pulled, and there is a great emotional moment when one of the companions is killed. Not to be missed. (7/10)

THE MOST DANGEROUS GAME (18C)

The Doctor must fight for his life as he becomes the hunted in a most dangerous game of cat and mouse.

WHO FAX

- Companion Kevin Vasavious rejoins the series in this story.
- Kevin has completed his doctorate and now carries the credentials of surgeon.
- A new ending sequence is used from this point on, the Section B music having been deleted from the titles.
- Episodes are now referred to as “segments” in the opening titles.

COMMENT

A classic tale gets the Doctor Who retelling. Very well done, only falling down during the last episode. Tasha actually gets the best lines; pity she isn't used much. The Gruffian Warlord makes a good monster. (7/10)

PHANTOM OF HAUNTED MOUNTAIN (19C)

The Doctor explores a legend of a creature living on a mountaintop which holds a town in fear.

WHO FAX

- This story is currently unavailable as of this writing.

COMMENT

A “boogyman” episode if ever there was one. Has some creeps, but not as dark and scary as it should have been. The only letdown of the season. (3/10)

KRINOID (20C)

Another Krinoid seed is found and hatches in central London.

WHO FAX

- This story is currently unavailable as of this writing.
- The script for this story was lost in the post and had to be hastily rewritten.
- Princess Tasha does not appear in this story.

COMMENT

A story with a lot of action, it’s actually better than its simple plot would indicate. There’s a classically hilarious scene of the Doctor leading Kevin through a twisty maze in the TARDIS which bears several listens as it is just too funny. (4/10)

SEASON EIGHTEEN

THE ULTIMATE WEAPON (21C)

The Zylons construct a weapon capable of destroying the Earth all the way from Zylon territory. The Doctor must stop this weapon with the help of an officer who does not fully trust him.

WHO FAX

- This story is currently unavailable as of this writing.
- Mark Triyad (now promoted to full Commander) returns in this story.

COMMENT

Long remembered for its famous “air lock” scene, there is much more going for it than that. The interaction between the Doctor and Comdr. Triyad is what earns the character a return later in the series. And a good plot to boot. (6/10)

GENOCIDE (22C)

A being called “Red Skull” steals a weapon from the Kaiser Company and points it at the Greater London metropolitan area.

WHO FAX

- This story is currently unavailable as of this writing.
- In the first draft of the story, it was said that Tom Anderson took his own life, despondent over Sara's death. This was changed to a traffic accident at the insistence of the producer.

COMMENT

Has almost the same feel as Invasion, but done better. We guess. Still, not a whole lot to recommend it. Completists would want it simply because it shows the ongoing improvement of the series. (3/10)

THE LEGACY OF TERROR MANSION (23C)

The Doctor and Kevin impersonate relatives of a rich man to take part in the reading of his will. There, they find a menagerie of would-be heirs all plotting to gain his fortune.

WHO FAX

- This story is currently unavailable as of this writing.
- Princess Tasha does not appear in this story.

COMMENT

What happened? Things were getting so much better, then suddenly this one comes along to spoil things. No one is believable, the accents are laughable, and the plot is copied from any bargain-bin Agatha Christie novel. The greatest crime here is the time stolen listening to it. (1/10)

NIGHT OF TERROR (24C)

The night time brings beings from another world descending on a small town.

WHO FAX

- This story is currently unavailable as of this writing.

COMMENT

Standard invasion fare. (2/10)

INCIDENT OF THE SASQUATCH (25C)

Drax controls the Sasquatch of the American Northwest, using them to lure the Doctor into his trap for revenge.

WHO FAX

- This story is currently unavailable as of this writing.

COMMENT

Although tempting to compare them to the Yeti of the Patrick Troughton era, the Sasquatch are almost incidental to the return of Drax. Problem is, Drax is far less interesting than he was back in Crucible of Terror. The first half is okay, but it gets dull when he appears. (3/10)

SEASON NINETEEN

KINGDOM OF THE SPIDERS (26C)

Spider-like creatures take over the minds of people to live out their lives through them.

WHO FAX

- This story is currently unavailable as of this writing.
- The sound of the alien complex is that of a clothes dryer with some articles of clothing spinning in it.
- The dog is played by Samantha Keith's pet, Misty.

COMMENT

Depending on how you feel about eight-legged creatures may influence how you feel about this episode. If spiders don't bother you, then neither will this story have any influence on you, either. (1/10)

A FIRE IN THE SKY (27C)

A mysterious disease strikes a town as lights begin to appear in the sky.

WHO FAX

- This story is currently unavailable as of this writing.

COMMENT

Strangely compelling, this one will hold your attention as you try to unravel what is happening. The deaths are well played, though there are a lot of them. It does its best to avoid clichés, though it can't help but fall into them occasionally. (4/10)

MOON OF THE WOLF (28C)

The Doctor encounters all too real appearances of legendary werewolves.

WHO FAX

- This story is currently unavailable as of this writing.
- Princess Tasha does not appear in this story.
- The writer proposed a sequel to the story, but was not taken up on the offer.

COMMENT

Taking it's cue a little too much from werewolf stories of the 1980's, there's a terrible feeling of déjà vu. Even the ending comes straight from one of those movies. A bit more originality is called for. (2/10)

INVASION OF THE ISHTARIANS (29C)

Beings of pure thought see corporeal life forms as insignificant and unworthy of existence.

WHO FAX

- This story is currently unavailable as of this writing.
- Princess Tasha does not appear in this story.

COMMENT

A bit different than the standard invasion-fare, this time we'll just go with outright extermination (to borrow a phrase). But at least it's handled interestingly since non-corporeal entities have trouble holding guns. (3/10)

CORONATION (30C)

Princess Tasha returns home for her coronation, but the Master is hiding behind the scenes and uses her to take over the kingdom.

WHO FAX

- This story is currently unavailable as of this writing.
- Princess Tasha, now crowned Queen, leaves the series in this story.
- Due to a schedule conflict, Samantha Keith was unavailable for two episodes of the story. Her lines were given to a new character.

COMMENT

Tasha gets a good story to exit on, though the whole idea of a plot to assassinate the Crown Princess is a bit far-fetched. The Master, however, makes everything worthwhile. (5/10)

SEASON TWENTY

REQUIEM FOR OLYMPUS (31C)

The Time Lord Morbius is found alive and attempts to assemble an army of followers again.

WHO FAX

- This story is currently unavailable as of this writing.
- Marcus joins the series in this story.
- This story was a replacement for *Abomination*, an abandoned story which would have introduced Kevin Vasavious' sister Kathy as a travelling companion.

COMMENT

As a sequel to The Brain of Morbius, it just about works. Just. Fortunately, Marcus makes a great companion and his interaction with the Doctor is a lot of fun to listen to. (3/10)

REVENGE OF THE CYBERMEN (32C)

The Cybermen return in a bid to destroy the planet of gold.

WHO FAX

- This story is currently unavailable as of this writing.
- Supposed to be a working title only, the story was accidentally released with the title and thus the duplicity with the Tom Baker episode.

COMMENT

Another sequel, this time to (strangely enough) Revenge of the Cybermen (Tom Baker era), this one fairs just as well (or as poorly) as the previous outing of the season. (3/10)

ESCAPE FROM TOMORROW (33C)

A strange red gel is destroying everything in its path. But this has even more dire consequences as future history shows the gel as unstoppable.

WHO FAX

- This story is currently unavailable as of this writing.

COMMENT

Doctor Who meets The Blob. You'd think this wasn't a good idea, but you'd be missing out on quite an entertaining episode. Marcus gets a great cliffhanger halfway through. (4/10)

TOUCH OF DEATH (34C)

A small village fears to travel beyond the valley. Those who break this rule return with their minds broken and their bodies dying.

WHO FAX

- This story is currently unavailable as of this writing.

COMMENT

The best of the season, Touch of Death uses the simplicity of its characters to engender real sympathy. A nice change from the season of sequels. (6/10)

REVENGE OF MORBIUS (35C)

Morbius returns again to continue his vengeance on the Time Lords.

WHO FAX

- This story is currently unavailable as of this writing.
- Marcus leaves the series in this story.

COMMENT

Just when you thought you couldn't get enough of Morbius, he's back! He's unstoppable! Someone stop him! Or, at least, someone stop the sequels. (2/10)

SEASON TWENTY-ONE

INVASION OF THE CEATONS (36C)

Creatures who could manipulate time plan to use the Earth as a larder and the people as their foodstock.

WHO FAX

- This story is currently unavailable as of this writing.

COMMENT

A good idea, but not well executed, To Serve Man is a better choice. Some good cliffhangers, though. Fortunately, things are just about to get a whole lot better... (2/10)

TIME RENEGADES (37C)

The Doctor accidentally changes Earth history and wipes out the whole of humanity. He must put things to right before the Time Lords catch up to him.

WHO FAX

- This story is currently unavailable as of this writing.
- At the time of release, *Time Renegades* held the record for the most number of episodes at thirteen. It was topped later by *Trial of a Time Lord* by one episode.

COMMENT

Ambitious, and actually worthy of its length, though they throw a lot of small ideas at you held together by the strand of the Doctor trying to put things right. This could actually have been a season-long story arc. (6/10)

ATTACK ON POINT ZERO (38C)

People begin to disappear as they are collected for an intergalactic zoo.

WHO FAX

- This story is currently unavailable as of this writing.
- Roy Kitteridge joins the series in this story.
- Although reminiscent of *Carnival of Monsters*, the writer had not heard of the episode when he wrote this story.
- Kevin's siblings are mentioned in this story. Eldest sister Jennifer, Kevin, Kathy, and Scott

COMMENT

A coincidence of ideas (the intergalactic zoo paralleling Jon Pertwee's Carnival of Monsters) does not diminish how interesting this story is. Well done, a treat to listen to. (5/10)

INCIDENT AT WILLOW FALLS (39C)

An energy field which allows a person to travel through walls also drives them insane.

WHO FAX

- This story is currently unavailable as of this writing.
- Episode three uses the first season Vincent Savage opening titles by mistake.

COMMENT

Technically, things are getting much better. The plot fails, but not for lack of trying. It just didn't grab us. (3/10)

ADRIFT (40C)

The first ship to travel into hyperspace meets with disaster with the Doctor and companions trapped on board.

WHO FAX

- This story is currently unavailable as of this writing.
- Roy Kitteridge leaves the series in this story.
- The closing credits to the last episode of the story are done in a crawl with the incidental music continuing instead of the regular closing title music.

COMMENT

Roy Kitteridge meets almost the same fate as Adric, but the story is much better. It's almost tear inducing to see that which can not be changed. A great exit for a companion. (5/10)

SEASON TWENTY-TWO

THE BROWN DEATH (41C)

While researching a story on pollution, a businessman tries to eliminate the reporter covering the story.

