



THE HANDBOOK



The Audio Dramas

The Jeffrey Coburn Years

Charles Danbee

DOCTOR WHO THE HANDBOOK

THE AUDIO DRAMAS THE JEFFREY COBURN 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 my parents,
Who always knew the right thing to say,
Who gave me encouragement when I needed it.
I wouldn't be where am I today without them.
I am happy, and I know that's the only thing they ever wanted.

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Introduction

It's hard to believe that, almost twenty years ago, what started out as a lark one afternoon between a few friends would mushroom into what is probably one of the longest-running amateur productions ever. But then, we should have expected no less. After all, it was a production based on one of the longest-running science-fiction shows ever, *Doctor Who*.

Now, as we approach *Doctor Who's* fortieth anniversary, we have to wonder what is going to become of this spin-off production or even the BBC series itself. Will age begin to take its toll? Will one day the life flicker out of the Time Lord who has faced so many dangers and challenges unscathed?

Hardly. I can envision the good Doctor lasting well into the 21st century and even beyond. Time Lords are made of strong stuff, and the odd century or three...or six...will barely slow the old boy down.

It has been my honour to portray a character that has been the privilege of eight BBC actors and two actors from Everlasting Films to play. A character beloved by millions of people around the world. And I can only hope that I did him...and you...justice.

Every one of us who worked on *Doctor Who* strove to put together good science fiction mixed with good storytelling, and made sure there was a little bit of fun thrown in as well. The positive responses we got in the mail from fans like you is what kept us going during those long days of production, long nights of rehearsal, and overall long seasons of pretty much everything else.

If the Doctor was ever to be credited with a legacy in the real world, it wouldn't be of his longevity on screen or on air, it wouldn't be his eccentricity or even his ability to defeat evil with his wit, his smile, and the flick of his scarf. His legacy would be you. You took what the Doctor created in fantasy and made it real. You took his goodness, made it your own, and showed it to your fellow man. Perhaps, just perhaps, it wouldn't be an exaggeration to say that the world really is a little better for having known the Doctor.

I know I am.

Jeffrey Coburn

Forward

“DID...DID YOU just see what happened,” Dara stammered, incredulous at the sight before her.

Barely half an hour before, the young girl who now knelt before the Time Lord’s prone body was a simple student at Canterbury School for Girls. Well, simple that is for Dara. She wasn’t exactly the most model of students. Bored with her teachers, her studies, and her life, she was constantly getting into trouble with her headmaster. This time, she had decided to take an “extra-curricular” excursion of the Pharos Project, hoping to find something more interesting than what the current lecture by her teacher, Mrs. Richards, offered. That ill-fated adventure lead her straight into the clutches of first the Master, then Comdr. Triyad and this strange person who likes to call himself the Doctor.

Now, she found herself caught up in only what she could call a dream...or nightmare. The latter seemed more appropriate right about then.

“I think I’m going crazy,” she muttered, to no one in particular.

The Doctor’s broken body laid before his friends, but now a different body. The wounds healed, the bones mended. Who was this person, Dara wondered. A Time Lord, he had said? What had she got herself into? If only she had listened to Michelle.

Mark Triyad looked up from the Doctor who had collapsed back onto the ground, unconscious again. There were alarms ringing. And in the distance, guards were approaching.

From *Apollyon* episode one by John Mark and Michelle Taylor

In 1989, the BBC did the unthinkable: *Doctor Who* was cancelled. Or was it? For years, alternate groups have been creating their own *Doctor Who*. No group had been doing it longer than SegalChord Productions. Since 1982, they had been producing their own audio series of *Doctor Who*, independent but connected to the BBC series.

Could a niche product continue in the absence of the real thing? Apparently so.

As the ratings continued to climb for *The Doctor Who Audio Dramas*, the project was handed over to Everlasting Films and, in 1993, it was time to regenerate the Doctor again.