WHO FAX

- Susie Jo Parker joins the series in this story.
- This story is the shortest of the series in which the Doctor appears at one episode.
- Susie Jo is said to work for the Daily Tribune, who's editor is Sarah Jane Smith.
- Frank Stiles, Susie Jo Parker's assistant, makes the first of several appearances in this episode.

COMMENT

A good vehicle to introduce a companion, but not much else. And a bold move to have a companion that doesn't speak...at least verbally. Memorable simply because of Susie Jo. (3/10)

MINDMASK (42C)

Kevin and Susie Jo have their minds taken over by subliminal transmissions in the music and games of Terra Nova. The Doctor finds a Zylon behind it.

WHO FAX

- This story features introductions and teasers ala Howard DaSilva.
- Episode introductions are done by Peter Hinchman, best known as Comdr. Mark Triyad.

COMMENT

Okay, but not great. The concert features some good music, however. Some of the psychic attacks are interesting. (4/10)

THE COMET EMPIRE (43C)

Invaders bombard Earth with radiation. Earth forces must again attempt to cross into hyperspace to evade the enemy and stop them before it is too late.

WHO FAX

- This story is currently unavailable as of this writing.
- A clip of this story appears at the end of *Mindmask*.

COMMENT

*Somewhat a sequel to *Adrift*, it does stand on its own. The music and sound effects, which are getting better by this point, make the story more enjoyable than it would be otherwise. (4/10)*

SHADOW ZONE (44C)

It is forbidden to travel at night. It is required to carry light with you at all times. It is death not to follow these rules. That is because there are creatures out there which can not stand the light, but exist in the dark, and that is the realm in which they will rule.

WHO FAX

- This story is currently unavailable as of this writing.

COMMENT

Another Monster-in-the-dark episode, you are screaming more at the missed opportunity than out of any fright. If only they waited a few more seasons to do a story like this, it probably would have been much better. (2/10)

THE KILLER ELITE (45C)

A group calling itself Spectre plots to take over the government using human-looking androids.

WHO FAX

- This story is currently unavailable as of this writing.
- This is the first of three stories involving the Killer Elite
- Steven Tyler was to leave at the end of this season, but his option was taken up and it was agreed that he would remain for the complete “Killer Elite” trilogy.
- Colonel Crichton and UNIT Aide make their first appearance in this story.
- The name of the UNIT Aide has never once been mentioned in the entire history of the series.

COMMENT

Almost harkening back to the old Jon Pertwee days, the Doctor becomes a James Bond-type with all the typical James Bond action (but, mercifully, without the sex). Story-wise, it has its moments. Some people really liked it, others didn't. (4/10)

SEASON TWENTY-THREE

PLANET OF HARMONY (46C)

Prince Rhindle and Count Grundle fight over who will rule the kingdom, all under the watchful eye of the Court Wizard.

WHO FAX

- This story is currently unavailable as of this writing.
- Episodes are no longer referred to as “segments”, returning again to the traditional “Part One”, etc.
- The Peter Howell title theme is used beginning with this story.
- There was a mix-up in the scheduling, both this story and the next being listed to begin the twenty-third season. *Planet of Harmony* eventually was given the go ahead as it was further along in the scripting process.

- A disagreement between the writers over how the King should be written resulted in a temporary walkout by both writers. The problem was solved when the script editor came up with a third, and mutually agreeable solution.
- The names of the Prince and Count were taken from the dragons' names in *Pyramid of Doom*.

COMMENT

A medieval soap opera, there's lots of swordplay and intrigue. The cast sound as if they are having a grand time, and it makes everything that much more fun. A fantastic way to start off the season. (5/10)

VALLEY OF KWANGI (47C)

A cave leads to another world populated by dinosaurs and mysterious pylons.

WHO FAX

- This story is currently unavailable as of this writing.
- This story is the first appearance of Loki.
- Owing to how each of the incidental characters were killed off one by one, the cast began referring to the method as "Ten Little Indians".
- This episode is legend among *Doctor Who* writers as this is the story where the phrase "On a planet with two moons" came from. During the writing of this story, when the writers couldn't think of anything, they started talking about the planet and its makeup, which consisted of two moons. The phrase is still in use today and has come to mean a mental block by a writer.

COMMENT

This season marks a significant improvement when it comes to the atmosphere. Everything seems so much more richer now. And actors respond by turning in more believable performances. Story-wise, it's only okay, but definitely more tolerable than if sound effects had been lacking. (3/10)

THE CLONUS HORROR (48C)

Spectre returns, again using their androids to replace people in key positions.

WHO FAX

- This story is currently unavailable as of this writing.

COMMENT

Pretty much a clone of The Killer Elite, just the names and locations were changed to protect the innocent. The weakest of the Killer Elite trilogy. (3/10)

ETERNITY’S END (49C)

Teksu, Lord of Nightmares, invades the minds of people during their sleep. But his goal is much more lofty, and it is all a trap to lure the Doctor.

WHO FAX

- This story is currently unavailable as of this writing.
- Landon joins the series in this story.

COMMENT

Could have...should have...been more creepy than it was. Instead, it spent far too much time on the Time Lords when they should have been incidental to what really was a forerunner to Nightmare on Elm Street. (3/10)

OPERATION: ROMULUS (50C)

Loki returns, using a web to cause distrust between different planets, thus sabotaging the formation of the Federation.

WHO FAX

- This story is currently unavailable as of this writing.

COMMENT

Say what you like about Star Trek crossovers. This one is actually quite good And \$egal/CHORD has finally learned their lesson about the use of incidental music. There’s a lot of it here and it is used quite effectively. A good ending to an improved season. (5/10)

SEASON TWENTY-FOUR

THE CHAMELEON FACTOR (51C)

The planet Canis sends a spy to Earth where he finds Cybermen using their technology to create perfect copies of humans.

WHO FAX

- This story is currently unavailable as of this writing.

- Dillion joins the series in this story.

COMMENT

Although we've been seeing a lot of cloning going on lately, especially with the Killer Elite trilogy, you'd be forgiven if this seems a rehash. But it isn't. And if you'll forget all the other clones around it, Chameleon Factor is enjoyable to listen to, even if it is a bit too long for its own good. (4/10)

THE PARADOX (52C)

UNIT and the Fastoids clash as each interprets the other's move as hostile.

WHO FAX

- This story is currently unavailable as of this writing.
- This story was placed in an Egyptian setting as one of the crew expressed a fondness for that area.
- See Chapter 6 on the making of this story for a full synopsis and details on how a *Doctor Who* adventure was brought to life during the David Segal era.

COMMENT

The Fastoids make some interesting monsters, and so do UNIT. A story of misunderstanding, it has everything going for it, even a cliché bad guy. Could be a classic. (5/10)

LAND OF TERROR (53C)

The Doctor returns to Kwangi where he finds the Master using the pylons into other dimensions in his bid to conquer.

WHO FAX

- This story is currently unavailable as of this writing.

COMMENT

Another "Ten Little Indian" story, everyone dying off one by one. If you liked Valley of Kwangi, you'll like this one, but not as much. (3/10)

T.H.U.N.D.E.R.B.A.L.L. (54C)

Spectre returns yet again, using their androids to create havoc.

WHO FAX

- This story is currently unavailable as of this writing.
- Kevin Vasavious leaves the series in this story.

COMMENT

Steven Tyler gives a great performance in his swan song, and despite the fact that we've now done three of these Spectre stories, this one is easily the best of the bunch. Enjoyable. (4/10)

THE GIDEON CONSPIRACY (55C)

Mysterious crashes of alien craft draw the Doctor to a place where accidents are not accidents at all, and an intergalactic war can start...if the humans don't inadvertently wipe themselves out first.

WHO FAX

- This story is currently unavailable as of this writing.
- This is the first story where Susie Jo actually speaks.

COMMENT

Double agents, alien menace, and a lot of running around make this story seem more than it actually is. Look deep and you'll find a missed opportunity. You can't quite put your finger on it, but somewhere something went wrong. (3/10)

SEASON TWENTY-FIVE

THE UNDERWATER MENACE (56C)

The Sontarans infiltrate an underwater base and plan to use it as their new base of operations.

WHO FAX

- This story is currently unavailable as of this writing.

COMMENT

We love the Sontarans, and they are given a good outing here. Colonel Crichton, however, steals the show with his wonderfully over-the-top performance. Certainly makes a difference from the often stiff Brigadier. We can just hear him now: Sergeant!!!! (4/10)

CITY OF THE ARCHONS (57C)

The Doctor and the Master must unite to escape a trap set by Archon in which they must find four keys to escape.

WHO FAX

- This story is currently unavailable as of this writing.

COMMENT

A run-around, each episode pretty much dealing with the finding of a key. Which keeps things moving at a fairly good pace, but also makes everything rather shallow. (3/10)

THE CHANGING (58C)

The Doctor and Landon must find out what is happening to the natives on a planet where they are disappearing and being replaced by violent water-creatures.

WHO FAX

- Susie Jo Parker and Dillion do not appear in this story.
- Over half the story was edited between the original version and the released CD version.

COMMENT

A very interesting idea, though it has not aged well. The mystery as to what happened to the natives is well done. If any story deserves a retelling, it's this one. (5/10)

THE FORBIN PROJECT (59C)

A device which can record the disturbing thoughts of its subjects is able to project these thoughts into corporeal entities.

WHO FAX

- This story is currently unavailable as of this writing.
- Karen Walters, who plays Susie Jo Parker, is now credited with both her maiden and married name, Karen Walters-Tyler.

COMMENT

Frightening! The concept, the execution, everything. Top form in both acting and sound effects for its time, the series has made a dramatic change for the better. (5/10)

CONQUEST OF TIME (60C)

Davros and the Daleks achieve their ultimate goal: the invasion of Gallifrey.

WHO FAX

- This story is currently unavailable as of this writing.

COMMENT

What could have degenerated into pure fanwank is expertly handled in six episodes of some of the best Dalek story around at its time. They also play musical companions, everyone paired up with a different travel-mate at different times during the story so everyone gets something to do. Well done! (7/10)

SEASON TWENTY-SIX

DARK INTRUDER (61C)

A creature invades a lonely arctic outpost where the personnel are trapped and at its mercy.

WHO FAX

- Karen Walters-Tyler drops the use of her hyphenated name and is credited solely as Karen Tyler.

COMMENT

A nice homage to The Thing, it's really very funny for the first couple of episodes, the cast obviously having a lot of fun with each other. But it kind of falls apart toward the end. Pity. It had a lot of potential there. (3/10)

PLANET OF THE DEAD (62C)

The Doctor must find the four splintered selves of Lord Kardek-Sadar, but there is someone manipulating things behind the scenes.

WHO FAX

- This is the last story to be recorded at Segal/CHORD productions. Everlasting Films takes over the studio duties from this point onward.
- Cile Whitticker had a great deal of trouble pronouncing Kardek-Sadar's name.

COMMENT

Unlike City of the Archons, there's a lot of back-story here. The war does well with Sadar's split personalities, and the end is well done, too. (5/10)

THE LAST COLONY (63C)

The Doctor travels beyond the built-in limits of the TARDIS to discover the fate of the last human colony in existence.

WHO FAX

- This is the last story to be ad-libbed in any amount.
- Episode three repeats the previous cliffhanger before the opening titles.
- The writer had a different ending for the colonists than what appears in the recorded version. The producer did not like the ending, and so a compromise was reached.
- There was a recording break of a couple of months between episodes three and four.

COMMENT

Now this is what we're talking about! Great Doctor Who couched in a great story. The DWADs finally grow up and enter adulthood. One of the best stories out there...anywhere. (9/10)

TOMB OF THE DALEKS (64C)

Davros returns to Skaro to awaken his Dalek army.

WHO FAX

- Episodes three and four were completely rewritten by the script editor.
- Landon leaves the series in this story.

COMMENT

Another great Dalek story, and Davros isn't wasted here, either. Basically a "what if" story, everything is set right historically by the end. Lots of fun. (5/10)

SPACE TRAP (65C)

The Cybermen train their forces on Canis where the Doctor and Dillion must prevent the destruction of the only weapon that can stop the Cybermen: The Golden Gun.

WHO FAX

- Episodes two and three were completely rewritten by the script editor.
- Dillion leaves the series in this story.
- This is the only story where we hear Dillion's first name, Tarrence.

COMMENT

The Cybermen get a good treatment here, being bad and threatening and virtually unstoppable. Not heavy on plot, but one can definitely understand why this story is a cast favourite. (5/10)

SEASON TWENTY-SEVEN

TERROR ON TERRA (66C)

The Zylons find a hole in time and travel to 20th century Earth in a bid to destroy their enemy before they become too powerful.

WHO FAX

- Comdr. Mark Triyad joins the series as a regular companion in this story.
- Episode three was written in a single day.
- This is the first story to introduce the idea of two classes of Zylons: Slave and Warrior.

COMMENT

A bit shallow but a lot of fun, especially the battle in episode three. Star Trek fans will eat this up. Even if you're not into that, there's enough to keep everyone interested. (5/10)

THE WRATH OF POSEIDON (67C)

Ikol and Poseidon kidnap Susie Jo as the final sacrifice. But the Doctor senses something familiar about the cult leader.

WHO FAX

- This entire story was written during a three day marathon writing session.

COMMENT

Don't think about it too hard, and this story is a whole lot of fun. Waste too many brain cells, however, and you'll be in for a disappointment. Television-quality entertainment...for whatever that's worth to you. (4/10)

THE UN-MEN (68C)

There is a war between the South and the North. But in a society rabidly afraid of technology, someone is not telling the entire truth.

WHO FAX

- Susie Jo Parker leaves the series in this story.

COMMENT

One of the deeper stories, it asks the question: “what is life”? Susie Jo has the best response to this. A great, great leaving scene which was led up to by a great, great story. Candidate for best of the season if it wasn’t for that pesky regeneration coming up. (6/10)

GATEWAY (69C)

Loki and the Doctor clash again with the entire universe in the balance as entropy begins to eat away at the ship they are both on.

WHO FAX

- This story is the final appearance of Loki, the producer not having liked the character and deciding to kill him off.

COMMENT

At only two episodes, there isn’t a lot of depth to it, especially in light of the previous story. But it has a fast pace and is enjoyable for what it is: a way to kill off a reoccurring character. (5/10)

COUNTDOWN TO ARMAGEDDON (70C)

The Master learns the location of the Great Key of Rassilon and uses it to power his own Eye of Harmony.

WHO FAX

- Dara Hamilton joins the series in this story.
- The regeneration was originally going to be located at a dam. However, due to a lack of appropriate music, producer Doug Phillips instructed the writer to place it back at the Pharos Project and duplicated the Tom Baker regeneration.
- Dara’s surname was originally to be Harrison, but it was considered to be too similar sounding to her first name. The surname was changed to Hamilton in all documentation and credits except for the working script, and so Mrs. Richards refers to Dara using her original name.

COMMENT

Although the Watcher and the regeneration are taken straight out of Logopolis for logistical reasons, the rest of the story is very well conceived and executed. Don't let a bit of plagiarism put you off. By the end, you'll shed a tear for Segal just as you did for Baker. Oh, and always be on the look out for Antithesis! (8/10)

4: Rewriting the Myth

Every era of *Doctor Who* brings new elements to the series' developing mythology. Story after story, new facts are invented by the scriptwriters and added to what is already known of the Doctor's universe. Some new pieces of this ever-growing jigsaw puzzle interlock neatly with what has gone before, while some fit so poorly that the listener is forced to start rebuilding the picture from scratch. Many hard-core *Doctor Who* fans expend great amounts of time and energy trying to find an order that gives all the seemingly contradictory facts and stories some kind of logical continuity.

The early days of *The Doctor Who Audio Dramas* did not plan on any type of development for their characters. Instead, they used what had already been developed or, for new characters, created a general outline and rarely deviated from it. Due to that, the Doctor himself saw little development beyond what we saw during his debut story, *The Andromeda Syndrome*.

This particular incarnation owed a lot to Tom Baker's interpretation, especially under John Nathan-Turner's tenure. Donning a version of the fourth Doctor's costume complete with insanely long scarf, Segal's Doctor was always in charge. People could feel safe with him, knowing that this Doctor would be able to pull anything out of the fire no matter what the situation was.

Still, cracks in his character did show through from time to time. The death of companion Sara in *Revenge of the Daleks* shook his Doctor, and the reaction of Tom Anderson at the loss of his friend (indeed, a budding relationship had grown between the two companions), showed the Doctor that there were great consequences to his life of danger. Later, tragedy would strike again when another companion would lose his life, this time Roy Kitteridge in *Adrift*. The loss was a little easier to bear, however, as Roy's sacrifice was heroic as opposed to Sara's who died in a labour force at the hands of the Daleks.

One thing that was and is consistent between every incarnation of the Doctor is the relationship he has with his companions. Sometimes fatherly, sometimes grandfatherly, the Doctor has always watched out for his friends as he showed them the wonders of the universe. There was one friendship that the Doctor had, however, that seemed more natural, more on an even level than any other. This was with his friend, Dr. Kevin Vasavious. Of all the companions he had travelled with over the centuries, Kevin was the one who seemed to have a rapport with the Doctor that transcended beyond that of superior Time Lord and inferior Human. Instead, it had become a friendship of true equals, each looking beyond who the other was and seeing only a friend and nothing more pretentious than that. Only possibly was the combination of the Fourth Doctor and Romana II had a friendship developed like that.

As *The Doctor Who Audio Dramas* matured and entered the 90's, character development finally began to take on more significance. Dillion was conceived as a trained spy, able to infiltrate alien cultures and assimilate into them to root out the Cybermen. Along with that specialised training was sometimes an aloofness which spies needed so they didn't become attached to their targets. But alas, there simply wasn't enough experience yet among the production team to allow for this deep of a character, and Dillion became the typical *Doctor Who* companion, able to ask the Doctor how things were done and, in this case, be a good foil for Landon's often stuffy personality.

Comdr. Mark Triyad, who came aboard the TARDIS as a companion in the final season of Segal's tenure, was the first real three-dimensional character. His character was scarred by

war. He kept people at a distance. And he had little tolerance for foolishness, or at least foolishness as he saw it. As the seasons went on, Comdr. Triyad would see a lot more development, especially in next Doctor's *Target Zylon* and *Empire of the Daleks*.

As the Segal Doctor had such a long tenure, this gave the opportunity for many of the Doctor's old foes to make appearances.

The Master, that evil Time Lord whom the Doctor will never seem to be rid of, makes no less than seven appearances. In *The Andromeda Syndrome*, he is still in his emaciated form. But, by *Logopolis: The Power of Traken*, we see him in his Anthony Ainley incarnation. In his first few stories, especially *Andromeda* and *War of the Time Lords*, the Master is bent on capturing the Doctor for his embiotic sac, a part of the Doctor's hearts which allows for regeneration. With this sac, the Master is able to regenerate again. *Logopolis* sees the Master more focused on power. It is conceivable that the Master, having regenerated, no longer sees a need for the Doctor's embiotic sac.

In addition to the Master, the Daleks also make a number of appearances. In each story, they do what Daleks generally do, "conquer and destroy", and each time with their creator, Davros. But the Daleks manage to achieve two significant events during their appearances. In *Revenge of the Daleks*, Sara is killed when the labour group she is in is gassed. This is the first time a companion had been killed in a long time. (Unless you count Kathy Williams in *Crucible of Terror*, though we learn in *Incident of the Sasquatch* that she is actually still alive.) The second significant event by the Daleks is the invasion of Gallifrey itself. Long thought invincible due to the impenetrable Transduction Barrier as well as the power of the Time Lords themselves, Davros is able to use time technology to slip through and begins to create Daleks with the DNA of Time Lords. Fortunately, the Doctor is able to stop this before the first Dalek is completed, but the Time Lord homeworld is never the same after such a violation.

One original character which made his debut (and subsequent departure) during the Segal tenure was Loki. This character was able to steal a tachyon time machine and used it in a bid to create havoc throughout the cosmos. But the time machine wasn't perfect, and the tachyons took their toll on Loki. In each appearance, Loki was more affected by the damage done to his body and mind, and eventually he became twisted and insane.

Loved by one producer and hated by another, before Loki met his demise in *Gateway*, his death was sealed by a phone call from new producer Douglas Phillips who ordered the character killed off. Phillips was dissatisfied with Loki, believing that he was no different than any of the other evil stock characters of *Doctor Who*. It wasn't really until his final story that we learn what Loki's true motivation was: that he was afraid to die and he was searching for a way to extend his life no matter what the consequences. Ironically, this indeed made him different than all of the other stock characters that Phillips had compared him to. However, this facet of Loki's character was not in his original character description. It was, in fact, the writer of Loki's last story who came up with this new component to his character.

The Zylons also made a couple of appearances during Segal's incarnation. Their first appearance in *The Ultimate Weapon* saw them create a weapon of unimaginable power which threatened to destroy the Earth itself. They appeared again in *Mindmask*, but this time in an almost insignificant role. Only a single Zylon appeared, and his motivation was simple: to capture people for food. After *Mindmask*, a great deal of time would pass before they would reappear in *Terror on Terra*, but it is in this story where Zylon development takes a radical turn. It seems that the Zylons we had seen since the early days of the Vincent Savage Doctor were in fact members of the Slave Class of Zylons. Human looking ("with a little help from surgery"),

they were ruled over by the Warrior class whom we finally meet in *Terror on Terra*. Eight feet tall, orange, insectoid, and speaking with insect-like squeaks, never before had they been encountered or even mentioned in any Star Cruiser story. However, Mark Triyad seemed to recognise them without any difficulty, which would lead one to believe that Warrior Zylons had always been around menacing the Federation, it was just that we had not seen them ourselves.