The 1990’s saw the audio dramas spread its wings, making its presence known through the internet and the Gallifrey conventions held by the Time Meddlers of Los Angeles. It also saw an expanded cast and crew with rapid-fire changes made by script editor Raymond De Long and incoming producer Douglas Phillips. The series had become more adult, catering to the teenage and young adult audience that seemed reminiscent of the Colin Baker and Sylvester McCoy years.

Let us now look back at the Jeffrey Coburn years. A time when mankind’s first space station was started and an American president was impeached; a half-decade when the world was united to celebrate the dawning of a new millennium, and united in mourning as England lost a princess.

Exciting and challenging times are ahead.

PART ONE – THE DOCTOR

1: Jeffrey Coburn – In His Own Words

ON HIS EARLY LIFE:

I am the youngest of five boys. The rest died during childbirth or were stillborn. So you can only imagine how special I was to my parents. Because I came so late into the family, my nearest cousins were fifteen years older than I was and their children were still toddlers, so I was pretty much stuck in the middle; not a child but not an adult. Family gatherings were pretty lonely for me.

The first thing I remember was playing with some blocks in my crib. Beyond that, my childhood is a complete mystery to me. Oh, I know what my parents told me, but anything before the age of ten, I pretty much have to take someone's word on it because I just don't remember.

I'm told I shattered my elbow when I was seven. Not broke it, but shattered. I don't believe in doing things by halves. The doctor had put the cast on too tight, so overnight my arm turned black from lack of circulation. When my parents took me back to hospital, they thought my parents had done it to me themselves and tried to have them arrested for child abuse.

They thought they were going to have to put a steel ball in my arm to replace my elbow, but it healed all right and proper. An absolute miracle, I'd call that.

I once had a pet rabbit named Pinky. Hardly original, I know, but what do you want from an eight-year old? Anyway, one day she broke her neck trying to get out of her cage. So my parents took my pet that I loved very much...and *ate* her for dinner! Needless to say, I don't eat rabbit anymore.

ON HIS EARLY ACTING CAREER:

The very first thing I did was sing in a chorus. I still remember some of the songs. I wasn't the lead singer, but I did get to emcee the thing as well as sing, so I guess that's what gave me the acting bug.

I did a few stage plays, *Old Ghosts at Home*, *A Christmas Carole*, stuff like that. But I got involved in audio drama fairly early on. The first thing I ever did for audio was a version of *The Hand*.

Like any other actor, I did do some odd jobs while working out what it was exactly I wanted to do. I did a stint or three in retail, and I also was a consumer survey taker, but I absolutely hated those jobs. If I wasn't acting, I wasn't happy. So that pretty much made it easy to decide what career to get into.

ON HIS ROLE AS THE ORIGINAL UNIT AIDE:

I guess when the ADs first began using Colonel Crichton, they wanted him to have his own “Sergeant Benton”, so they came up with this “UNIT Aide” character. The joke was supposed to be that you’d never hear his name. He’d always be called “Sergeant”, or “*Sergeant!!!!*” if it was Crichton who wanted him. Anyway, I was cast as the original Sergeant. I did only one show, after that they got someone else. Why, I don’t know. Worked out for the best, though, didn’t it?

ON BEING CAST AS THE DOCTOR:

It was me and a couple other chaps who were up for the role. I figured I gave it my best shot, so I pretty much went about my own business, not really giving it much thought. Then I got the phone call from the producer who said I was in. I was very excited.

I know I’m following in the footsteps of some very great actors. Just because I’m not making thousands of pounds an episode doesn’t mean I don’t appreciate the gravity of the part I’m playing. The Doctor’s been around for over thirty years or so, and the public has a certain expectation of him and the actor portraying him, and I don’t intend to disappoint on either score.

ON HIS LACK OF SCIENCE FICTION SAVVY:

I watched *Star Trek* like most other boys my age, but I never considered myself a science fiction “fan” as it were. So when I played my first part in *Doctor Who*, this UNIT Aide character, I really had no idea what TARDISEs were, or sonic screwdrivers, or Daleks, or anything like that. Honestly, I had never seen the show before. I had seen it listed in the *Radio Times*, but with a name like *Doctor Who*, I always thought it was some boring education programme, so I always switched to something else. Of course, since I was cast as the Doctor, I went out and watched as much of the show as I could. My library at home is practically overflowing with *Doctor Who* videos now.