The Segal years afforded many opportunities for classic *Doctor Who* monsters to make their appearance. And it was also when character development went beyond initial creation of a character. When one looks at the earliest of the David Segal stories and compares them to the final season, one can appreciate just how far *The Doctor Who Audio Dramas* had come.

PART THREE – FACT

5: Production Development

The production of an audio drama series relies heavily on teamwork, with many different people — script editor, writers, directors, and actors among them — all influencing the form and content of the finished product. Probably the most influential contributor of all, however, is the producer, who has overall responsibility for the making of the series.

During the David Segal years, *Doctor Who* had three producers: Richard Segal, Timothy Roberson, and Douglas Phillips.

Segal had been producer since the series began and had cast Vincent Savage as the Doctor. The task fell to him to cast the next Doctor when Savage left the series. This time, however, casting was easy as the new Doctor had been planned since the inception of the series.

“David [Segal] was always going to be the Doctor,” Richard says, “but we wanted to get our feet wet first. Test things out. And we wanted an actor who had a little more experience during this time when things were going to be rough. So we chose Vince [Savage] to be the first.”

More changes were to come as *The Andromeda Syndrome* not only saw the introduction of a new Doctor, but the departure of popular companion Kevin Vasavious.

“I remember being asked again and again,” recalls actor Steven Tyler, “by both the producer and David Segal himself if I would change my mind and continue on. They bought me a lot of lunches trying to convince me. But I wasn’t really up to it. I enjoyed the show and I enjoyed my character, but time was always a constant pressure and I just didn’t have it anymore for everything that was going on at the time. Something had to give, and in this case, *Doctor Who* had to be it.”

For the next companion, it was decided to bring a familiar face back to the series. The thinking behind this was to give the audience someone to anchor onto while they adjusted to the new Doctor. Many companions were considered, but in the end popular character Sarah Jane Smith won out, this time played by Monica Evans.

When the first season for the new Doctor was finally completed, the production team, which had been together since the inception of the series, decided to change things again, having Sarah depart and bringing in two new companions. A few stories later, two more companions were brought in, including another familiar face in the guise of canine robot K/9.

“I liked the dog,” said David Segal. “No other reason why we brought him in other than he was well-liked by the audience, and I had a fondness for him as well. And that was one of the nice things about our series. We could do things like that.”

Although there was a certain comfort in bringing back old faces and, indeed, old ideas, the production crew was not above taking risks. The first such was the decision to kill off one of the companions.

Allen Davidson, script editor for *The Doctor Who Audio Dramas*: “There was a lot of back and forth talk regarding this. In fact, the writer and I were chatting back and forth while he was in Las Vegas writing the story. Did we really want to do this? I was actually in favour of the idea, but I wasn’t quite certain how the audience would react or even if I could get it past the executive producer who tended to play things a little safe.”

In the end, the scene was allowed to go through. Sara met an off-mic death when her work group was gassed to death. Surprisingly, the audience accepted the death without any adverse reaction, and this led the team to begin taking more risks as the series went on.

The middle of the seventeenth season saw the first change to the production crew with the departure of Allan Davidson as script editor. Taking over the position was Michael Brennan. One of the first jobs Brennan took upon himself as script editor was to actually have real scripts to edit, and it was under his supervision that the show started using some form of hard copy to follow as episodes were produced.

The seventeenth season also saw the return of Steven Tyler as Kevin Vasavious. This time, however, there was some controversy over his return due to Tyler's very public and quite unpopular statements about the marriage between Prince Charles and Lady Diana.

"Well, you could certainly say I would never have been given an invitation to their wedding," recalls Tyler. "Maybe age has mellowed me a bit. You're asking me about something that happened twenty years ago. And Diana did quite a lot of good in her later years. She was a good woman. Let's just say that I didn't think she was a good match for the Prince and leave it at that."

Tyler is indeed being generous in his statements, as his opinion was far less flattering twenty years ago.

Nevertheless, the controversy did not seem to affect his relationship with either the cast and crew or the audience who saw him as Dr. Kevin Vasavious.

Over the course of the next few seasons, companions would continue to come and go. Princess Tasha, Marcus, and Roy Kitteridge all had their stint aboard the TARDIS. The beginning of Season 20, however, would see the first *Doctor Who* story to ever be produced and shelved.

Abomination, which was to introduce Kevin Vasavious' sister as another travelling companion, involved a killer who sought to take revenge on everyone he felt contributed to the death of his wife during a hospital stay. Kevin and his sister, Kathy, were the typical squabbling siblings, and their back and forth light-hearted bickering was intended to be a source of humour. Certainly Steven Tyler and Robbie White (who played Kathy Vasavious) got along quite well and injected some of the best ad-lib dialogue the series had seen in a long time. But for reasons unknown, Robbie did not show up for production one day and no one was able to contact her. Cast and crew were baffled as White gave no indication that she was unhappy with her role on the show, and in fact they had just wrapped a very successful recording the day before. Rather than continue to delay production or — even worse — try to explain why a new companion suddenly disappeared, producer Richard Segal shelved the story, ordered a new one written up, and cast a new companion. Season 20 opened with *Requiem for Olympus* and brought on Patrick Stalling as new companion Marcus, a Time Lord who represented the first Time Lord to travel with the Doctor since Melissa back in Vincent Savage's early days.

Despite the problems the beginning of the twentieth season brought, the rest of the season went smoothly, and it wouldn't be until Season 23 that would see another major change for the show take place.

Executive producer Jerry Segal bowed out, promoting Richard Segal to the post of executive producer. This would in turn bring in Timothy Roberson as the new producer.

New producers always bring change with them, and Roberson wasted no time changing things around to suit his particular vision of *Doctor Who*. The first thing he did, much like his predecessor John Nathan-Turner, was to change the theme. In keeping with longstanding

tradition, next in the line was the Peter Howell version of the famous *Doctor Who* titles. The next was to bring on two more companions, bringing the total number of people travelling in the TARDIS to six, the most in series history: The Doctor, K/9, Dr. Kevin Vasavious, Susie Jo Parker, Landon, and Dillion.

“It was certainly crowded in there, that’s for sure,” recalls Tyler. “But then I was about to leave, so I guess they felt it would be okay.”

Another change Roberson made was to invest in and increase the use of sound effect and incidental music. That change, a necessary one if *Doctor Who* was to survive in the late 80’s, was brought about as Roberson studied audience reaction to the 21st and 22nd seasons.

Throughout the history of *The Doctor Who Audio Dramas*, certain members of the audience were given cards and asked to rate the programme in certain categories. As Roberson and Richard Segal went over these cards from recent seasons, they noticed positive reaction with increased use of sound effects and, especially, incidental music. Although this was known already to the production team, this hard data as well as the surprisingly high amount of positive reaction generated motivated the producer to request and be granted a substantial increase in budget to significantly expand the library of effects and music.

By the time of the close of the 24th season, Roberson had the show pretty much the way he wanted. Music, effects, a cast that worked well together, as well as continued improvement in scripts which were becoming more detailed each season.

The 27th season, however, would begin a change to *Doctor Who* that would dwarf even the changes made by Roberson.

Midway through, Michael Brennan stepped down as script editor and, in his place, came Raymond De Long. De Long had a number of years experience writing, and he brought a professionalism to the series that had yet to be seen. Under the new script editor, the days of ad-libbing stories were gone, and the series went to complete scripts. But this was only the beginning as even bigger changes were about to take place.

Timothy Roberson, producer since season 23, was ready to leave the series. So, midway through the season, Douglas Phillips, who would become the new producer, began working with executive producer Richard Segal and script editor Raymond De Long to make the show ready for when he would take over.

Change is never easy, not only when a Doctor regenerates on screen, but also when a producer takes over behind the scenes, and Phillips was ready to clean house. The first thing he did was to not renew the contracts of Greg Hamner (Landon) and Cile Whitticker (Dillion).

“The series, I think,” says Doug Phillips, “works best when there is a one-on-one relationship between the Doctor and his companion. Too many people in the TARDIS means you’re farming lines out when a single person would do just as well. And you’re able to concentrate more on a few story threads rather than having to work with a spaghetti-like framework that you would encounter when you have two or three or even four companions.”

Script editor Raymond De Long agrees. “I’ve seen stories done effectively utilising four different companions. [*Conquest of Time* from season 25] is the perfect example. But that’s a rarity. And with less regulars who each want and need lines of their own, you’re able to develop some nice guest parts to flesh out your story, make it more real, more believable.”

And so, with the beginning of the 27th season, the TARDIS was down to three companions: Susie Jo Parker, K/9, and new companion Comdr. Mark Triyad. But that wasn’t enough for Phillips. Karen Tyler had no qualms about leaving the series, and so Susie Jo departed the TARDIS in mid-season, taking K/9 with her. Phillips, feeling that females made

better companions than males, then brought on Dara Hamilton (played by Sheri Devine) at the end of the season, keeping the number of companions to two for the time being, as opposed to the single companion he felt worked best.

Ray De Long: “Although I agreed that the Doctor does best with one companion, we needed someone there who was established and could be an anchor for the audience during the changeover between Doctors. So Mark Triyad took on that role.”

With the change of companions and the instalment of a script editor with which Phillips had a rapport, the series was set to continue on into the 28th season...except for one more change the producer wanted to make...

“I didn’t envy the position Doug was in,” recalls De Long. “It was David’s show, after all. He had been there since the beginning, he’s the one who brought it together. And, really, he didn’t want to leave. But Doug and I — and I’ll take responsibility for this as well — we both felt that Dave had put in a good run, but that it was time for a change.”

Segal indeed resisted the idea, but alas the Doctor who brought the *Audio Dramas* from childhood to adulthood found no one willing to back him up. Even executive producer Richard Segal was silent on the moves to oust the Doctor, instead feeling that such a decision was better left to the producer.

“The decision to recast the Doctor was the hardest one I had to make,” Doug Phillips later recalled. “I think, especially under Ray’s handling of the scripts, that David’s Doctor was really beginning to hit a new stride. Especially toward his last stories, there was a fresh spark there. One that, I think, would have flourished if he had stayed on. But upon reflection, I knew that if David wasn’t beginning to feel the age of the role on him, perhaps the role was beginning to feel the age upon it. He had been there a long time and did a good job. But, in the end, I felt the time was right to pass the torch.”

“I hate it when people say he was fired,” says Richard Segal. “David wasn’t fired. He did an excellent job and *Doctor Who* wouldn’t be where it is today without him. The show owes a lot to his portrayal. What happened was simply that his contract was up and we decided to go in a different direction. Same thing with Greg [Hamner] and Cile [Whitticker] and a lot of other companions in the past. No one says they were fired. They weren’t. Their contracts simply weren’t renewed. Simple as that.”

Regardless of the somewhat tumultuous days of the 27th season, the 28th saw a new Doctor and a new direction for the series. And David Segal himself continues as well, providing numerous voices as well as eventually becoming executive producer of the show he helped bring to life. As the seasons progressed, one can continue to see the influence of the David Segal years on *The Doctor Who Audio Dramas*, and without his tenure there is no question that this would have been a different show indeed.

6: From Script to Stereo — *The Paradox*

Introduction

To try and analyse comprehensively the development of a *Doctor Who* adventure is not an easy matter. An audio production is the result of many months' work by a large number of people, and what is ultimately heard on air may have been affected and influenced in greater or lesser degrees by all of them.

Unless one is afforded a fly's eye view of every meeting and every aspect of the creative process, then any attempt to try to dissect the production is limited by the memories and personalities of those people to whom one speaks.

Bearing all this in mind, this chapter presents an in-depth look at just one of David Segal's stories. In doing so it reveals the process of making a *Doctor Who* story at this point in the series' history and — a factor common to every story — some of the behind-the-scenes discussions and thought that go into a production.

The production chosen for this case study is *The Paradox*, a story that takes place when episodes were still ad-libbed but the overall plot and direction were subject to a script outline.

For our fly's-eye view of this story we are grateful to several people, in particular writer Jacob Pierce, Steven Tyler who played Dr. Kevin Vasavious, and Cile Whitticker who played Dillion, all of whom recalled, scene by scene, the work which went into it.

The Scripts

Every *Doctor Who* adventure which is heard on air starts life as an idea, which may be in the mind of a writer, the producer or script editor, or developed out of a discussion between two or more of these people.

During this particular time in the series history, actors came up with their own dialogue, being given a general outline of what needed to take place during each scene in order to advance the story. Therefore, a writer would only put together a map of the storyline, though often they would script out specific dialogue for key scenes.

"I quite enjoyed the whole ad-lib bit of *Doctor Who*," Steven Tyler comments. "It was improvisation at it's best. We would have sound effects coming from one side of the room, music from another, and here we all were making it up as we went along. How any director could keep up still amazes me.

"As we moved on things started being taken more seriously, we lost a lot of that freedom. Writers would script more of our dialogue, and we had to be at a certain place by a certain time. Everything became more structured. Made for deeper stories, but I missed the old days."

Cile Whitticker: "We had a lot of retakes on those old stories. I mean, after all we were making it all up on the fly. There's bound to be a mistake now and then. Especially when one of us would decide to try and deliberately trip the others up. We'd come up with something totally off the wall and see how everyone else would react. It was very funny watching everyone try to keep a straight face as the tape continued to roll. David [Segal] was quite good as I recall at being able to keep up the pace, responding to whatever someone else said, but I know I caused a

few retakes when I just couldn't figure out how to respond to something someone seemed to come up with out of the blue."

Once a story map is approved by the script editor and producer, the story moves into pre-production.

"This was one of those stories where I actually built around a particular scene," recalls Jacob Pierce. "I had this idea of power being channelled through Kevin and Susie Jo, and I constructed a story which led up to that one scene. A strange way to come up with a story, I know, but it's strange how things come together."

Pre-production

Pre-production for an audio drama is much the same as it is for its television counterpart, the only difference being that the visual side is omitted. In this case, little pre-production is needed as stock music and effects are used for virtually every episode. Once the cast is given their scripts and briefed on the story, production can begin.

Jacob Pierce: I was there for every meeting with the cast. I wanted to make sure that the storyline was being followed, and I wanted to be there when the cast had any questions. I know some directors don't like writers to be around, but the people with *Doctor Who* actually preferred writers to be there to protect and guide their idea. That was quite refreshing.

In the Studio

Eventually, the programme would go into the studio and would be recorded over a number of days, generally one episode a week. *The Paradox* was recorded over a period of three weeks, the exact dates are unknown.

To indicate some of the consideration involved in the making of a *Doctor Who* story during the David Segal era, what follows is a scene-by-scene summary of *The Paradox*, taking in comments from Jacob Pierce, David Segal, Steven Tyler, and Richard Segal as appropriate.

Part One

Thunder rolls in the background as Professor Marcus searches for coal in the deserts of Egypt in the year 1927. Instead, they discover a pyramid buried under the sand.

Jacob Pierce: One of the actors started ad-libbing in faux-Arabic because he forgot his lines. But it sounded authentic...after all, he just discovered the greatest find in the 20th century, so he should be excited. So it stayed.

The locals warns that the pyramid is the tomb of Hotep'Kahn and carries a curse. They will not approach it. Marcus does not listen and enters the tomb.

Within the tomb, Marcus finds a treasure of gold and silver. But one of the locals who fears the desecration and theft of the treasure more than the curse kills Marcus to keep the secrets for himself.

JP: It was a long scene, but it was all setup for what was to come later.

In 1986, the Doctor, Kevin, Susie Jo, Landon, and Dillion are having lunch in an Egyptian restaurant.

JP: So many companions! It was difficult to find lines for everyone. In the end, I was just giving lines to whoever hadn't spoken in a while.

Richard Segal: I think this was the most number of companions to ever travel with the Doctor. At least we didn't have to worry about K/9! He could stay back in the TARDIS.

Steven Tyler: I was just about to leave the show. In fact, I was supposed to have left a while ago, but here I still was. But I'm glad I was in this one. It was a good story. But there certainly were a lot of us. The TARDIS was busting at the seams with so many people in it.

The Doctor reads in the paper about the pyramid of Hotep'Kahn finally being excavated after having been buried again back in 1927. The article also mentioned that UNIT was protecting the pyramid from grave robbers.

At the pyramid, two archaeologists have entered the pyramid and discovered the body of Professor Marcus along with a set of footprints that disappear into a wall. On the wall, they discover a lever which, when pulled, activates some kind of machinery. One of the old Egyptian bodies begins to move and, after stretching out its hand, kills the archaeologists.

JP: Both the scene with Professor Marcus and the two archaeologists take half the first episode. Looking back, I should have either shortened both scenes or cut the first one out.

RS: All three episodes are long. After this story, we took more control over episode length.

At the same time, as their meals are being served to the Doctor and companions at the restaurant, Kevin suddenly grabs his head in pain. Dillion caustically comments that it was probably the squid lunch which caused Kevin's reaction, but both the Doctor and Landon also mention that they feel odd as well, though nowhere near as bad as Kevin.

JP: This is where we start introducing Kevin's hypersensitivity to the alien's telepathy.

ST: The squid lunch was a horrible joke the cast was playing on me. They knew I detested even looking at the ugly creatures, so that sick sound you hear in my voice is not acting at all!

The Doctor is now overcome, and everyone heads back to the TARDIS. The Doctor explains that Kevin, Landon, and himself were attacked by some telepathic force; their minds overloaded with information. He also wonders why Kevin was affected the most and why Susie Jo and Dillion were unaffected at all. The Doctor tries to locate the source of the transmission.

As the Doctor searches, two more workers at the pyramid excavation are killed by the same force that killed the two archaeologists earlier. In the TARDIS, the dials jump and Kevin is again crippled by terrible pain, while the Doctor and Landon are minimally affected while Susie

Jo and Dillion not at all. The Doctor is able to pinpoint the source of the attack just outside of Cairo and sets the TARDIS for the area.

As the TARDIS travels, the creatures from inside the pyramid emerge and begin attacking everyone who stands near them. UNIT forces open fire but are unable to affect them. As more men are killed, UNIT falls back.

JP: We went for the military cliché here: Shoot first, don't bother asking questions.

In the midst of the chaos, the TARDIS arrives. The Doctor asks if anyone has even tried to communicate with the beings from the pyramid, but Colonel Crichton will not yield now that so many men have been slaughtered by the hostiles. The Doctor then tries to take matters into his own hand and beings to approach the beings. The creatures see the Doctor approach and turn their attack on him.

(End of part one.)

Part Two

As the Doctor is crippled by the directed attack, several UNIT soldiers attempt to rescue him, but are instantly cut down. Crichton orders Kevin to attend to the wounded, but he, also, is found to be unconscious. Landon, being a Time Lord himself, also makes an attempt to approach the Doctor, but he too is held back by the aliens.

As Landon, Dillion, and Col. Crichton try to figure out a way to rescue the Doctor, Susie Jo makes her way out to the stricken Time Lord. The aliens raise their weapons and shoot...but have no effect on her.

JP: It seemed to me that so few writers knew what to do with Susie Jo, so she ended up being used very little. I wanted to give her character a chance to have centre stage, so that was why I gave her immunity to the aliens.

RS: In the middle of all this macho chaos, it was a woman who saved the day. You have to love that, don't you?

ST: I was glad that they finally gave Karen something to do. We rarely got to act together, so it was nice having her around.

Susie Jo grabs the Doctor and brings him back.

As the creatures begin to advance again, UNIT resumes firing, casualties mounting.

The Doctor begins to recover and notices that there is a strange glow around Susie Jo. But before he can investigate further, Col. Crichton orders everyone to retreat, the Doctor's TARDIS having to be left behind.

At their new staging area, Crichton begins to plan a counterattack while the Doctor continues to urge dialogue with the seemingly unstoppable creatures.

Meanwhile, inside the pyramid, three of the creatures, Klattu, Ka'ar, and T'mere, wonder why the humans are attacking them when they have come in peace. It seems that, instead of waking up in the year 30,000, they had been awakened too early when the humans were not ready to encounter them. Ka'ar feels that humanity will never evolve from their savagery and are

only worthy of subjugation. T'mere states that human beings are still not able to handle their type of telepathic communication, such causing pain and death instead. This was what caused them to seal themselves inside the pyramids until such time as the humans would be able to communicate with them. T'mere informs Klattu that, of all the humans encountered, there were three who were not affected or not affected extensively by their telepathy. Klattu suggests that they should try to contact them. In the meantime, T'mere is to watch Ka'ar in case Ka'ar plans any type of revolt.

JP: So this is the big “set up”. Now everyone knows what the conflict is and what spanner we’re going to throw into the works.

RS: We had an artist draw up a very nice picture of these creatures, called Fastoids. Definitely something you wouldn’t want to meet in a dark pyramid.

As Crichton goes over casualty reports, he rebuffs the Doctor’s attempts to talk to him. However, a man named Abdul asks UNIT to allow him to return to the pyramid as he claims to own it. Crichton denies Abdul’s request, but Abdul finds his way to the pyramid on his own.

ST: I love the character of Colonel Crichton. He had so much flavour to him, forever shouting at everything. I remember some of the funniest scenes being between Crichton and, well, pretty much anyone else. The poor boy’s just a heart attack waiting to happen.

Abdul meets Ka'ar in the pyramid who enslaves Abdul.

RS: I don’t know why there always has to be a human traitor. Must be some unwritten rule.