ON THE DOCTOR’S CHARACTER:

We sat around a lot, Doug and Ray and I, discussing what my Doctor was going to be like. They wanted a break from David Segal’s portrayal, something different. His character was “The Hero”, as they put it. Someone who was always in control of the situation. So the thought was to go with a Doctor who was more easily confused, who didn’t always know what was going on. Which was perfect for me, as I didn’t really know what my character was saying half the time, anyway.

As the series continued, they wanted add a little more mystery to the Doctor’s character. The producer, Doug Phillips, felt that we had learned too much about the Doctor over the thirty-odd years that the series had ran, and so he wanted to throw a few things in there to put the “Who”, as it were, back into “*Doctor Who*”. So over several stories, most notably *The Warlords of Apschai* and *Morningstar Manor*, they began to show a lonely, exiled Doctor who had some terrible, dark secret in his past. Something that he was totally ashamed of; one that would be a personal torment to him for all his lives, but one that he would never reveal even to his closest

friends. There's this positively chilling line in *Apschai* where the Master mocks the Doctor, asking him if all the good deeds he's done were really out of the goodness of his heart or born from the need to do penance for ancient sins. I think that pretty well sums it up. And it's a great contrast to my Doctor's character who is usually so upbeat and carefree all the time. I think it makes it all that much more powerful to know this jovial Doctor has some secret torment inside him.

ON THE DOCTOR'S COSTUME:

The magician's suit was my idea. I've always had a passion for magic, and they thought it fit in well with my Doctor's character. I have no idea why they used a real shoestring for the shoestring bow tie, though. But I guess it does fit.

The Doctor wears a little red, white, and blue pin on his lapel. Like the kind you get at a fair. For those of you who are trying to figure out what it means, I can say right now that it means absolutely nothing. They told me that Peter's stalk of celery had some meaning, and so did the cat badges that Colin Baker wore, so they wanted this pin to have some significance as well. I said, "Why? Does it have to mean anything? Can't it just be there because the Doctor thought it looked nice?" And so there it was. The only reason the Doctor wears that pin on his lapel is because he thought it looked good there.

All I can say is that I'm glad they finally got me a new cloak. When we switched to the black costume for the new season, I told them I wanted a cloak that didn't weigh forty stone. That heavy thing would literally choke me. And of course, every story seemed to have me wearing it. So with the new costume, I finally got a lightweight cloak to go with it.

ON CO-STAR PETER HINCHMAN:

Peter is an excellent actor, but I admit that I've always felt sorry for him because he was typecast due to the type of voice he had: deep and commanding. So he would always get the "executive officer" parts, which is really a pity as he does such a broad range.

I'd say that even the writers were afraid of Peter's character, as Mark Triyad was so commanding a presence that he would detract from everyone else around him. So that's why there are a couple of stories where Peter had only a cameo appearance.

Mark Triyad was envisioned as a transitional character, someone who had been with the Doctor a while and who could hold his own, especially if it turned out that my character needed help. I guess that was the same thinking behind Harry Sullivan's character when Jon Pertwee regenerated into Tom Baker.

ON CO-STAR SHERI DEVINE:

Sheri's beauty is matched only by her charm. And I say that only because my wife isn't around to hear it.

She's been acting for longer than I have, and the fact that she can pull off being a nineteen-year old is testimony to her acting ability. She is also an accomplished stuntwoman, having worked the western circuit before coming to *Doctor Who*.

Sheri and I get along quite famously. We'd been friends for years before working together on *Doctor Who*. It really helped having her there during those first few, frightening episodes. Since we both started with our roles at about the same time, we were both the new kids on the set. So I guess that helped forge a good, strong bond between us. And that's a good thing, because it gets quite cramped at times around the mike.