JP: I seem to recall somewhere in my notes for this story that the Arab who killed Marcus at the beginning of the story was to have somehow survived all these years and would be in league with Ka’ar. I don’t know why he was replaced with this Abdul fellow. I think it would have been much more interesting the original way.

Ka'ar wishes to inflame the war between the Fastoids and the humans and instructs Abdul to tell the humans that Klattu will begin an attack in half an hour. T'mere overhears Ka'ar and Abdul and confronts them, but Ka'ar kills him to prevent T'mere from warning Klattu.

Abdul returns to Crichton and tells him that the Fastoids are going to attack. Instead of mobilising his ineffective force, however, Crichton plans a surgical strike using Cpl. Duffy, a demolition expert, to make his way into the pyramid and set off a bomb. The Doctor learns of the attack Crichton is planning and offers to try and contact the Fastoids again, but Crichton will not call off the attack.

JP: This episode focuses more on the Fastoids and UNIT (the humans). I wanted to be very sure that the audience understood how everything was falling into place for an almost unpreventable war.

As Crichton orders Duffy to the pyramid, the Doctor makes his own way to the pyramid to warn the Fastoids of the impending attack by UNIT.

Inside the pyramid, the Doctor is able to make contact with Klattu warning him. Other Fastoids wonder if humans are indeed too warlike and if Ka'ar was right all along. But Klattu allows the Doctor to try and stop the attack by UNIT.

The Doctor is able to meet up with Crichton before the bomb goes off and tells him that he was able to meet with Klattu and that the Fastoids want to meet with him. Crichton agrees to the meeting and the Doctor leaves. As Crichton and his party are also about to leave, some Fastoids approach with the bomb, now deactivated. Crichton interprets this as an attack and orders his units to open fire.

Klattu sees the attack and orders his own people to attack the humans.

Crichton retreats and orders an aerial bombing of the pyramid using nuclear material to stop the Fastoids. UNIT forces retreat to a safe distance and the Doctor begs Crichton to call off the attack, but he will not.

The missile hits.

The Fastoids are untouched.

Klattu emerges from the firestorm and pronounces a war with the humans. The Fastoid mothership arrives, its intentions to turn the earth into a cinder orbiting a dead sun.

JP: I just love the way Klattu turns to Colonel Crichton and lays the blame squarely on him, “Charles William Douglas Crichton”. Almost like a parent who is about to give hard discipline to his child. Makes the scene that much more powerful.

RS: Were the companions even in this episode? It certainly seemed like it was almost all about Crichton and the Fastoids.

(End of part two.)

Part Three

The mothership suddenly explodes, destroyed by Ka'ar. Ka'ar tells Klattu that he will resurrect the remaining Fastoid race, asleep in hundreds of pyramids across the face of the Earth. With that army and a machine which will amplify Ka'ar's thought waves, he will be able to wipe out humanity. Other Fastoids join with Ka'ar and take Klattu away as a prisoner.

As Ka'ar retreats back into the pyramid, the Doctor, Dillion, and Landon make their way back into the pyramid along with Crichton and some UNIT soldiers. Kevin stays behind to tend to the wounded.

Inside the pyramid, Ka'ar disposes of Klattu while the Doctor and party search for Ka'ar's machine. Suddenly, everyone is surrounded by strange energy discs, halting their advance. But as quickly as they appear, they disappear.

JP: Don't ask me anything about those discs. I have no idea what their purpose was. Listening to the episode after all these years, I can't fathom why those were put in there. They just appear and disappear without any real explanation.

Dillion is able to determine that the Fastoids must come from the Sirius Uri system, which the Doctor recognises as a group of planets who's inhabitants developed keen psychic

abilities. The Doctor sees some ancient writing on the pyramid walls and translates it as “Death to all who enter here.” “Comforting”, Dillion comments.

ST: Isn't there some rule somewhere that it's death to enter any pyramid? And that someone has to say that?

Cpl. Duffy is being treated for some injuries by Kevin as a UNIT soldier appears and instructs Susie Jo that she is to evacuate the area per orders of Colonel Crichton. Susie Jo protests but is forced to go. She climbs aboard a helicopter and takes off.

As the helicopter flies off into the distance, Crichton's UNIT Aide informs Kevin that Crichton gave no such order that Susie Jo was to evacuate. Kevin turns to the helicopter and it explodes. UNIT Aide determines that the soldier who delivered the false orders was Abdul. As rescue workers search the wreckage for survivors and the black box, Kevin suddenly turns pale. UNIT Aide asks if Kevin is feeling all right. Suddenly, there is a lightning strike and Kevin disappears.

Ka'ar monitors the approach of the Doctor and party, and Ka'ar orders two of the Doctor's party killed. He wants to allow some to live to inform the world of his ultimate power.

RS: Ka'ar made a great villain. The voice he used was so rough and evil. None of the other people who played the Fastoids were able to match it. That's why no one else sounds like Ka'ar. Of course, he needed a lot of breaks to give his poor voice a rest, though.

The Doctor and party reach an intersection of several corridors. Instead of splitting up, Crichton orders a scout to go one hundred metres into one of the corridors and return. Suddenly, the energy discs — the “guardians of the pyramid” — return, this time killing one of the soldiers.

Meanwhile, UNIT Aide and Duffy are still going over the helicopter wreckage when UNIT Aide is attacked and knocked out Duffy is kidnapped. Abdul reports that all three are now in Ka'ar's possession. Ka'ar informs Abdul that he is now ready to run his machine and that Abdul's services are no longer required. Ka'ar then kills Abdul.

Energy discs continue to attack the Doctor and party, but this time they are more aggressive and kill another soldier. Crichton decides to follow the corridor from where the discs came from as that must lead to their source and those controlling them.

Ka'ar has taken three captured humans and connected them to his machine, stating that they make excellent transducers.

JP: Originally, it was to only be two humans. I don't remember why a third one was added.

RS: There's a classic flub in this scene. We lost power to the equipment which ran the sound effects. So the sound of Ka'ar's machine suddenly stops. Before the director can say “Cut”, one of the Fastoids says, “We lost power!”. Ka'ar immediately turns around and orders to increase the voltage. That's right when the power came back on and the sound effects kicked in again. A typical example of how ad-libbing was done back in those days. You just reacted to what happened around you.

A half-hour later, the Doctor and party are still following the corridor. The Doctor convinces Crichton to allow him, Landon, and Dillion to go on ahead to try and contact the Fastoids, Crichton following behind. As they make their way along, a Krakasaur (an ancient, deadly creature from Gallifrey's past) suddenly appears in front of them. Landon suggests that, since the Fastoids have such strong psychic abilities, that the creature may be simply an illusion. The creature then vanishes.

As the Doctor and party continue along the corridor, they finally reach the end where they find Kevin, Susie Jo, and Duffy strapped to tables and attached to Ka'ar's machine.

JP: This whole scene is the very first idea I had. I then took this scene and built a story around it.

The Doctor figures out that each person provides a vital component to Ka'ar's device: An amplifier (Kevin because he has been most susceptible to the Fastoid telepathy), a filter (Susie Jo because she has been immune to it and is being used to keep Kevin and Duffy's minds from being destroyed), and a transmitter (Duffy due to a small hearing aid the Doctor made for him years back due to a climbing accident). Ka'ar suddenly appears and the guardians return and attack the Doctor. The Doctor struggles against their attack. The Doctor manages to manoeuvre behind Ka'ar's human transmitter and the guardians attack again, this time hitting Kevin, which sends the signal through Susie Jo and Duffy and back to Ka'ar.

JP: Believe it or not, I thought of this idea in the shower. Showers are very relaxing.

Ka'ar focuses his mind energy on his machine, using it to amplify his thoughts into a massive psychic burst which will flood the Earth and kill everyone on it. Klattu suddenly appears and fights with Ka'ar and kills him.

RS: We should have put more thought into Klattu's reappearance. It seems to come out of nowhere considering everyone thought he was dead.

Ka'ar and his machine are destroyed and Klattu is severely injured. They wake Kevin up to help save Klattu's life.

ST: About time I was given something to do. (Laughs.)

Klattu explains that it was an accident that the Fastoids were awakened too early, that they should have waited a few more centuries before attempting to contact Mankind.

As the pyramid begins to burn, Crichton helps Klattu out of the pyramid after the Doctor sends a distress signal to the Fastoids to come and pick up the remaining sleepers. Klattu assures Crichton that one day, when Mankind is ready, the Fastoids shall return. But until then, he shall always consider Crichton his friend.

(End of part three.)

JP: It had a nice ending. I liked how everything wrapped up, Crichton learns his lesson, and all is well with the universe.

ST: I have to admit that this is one of my favourite stories. We had a lot of fun doing it, and it really was a good tale. When it was all over, we felt we had all done a good job.

Post-production

During this time of the series, the DWADs were recorded completely live. Every sound you hear is what the actor heard during recording. That made for a much livelier performance by the actors which comes across to the listening audience.

No further post-production work was done to the master tape. Copies were made and distributed, and the production was finally “in the can”. Generally speaking, work had already begun on the next story.

Credits

Doctor Who
Dr. Kevin Vasavious
Susie Jo Parker
Landon
Dillion
Script Editor
Title Music
Graphics
Story by
Special Sounds
Produced by
Executive producer
Directed by
Number 11C52

David Segal
Steven Tyler
Karen Walter
Greg Hamner
Cile Whitticker
Michael Brennan
Peter Howell
Jeri Rogers
Jacob Pierce
Everlasting Films
Timothy Roberson
Richard Segal
Thomas Himinez
1986 Segal/CHORD Productions

7: The Companions

No examination of the Doctor would be complete without a look at the companions who travelled with him. Unjustly, the companions get far too little attention in discussions of *Doctor Who*, usually just a passing nod as the spotlight is ever on the Doctor. But the Doctor has it easy. He faces the forces of destruction with a wealth of knowledge, a respiratory bypass system, and, if all else fails, the possibility of regeneration. Meanwhile, his companions, without immortality, a superhuman physique, or (frequently) a clue, stand beside him, loyally and courageously placing their frail, one-shot bodies in the same deadly peril as the Doctor, with far less chance of survival. After all, several companions have died in the line of duty while others were stranded far from home. The Doctor, meanwhile, survives and is free to travel wherever he can get the TARDIS to take him.

Let us consider, too, the actors and actresses who portrayed the companions. It's not as easy as it looks. They must play a character who is simple and simple, who is interesting but not as interesting as the Doctor, who can ask stupid questions without seeming stupid, and who can run like a cheetah and scream like a boiling teapot.

So we are here to praise Barbara's common sense and Jacqueline Hill's intelligence, the Brigadier's reliability and Nicholas Courtney's professionalism, Tasha's innocence and Samantha Keith's playfulness, Sarah Jane's curiosity and Elisabeth Sladen's warmth, Ace's loyalty and Sophie Aldred's sense of humour. In other words, here's a toast to the Companions and to the talented performers who have played them. Where would *Doctor Who*, or the Doctor, be without them?