ON CO-STAR RACHEL SOMMERS:

I must admit that I was shocked at how well Rachel plays the innocent medieval girl. It was almost as if she had been doing it all her life. Which makes her quite disarming. I've learned to be very careful around her, though. Underneath that soft exterior is a roaring tigress!

She is her own worst critic. At the beginning she would constantly take apart her performance. She didn't like the way she delivered her line, a stutter got in the way. But she's got better over time, more confident. I think it shows. And it works well with her character. The more sure Rachel became, the more confidence Christine projects as she becomes more accustomed to travelling around with the Doctor. They both seem to be developing together. Rather nice, that.

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

Absolutely not! Of that I am in complete agreement. I feel that the companion is there not so much for the Doctor, but for the audience. Through Dara or Nyssa or whomever, the viewer or listener can imagine themselves travelling in the TARDIS with the Doctor. Could you imagine the problems there would be if the Doctor and his companion then got into a romantic relationship? That's something the audience could never share in. And then what if they suddenly break up? Too many problems.

ON RECORDING A “LIVE” BROADCAST:

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 APOLLYON:

Apollyon was a bit disappointing for me. Not because of the story, I thought the story was first rate. My problem was that this was supposed to be my debut episode, and yet I hardly

got to play the Doctor at all. I was unconscious for most of episode one, then for the rest of the story I had to play the Master.

I quite liked what they did with the Master. No longer was he the drooling psychopath whose only goal in life was to smash the Doctor. Now his plans were grandiose and the Doctor was an insignificant pest that just kept getting in the way. I also liked the fact that the Doctor won more out of sheer luck than because he was smarter or more clever than the Master. I think that puts them on a more even playing field, making you really wonder who is going to win.

ON THE PRICE OF PARADISE:

I was quite pleased with *The Price of Paradise*. There was a lot of depth to it, one of those stories which made you think. And I thought it was a good debut story for the Doctor. Yes, *Apollyon* was the first story to feature the new Doctor, but the first story is always fraught with the problems of regeneration and such, so you really don't get to see the new Doctor until the second story when he is in his form. *Paradise* was an excellent story for my Doctor to shine.

I don't understand why they cut Mark Triyad out of the story. I heard Peter was very put-off by that. This would have been a great story for him to be in. But I guess they wanted Sheri and I to do our thing and they probably thought that a third character would have been too much. I didn't really agree with that.

ON DARK DREAMS:

This was a very complex story that, for me, didn't quite gel in the end. The story was top notch, but I think it was bigger than we could have handled at the time. There were a lot of effects and more character parts than we had actors, so there were a lot of production problems with *Dark Dreams*. If only we had waited a while, I think we could have done better with this one.

ON TARGET ZYLON:

This was one of those space shoot-'em-ups, but I think it came across quite well in the *Doctor Who* setting. And it gave Peter a chance to do what he does best, act like the military officer that he is so good at portraying.

It's very difficult to do this kind of story in an audio drama format, so I would have to give full marks to the effects crew for being able to bring it all around. The direction was superb, everyone gave it their best. Poor Sheri, though, seemed regulated to the background. Which is all well and the same, since she got to shine in *Price of Paradise*, so I don't think anyone can complain.

ON THE TIME BROKERS:

I remember being quite ill when we taped this story, so I don't really remember too much of it. Except for the bit where I almost passed out during one of the scenes.

There was some great dialogue for the bad guys, especially when they try to justify why they can come around and kill people because they were stupid enough not to read the fine print. “It’s just business” was how they justified it. Typical, really. And words to the wise, eh?

ON FICTIONAL HYPOTHESIS:

I absolutely loved this story. There was such a Wonderland-esq feel to it all. And the exchange between the Doctor and the Prisoner at the end was quite haunting. Some absolutely fine acting by David who played the Prisoner.

ON EMPIRE OF THE DALEKS:

This will always be my favourite. Everything was right with this story. Great characters, great subplots, great Daleks. Really behind-the-sofa stuff. And Peter got a great leaving scene at the end.

All of the monsters and bad guys that *Doctor Who* was famous for didn’t really fair very well toward the end. The Daleks, who were supposed to be the most feared creatures in the galaxy, could, by the time Sylvester McCoy came about, be done in with a simple handgun. Really, how could they conquer half the galaxy if a two-by-four could smack its head off? So I was very pleased with *Empire of the Daleks* and how they turned these creatures who have been around for thirty-five years into something truly menacing again. I think a lot of the credit has to go to the writers of this story. Top rate, all the way!

ON THE DOOMSDAY SIGNAL:

When we got the script to *The Doomsday Signal*, we were told to have fun with it. You could tell by the way it was written that this was a story that was more light-hearted than some of the previous ones, we were pretty much cutting it up most of the way. There was a lot of ad-lib going on, too. Pity most of it didn’t stay, it was quite funny. But then, some of it probably wasn’t as G-rated as it should have been, so that’s probably why some of it ended up on the cutting room floor. Too bad, a director’s cut would be gold, I think.

ON THE BACKBONE OF NIGHT:

I don’t think it was out of anything planned, but by the time *Backbone* came around, the series had taken a darker tone. This was going to be a vampire story, one which you’d want to listen to with the lights out. I’m not quite sure if it turned out that way, though. I remember not being too happy with this one.

Just before we went into production, Jym [DeNatale], Sheri and I watched several vampire films so we could get into the mood of the story. I think a couple of them were Andy Worhol’s *Dracula* and Bram Stoker’s version. I know we watched more. Or at least I remember watching more. This was all very odd stuff for me, since I never was into the vampire legend. Sheri was to the teeth, no pun intended, so I think she had a smashing time doing *Backbone*. Though I think she would rather have played the villain rather than the hapless victim.

ON *THE AUGURY OF DEATH*:

The Augury of Death was good fun, despite the horrible production problems we had. I think those whip-cracking tails got a lot more use from special sounds than what was intended in the script. But it's really interesting to watch a director work. He would actually plan out how many times a tail would crack and exactly when each would happen. Amazing stuff what a director goes through.

ON *THE WARLORDS OF APSHAI*:

I think this is a story that was long overdue. If the Doctor could get his previous incarnations all together, who's to say that someone else, like the Master, couldn't as well? So here we had three Doctors against three Masters, each vying for pretty much the power of God. Really the stuff that legends are made of.

It was a lot of fun working with Vince and David. I couldn't believe how easily they slipped back into their characters, especially for Vince who had been gone for so long.

I wouldn't mind doing another get-together like *Apschai* again, I really wouldn't.

ON *DEVINAURA IV*:

I quite like the stories that make you think and *Devinaura IV* was one of them. A good "Be Kind To The Planet" story without being preachy. Of course, I think the story will be more memorable to most chaps because this is the one where Sheri Devine wears the least amount of clothing. But then, I could be wrong.

ON *MORNINGSTAR MANOR*:

This was a story that really creeped me out. I actually had nightmares while doing this one. I guess that says something about the script.

I think this story was different in the fact that the Doctor remained pretty much clueless the whole time. It wasn't until the final episode that he begin to realise anything was even happening in town, all the while Dara was being attacked by this creature. This was a good thing, I think, because it gave the audience a chance to work through the mystery before the mask was finally removed, as it were.

Sheri definitely didn't want to leave. It wasn't her idea, and she was quite vocal about it. I didn't want her to go, either. We worked very well together and had developed a very strong friendship over the years. But by this time I had already decided to leave the series and they said that a companion can not last longer than a Doctor, so if I left, she had to go as well. Not terribly fair, I think. I remember she cried when we finally wrapped at the end.

ON *MESOMORPH*:

We did both *Morningstar Manor* and *Mesomorph* during the same production block. By the time *Mesomorph* rolled around, we had almost four days of no sleep. The only thing I truly remember about this story was the music store scene with these two *annoying* girls and the bus chase that we had to take over and over and over because the poor guy at Special Sounds kept missing his cue.