Dr. Kevin Vasavious
Steven Tyler

Lieutenant in UNIT, Kevin is a psychiatrist. His personality is easy going and, although overwhelmed by the wonders that he sees in his travels with the Doctor, doesn't allow himself to be really phased. His relationship with the Doctor himself is one of familiarity, Kevin's laid back personality helping him to develop a friendship on a level that most companions never reach.

Kevin Vasavious was actually the first companion ever developed for *The Doctor Who Audio Dramas*. In fact, he was conceived to be the first companion, having appeared in the pilot episode, *Doomsday*, though played by a different actor. When the series was given the go-ahead for production, however, a new pilot was commissioned called *Portal* with newly created companion Melissa. The appearance of Kevin was put off until Vincent Savage's final season where he made his debut in the story *Menace of the Daleks* and he took his place alongside current companions Kathy Williams and Kyle Wagner.

Because of the longevity of Kevin since his original inception, there was a familiarity about him to the cast and writers, and thus this familiarity transferred to the character itself. Instead of wide-eyed companions who the Doctor took under his wing as he travelled the universe, Kevin was more of a compatriot, a friend that the Doctor would drop by to simply have dinner and discuss the football scores.

In fact, this type of relationship could be seen when Kevin returned several seasons later in *The Most Dangerous Game*. The Doctor decided to meet with Kevin again just to pal around the universe and go fishing.

Of course, by the time the Doctor got around to visiting his friend again, Kevin had gained another doctorate, becoming a surgeon as well. And *Dangerous Game* wasn't the only time the Doctor had dropped in on Kevin, either. He had made at least one trip to him after *Logopolis: The Power of Traken* where he took his companion Tasha to help her deal with the death of her father.

Kevin lasted a total of eight seasons plus a couple of stories. His longevity is attributed not only to the fondness the production team had with the character, but how well the actors got along with each other as well as how the audience appreciated his character. He was the “everyman”, someone anyone could feel was their avatar with the Doctor, experiencing his travels through Kevin without the weight or burden of too much baggage that might accompany other possibly more interesting but less personally appealing companions. A companion like him is a rarity.

Sarah Jane Smith

Monica Evans

Sarah Jane from Doctor Who returns to continue her travels with the Doctor.

Not exactly a whole lot to her character description, but then there isn't exactly very much needed as most everyone knew who one of the most popular companions in the series was. Obviously, Elizabeth Sladen didn't return to recreate the role. But the idea to bring back an old, recognisable, and popular companion could be considered risky.

“Like the BBC, we really didn't know what our first regeneration would do to the show,” remembers Richard Segal, then producer and responsible for the day to day operations of *Doctor Who*. “So we did what we thought would at least generate some interest. We brought back a major character. To be honest, it was done purely out of self-preservation. We didn't think to ourselves ‘Let's bring back Sarah because we love her,’ though we did. We brought her back because we thought that, if the regeneration tanked, she would prove popular enough to give us some breathing room.”

Sarah Jane was not, however, conceived to last long. Her contract was for a single season (five stories), though her original appearance in *The Andromeda Syndrome* was cut out at the last minute as it was felt her arrival was too out-of-the-blue as well as taking away from the impact of Kevin Vasavious' departure. So, in the end, this popular character lasted only four stories.

Tom Anderson

Thomas Himinez

American engineer working for the Kaiser Company. Although intelligent by human standards, he is overwhelmed by the TARDIS and has difficulty believing what he sees when it is beyond his comprehension. Finds some comfort in Sara who also finds the world of the Doctor to be a bit more than she can handle at times as well.

The character of Tom Anderson was fashioned after the actor who played him, Thomas Himenez having virtually no knowledge of *Doctor Who* beyond what he wrote for the Star Cruiser stories. Daleks, Cybermen, TARDISEs were all pretty much foreign to him, and thus to his character as well.

The name of the character came about by happenstance, the name having been left open by the writer. Segal used Tom's name until a real one could be assigned, but the production crew took it as real and thus he became stuck with it.

Although the series didn't concentrate on character development much during the early days, there was one significant development for Tom Anderson's character. He was allowed to fall in love with his co-travelmate, Sara. It would almost seem that the Doctor was encouraging this romance, and the final season of Tom and Sara's appearance would find them walking hand in hand along the beach in *The Invasion of Rigel*. Alas, this romance was doomed as Sara was killed in the following story, *Revenge of the Daleks*. Tom was crushed by this loss and asked the Doctor to take him home.

Of his character, actor Tom Himenez reports that, while he enjoyed his time playing the companion, he didn't have a fondness for the character. And thus he asked to be released from his contract. The actor, however, continued his association with *Doctor Who* and is currently the producer.

Sara
Mary Wray

Kaled militant fighting against the forces of Davros and his Daleks, she joins the Doctor when he helps her escape the onslaught of the Daleks. Shy and withdrawn, she finds comfort in Tom Anderson who, like her, finds the Doctor and his amazing worlds to be a bit more than the senses can handle.

A mistake in names is how two Sarah's appear in the series, one right after the other, the only difference being in the spelling of their names. But this Sara is definitely different than her predecessor. Shy and withdrawn, she is often in the company not of the Doctor, but fellow companion Tom Anderson. This does not mean that she is in the background by any means.

Her best story had to be *Robots of Doom* where her military training takes centre stage as she helps to fight androids under control of rival companies trying to sabotage the Kaiser Company.

Scheduling conflicts were difficult to work with, however, and when Thomas Himenez decided to leave the show, it was easy enough to have Sara leave at the same time as a romance had developed between the two characters. But a happy ending was not allowed for them.

The decision to kill off Sara rested with the writer and script editor.

"We must all have been in a black mood," recalls script editor Allen Davidson. "I got this script in the post and there was the death of Sara. I looked at it, read it over again and again. My mind kept telling me this was a bad idea. But something else deeper inside said to go for it. It was great drama. And that was what we were supposed to be making. So we recorded it."

Although shocking to the audience, it had the desired emotional effect and the scene was deemed a success. So with the death of a companion and the departure of another one in less than happy circumstances, *The Doctor Who Audio Dramas* show the first signs of growing up.

Princess Tasha

Samantha Keith

Sixteen year old princess who's father is killed by the Master. Still bearing the scars of the tragedy, the Doctor takes her to his friend Dr. Kevin Vasavious to help with the healing process. Like all girls her age, she still has the ability to waver between childhood and adulthood, sometimes being more emotional than her age while at other times showing maturity beyond her years.

Samantha Keith — young, blonde, and quite attractive — was understandably very popular among both the production team as well as the audience. But don't think that she was the stereotypical bubblehead. Quite the contrary, Samantha was very intelligent, and it was a combination of that and her warm personality which won her such popularity.

Tasha was one of the first companions who was given some depth to her character. The emotional impact of the death of her family allowed for some good character moments, and showed that the series was beginning to become more adult in nature.

There were some problems with Keith's schedule, however, which led to the character being absent from a number of stories. As the series progressed, these absences became more and more frequent, and the time came when it was decided that the conflicts were causing a strain on the writers. So, when season 19 came to a close, Princess Tasha returned home to her coronation and she took the throne as Queen, giving her a good exit and a happy ending.

K/9

Uncredited

Mark IV, the Doctor has built another K/9 robot companion. Modelled more after Mark I rather than the later models, K/9 can be a bit challenging for the Doctor as K/9 is intelligent and knows it.

The popular robot makes a return to *Doctor Who* at the request of the star. But lessons from the earlier series were learned and K/9 was not allowed to either steal the show or be the all-encompassing problem solver. Instead, K/9 was allowed to stay in the TARDIS and out of the story numerous times, which also had the added benefit of not overexposing the dog and attributed to his longevity.

This version of K/9 would mope when sad and growl when irritated. He still had his nose gun and would zap enemies when need be, but thankfully his power problems were solved and he didn't need to recharge his batteries nearly as often as previous models.

K/9 finally left the series when he went with Susie Jo to assist her negotiate a peace between the Northerners and Southerners in *The Un-Men*. Behind the scenes, Doug Phillips, who had just taken over the production duties for that season, felt K/9 had gone as long as he should and had the robot dog written out when Karen Tyler left the show. Ironically, both Mark I and Mark IV versions of K/9 left in E-Space.

Marcus

Patrick Stalling

A Time Lord from the planet Gallifrey, he has a very easy going relationship with the Doctor. Their bids of one-upmanship are more a result of good-natured ribbing rather than out of any rivalry. Younger and less experienced than the Doctor, he can get himself into trouble from which the Doctor needs to extract him from.

Never envisioned to last more than a single season, Marcusdupreblinket (thankfully, Marcus for short) could almost be seen as the Time Lord equivalent of Kevin Vasavious. He had the same personality and rapport with the Doctor, the only difference being his origin. And so, with Marcus on board, travels among the TARDIS crew were calm, except for the odd evil Time Lord, red blob, or Cyberman which would come along to stir things up.

Despite his short tenure, Marcus is regarded as one of the best companions of the Segal era and a model for future companions to come.

Roy Kitteridge

Kevin Brinkley

Found by the Doctor as a prisoner of an intergalactic zoo, Roy Kitteridge continues his travels with the Doctor after the Doctor promises to “try and take him home”. A timid personality, Roy doesn’t know what to make of the worlds that the Doctor takes him to, but he does his best to put on a brave face. Underneath, though, he’s shaking like a leaf.

Like Marcus, Roy Kitteridge was planned to be a short-lived character, this time only three episodes. Due to that fact, very little if any development took place for his character, save for one instance:

In his final appearance in the story *Adrift*, Roy stays behind on the doomed ship to help pilot it through hyperspace and give the Doctor and Kevin a chance to escape. It was his brave sacrifice which allowed his friends to live another day. For someone who found the Doctor’s adventures terrifying, this was the most courageous act anyone could perform, and makes Roy Kitteridge a fondly remembered companion.

Susie Jo Parker

Karen Walters-Tyler

Long red hair, built like an hour-glass, and can make a Catholic priest sweat, Susie Jo Parker is a journalist for the Daily Tribune on assignment in America to do a story on corporate pollution. She is unable to speak due to an accident years earlier when she drank some acidic water and burned her vocal chords.

One of the bravest experiments *Doctor Who* ever took on, this preceded such landmark works such as *Children of a Lesser God* by a couple of years.

The idea behind a companion who could not speak in an audio drama was simple logistics. They could use the character regardless of whether the actress was available or not. So why have an actress at all, then? Because there were times when Susie Jo *did* speak. Once, a doppelganger took her place in *The Gideon Conspiracy*, but apparently she did not do her homework very well and did not know that an accident had robbed Susie Jo of her voice. Her cover was blown when the Doctor and Kevin heard Susie Jo start asking questions. In her final

appearance in *The Un-Men*, Susie Jo's voice was restored by the Northerners after they kidnapped her and Comdr. Triyad.

Susie Jo was the first of three redheads in a row the series had which prompted many to wonder whether the production team had a fancy for that colour. In truth, it was all a coincidence, though it was a fact that Doug Phillips was married to a redhead and he did have a hand in casting two of the three redhead girls in the show.

Audience reaction was at first mixed toward Susie Jo. Many felt it would be unbelievable for someone else to have to "interpret" what the companion was saying, but feelings mellowed after a while as people got used to the idea of a speechless companion in an audio drama. By the time Karen left the show, it was as if a fond friend was leaving. In the end, the experiment was judged a success.

Landon

Greg Hamner

The Time Lord Landon joins the Doctor on orders from the High Council to monitor the Doctor's activities. Stuffy and full of Time Lord Law, he doesn't approve of how the Doctor does things. But his inexperience forces him to rely on the Doctor far more than he would prefer.

Owing to the popularity of Marcus, another Time Lord is brought onto the show, but this time some antagonism is placed between the Doctor and the new companion. Landon is to be one of those stick-in-the-mud Time Lords who takes all the fun out of things and who's type probably prompted the Doctor to leave Gallifrey in the first place, assuming of course that such was the real reason the Doctor left.

Landon, along with Dillion who would join the series later, make the perfect combination, Dillion acting as foil to Landon's stuffiness.

The character, however, falls to the new producer's desire to change things, and he is eventually recalled back to Gallifrey at the end of *Tomb of the Daleks*.

Dillion

Cile Whitticker

An operative of the Stellar Impeller Society from the planet Canis, Dillion is found on Earth as he attempts to discover why the Cybermen have taken such an interest in that planet.

Dillion's rather nondescript character description belies his real character, thanks mostly to the presence of Landon. Almost Abbot and Costello in nature, Dillion is the foil to Landon, and it is between them that some great dialogue comes about.

Unfortunately, there was very little done with Dillion's character despite original plans. Being a spy opened up tremendous opportunity, but none of that was used, the writers instead focusing on the humour the character provided. In the end, script editor De Long and producer Phillips arranged to have the character written out at the end of the 26th season where Dillion returns home to fight off a Cyberman invasion and take command of his own vessel.

Commander Mark Triyad

Peter Hinchman

Born in the 24th century on Earth Outpost VIII, Marcus F. Triyad is a veteran of the Zylon wars, having served with Starfleet for almost twenty years and having assumed the rank of Commander. Assigned as commanding officer of the Star Cruiser Liberty Star, he was sent back in time to 20th century Earth to stop an invasion by the Zyloons where he met the Doctor. Sacrificing his ship to thwart the invasion, he accepted a lift from the Doctor back to his own time...if the TARDIS can ever get him there.

Commander Triyad is military through and through. He sees everything as a challenge to overcome or an enemy to defeat. He doesn't make friends easily and tends to keep people at a distance, though he is never rude or insulting. But he can come up with a sharp jibe should someone truly deserve it. He doesn't tolerate fools.

The product of the only crossover ever allowed into *Doctor Who*, Comdr. Mark Triyad originally made his first appearance as far back as season 15's *The Web of Death* where he had a single line. According to Thomas Himinez, who is the sole writer for the Star Cruiser stories, this also was to be his last appearance.

"I had killed off the navigator for the *Scorpion* and needed a quick replacement, so Lt. Comdr. Triyad was born. The only thing I remember him saying was a quick 'Yes sir!', but he needed to be there so someone could pilot the ship. But after that, that was supposed to be the end of him."

Three seasons later, Triyad reappeared as first officer to Captain Alexi Thrint in *The Ultimate Weapon*. This time, though, he had a much bigger part, a promotion to Commander, and spent virtually the entire story alongside the Doctor, Princess Tasha, Kevin, and K/9 as they tried to stop a Zylon gun which could destroy the earth. Again, though, this was envisioned to be Triyad's last appearance.

"We really didn't stop to think what we had in Comdr. Triyad until much later when we were thinking about a new companion for the Doctor."

With the change in script editor and producer, there was a restructuring of the show. Old companions were written out and a new one had to be brought on. But this time, new producer Douglas Phillips wanted a companion who could be more three-dimensional than past assistants to the Doctor, one who offered the writers a chance to expand his character. Thus they began to look back at Mark Triyad and the possibilities he introduced.

Despite good intentions, once added to the show, Mark Triyad saw little character development during the final season of David Segal's reign. More attention was being paid to the Doctor, naturally because it was his show but also because of the upcoming regeneration. It would not be until after the regeneration when Jeffrey Coburn took over the role that Comdr. Triyad would see significant development.

Dara Hamilton
Sheri Devine

A spunky nineteen year old college student who is best described as someone who rushes in where angels fear to tread. Attended the Canterbury School for Girls until she was enslaved by the Master and then befriended by the Doctor. Vegetarian. Always in search of "adventure". Talks a good game, but when the chips are down, doesn't quite have it in her. Not a coward, but rather not as brave as she thinks she is. But then never seems to learn her lesson, either. She is

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willing to speak her mind. Has more “smarts” than she realises. Not a flirt, but seems to have had a different boyfriend every week, much to the consternation of her parents. Plays the flute. Favourite author is Hans Christian Anderson. Looks up to the Doctor as someone she respects, though she may not always heed his sage advice. Tends to make rash decisions.

The character of Dara Hamilton was actually conceived even before Comdr. Mark Triyad was considered being brought back as a regular. But it was always the intention of Doug Phillips to wait until David Segal’s final story, *Countdown to Armageddon*, before introducing her, and even then, she did not appear until mid-way through the third episode. Due to that fact, there was very little that could be done with her character. But in those few minutes, we were able to see quite a bit of a rebellious streak in Dara as she took her friend Michelle on an unauthorised tour of the Pharos Project. This led Dara to being captured by the Master and her meeting with the Doctor.

Like Mark Triyad, it would be later seasons when we would see Dara develop not only as a companion, but as a surrogate granddaughter for the lonely Time Lord.

Afterword

Currently, David Segal is the longest serving Doctor, spanning ten years and seventy-five stories, outlasting even Tom Baker. But, as the Doctor once said, even Time Lords can not keep times from changing, and in 1993 the Doctor regenerated again.

The David Segal Years could be classified as the time when the *Doctor Who Audio Dramas* grew up. When they went from a fun romp by a group of friends to a para-professional production which blazed a trail for others to follow. Thanks to the emergence of the internet, the show which initially had an audience of four had, by the time of the end of the 27th season, a worldwide following. No one would have guessed that *Doctor Who* would have come so far, especially in light of the cancellation of the BBC version due to low ratings and a hostile Corporation.

Today, *Doctor Who* is back on the air. Shall the *Doctor Who Audio Dramas* fade away in the light of the long sought-after return on the BBC? Hardly. With such an extended and illustrious history, and under the care of such notable actors as Vincent Savage, David Segal, Jeffrey Coburn, Jym DeNatale, and now James K. Flynn, *The Doctor Who Audio Dramas* is poised to continue well into the 21st century. And perhaps even beyond.

TITLE	COMPANION	PRODUCER
1B The Andromeda Syndrome	Kevin Vasavious leaves	Richard Segal
2B Shadow World	Sarah Jane Smith joins	
3B The Odyssey		
4B Space Siege		
5B The Death Machines	Sarah Jane Smith leaves	
1C The Day of the Daleks	Tom Anderson joins Sara joins	
2C War of the Time Lords		
3D Deadly Assassins		
4C Invasion		
5C The Curse of Solaris		
6C The Web of Death		
7C Logopolis: The Power of Traken	Tasha joins	
8C Robots of Doom		
9C Museum Du' Sontaran	K/9 joins	
10C Zombie		
11C Pyramid of Doom		
12C The Day the Animals Went Crazy		
13C Time and Relative Death in Space		
14C The Living Hand		
15C Genocide of the Zardonians		
16C The Invasion of Ragle		
17C Revenge of the Daleks	Sara dies Tom Anderson leaves	
18C The Most Dangerous Game	Kevin Vasavious joins	
19C Phantom of Haunted Mountain		
20C Krinoid		
21C The Ultimate Weapon		
22C Genocide		
23C The Legacy of Terror Mansion		
24C Night of Terror		
25C Incident of the Sasquatch		
26C Kingdom of the Spiders		
27C A Fire in the Sky		
28C Moon of the Wolf		
29C Invasion of the Ishtarans		

30C Coronation	Tasha leaves	
31C Requiem for Olympus	Marcus joins	
32C Revenge of the Cybermen		
33C Escape from Tomorrow		
34C Touch of Death		
35C Revenge of Morbius	Marcus leaves	
36C Invasion of the Ceatons		
37C Time Renegades		
38C Attack on Point Zero	Roy Kitteridge joins	
39C Incident at Willow Falls		
40C Adrift	Roy Kitteridge dies	
41C The Brown Death	Susie Jo Parker joins	
42C Mindmask		
43C The Comet Empire		
44C Shadow Zone		
45C The Killer Elite		
46C Planet of Harmony		Timothy Roberson
47C Valley of Kwangi		
48C The Clonus Horror		
49C Eternity's End	Landon joins	
50C Operation: Romulus		
51C The Chameleon Factor	Dillion joins	
52C The Paradox		
53C Land of Terror		
54C T.H.U.N.D.E.R.B.A.L.L.	Kevin Vasavious leaves	
55C The Gideon Conspiracy		
56C The Underwater Menace		
57C City of the Archons		
58C The Changing		
59C The Forbin Project		
60C Conquest of Time		
61C Dark Intruder		
62C Planet of the Dead		
63C The Last Colony		
64C Tomb of the Daleks	Landon leaves	
65C Space Trap	Dillion leaves	
66C Terror on Terra	Comdr. Mark Triyad joins	Douglas Phillips
67C The Wrath of Poseidon		
68C The Un-Men	Susie Jo Parker leaves K/9 leaves	
69C Gateway		
70C Countdown to Armageddon	Dara Hamilton joins	



THE HANDBOOK

DOCTOR WHO - Doctor by Doctor

DOCTOR WHO is the world's longest-running science fiction television series. Each handbook provides both a broad overview and a detailed analysis of one phase of the programme's history.

David Segal is the second Doctor to take the helm of the TARDIS for *The Doctor Who Audio Dramas*. Coming into the role only two years after the series premiered with Vincent Savage, the show was still considered an afternoon hobby, nothing to be taken too seriously.

Of course, that didn't take into account the plans that the cast and crew had.

This book is an in-depth study of David Segal's tenure as the Doctor, including a profile of the actor, a critical summary of each story in which he starred, and a scene-by-scene examination of the 24^h season story, THE PARADOX. This book owes its thanks to David J. Howe and the other authors of previous Handbooks whose tireless work continues to enlighten us about this enigmatic Time Lord.