ON *THE CRIMSON SCARAB*:

I remember being very exhausted when we finished this story. Frightening, considering that we had two more to do during this particular production block. Paul Ebbs creates some really great characters. I'm glad that he went semi-professional. His work really needs to be showcased.

I didn't actually do any splashing about during those ocean scenes. That was done by foley. Poor Rachel was waterlogged and freezing when we finished. She wasn't too happy when the director told her that she had to go back in for another scene!

I think it was interesting to see the Doctor without a companion. While I would never suggest that he should be without one on a permanent basis, I must hand it to the producer for being courageous enough to give it a try, even for two stories. And I understand it kept the audience guessing. "Who was going to be the next companion," they would ask. It was fun keeping them on their toes, so to speak.

ON *THE SEVENTH DUNGEON OF DRAKMOORE*:

This would be my favourite story, if I had to pick one. The atmosphere was great, the story a lot of fun, and I just love the medieval period. I'd do another one if I could.

The song was not my idea. I hated it. I do not sing, not ever. They had to promise me an awful lot to get me to do it. In the end, after a year of practice, I was able to croak out a fairly decent rendition of *Three Jolly Coachmen*. I was a little put-off, so to speak, when I was told I had to learn a new version in less than a week. I would rather they'd have just tossed the whole scene. I'm embarrassed by it.

Finally, they gave me a costume I can work with! Thank goodness. I wouldn't have been able to function for an entire story with that old, heavy cloak of mine! I like the new look.

ON *SHADOW OF THE DRAGON*:

Chip, the bloke who played Simon Weir, did a great job as the villain. He added just the right amount of sophistication to his evil that made him very chilling to listen to. Of all the bad guys the Doctor faced over the years, I think Weir would be the most dangerous.

ON *RADIO 2000*:

I thought the idea of the Doctor wanting to see *The Banana Splits* was great! That was just so in character for him.

One of the nice things about an audio drama is that you don't have to get your hands, or feet, dirty, as it were. I'm very thankful that I wasn't the one who had to do all that sewer sloshing, even though it's supposed to be me. All hail the Foley artists! I couldn't live without you!

ON *THE HIDDEN MENACE*:

I must admit, by this time I was getting very worn out by the part. Four seasons is a long time. Unfortunately, this story was a big blur to me. I remember a lot of the cast commenting on how wonderful the story was, but for me it was just another work day. I think my character suffered for that. My performance was pretty weak.

ON *THE CHRONIC RIFT*:

I was extremely disappointed with my performance in this story. The script called for the Doctor to be ill through most of the story, but I don't think you could hear it in my voice.

In order to portray the Doctor's weakening condition, I deliberately slowed down his speech. But it wasn't until I heard some of the rushes that I realised how fast the Doctor spoke normally. I wondered how people could understand him!

ON HIS LENGTH OF STAY IN *DOCTOR WHO*:

They do everything by story-blocks, five stories equalling one "season", no matter how much time or how little it takes to complete. So I was asked originally to do five seasons. I said, "How about four and we'll see how it goes from there." I remember some hemming and hawing from the executive producer, but they eventually agreed. I can understand their point of view. The longer they can contract an actor, the more stability they have for their planning. They can go to the writers and say, "Yes, definitely it will be this Doctor, so write a story for him". But I was more comfortable promising four. Five is an awfully long time to commit to.

Playing the Doctor is great fun. But I took over the role in 1993, and after three seasons one has to wonder if you're beginning to grow stale playing the same part. I always thought Tom Baker stayed too long in the part. Peter had it right, three seasons and move on.

Half-way through my contract, they asked me if I wanted to extend it for another season or two. I was very flattered, but after much thought I declined their offer. Four seasons is enough. The Doctor needs to be kept fresh, and some new blood for him will do wonders.

Four seasons is a very long time to be playing any single role. As great a part as it's been, I think I'm getting a little tired, and it's probably time for a change.

ON PRODUCER DOUGLAS PHILLIPS:

Top bloke. Really has the best intentions for the series in his heart. You can see he has a plan for the show, there's nothing aimless about him. I wouldn't be surprised if he knows what's going to happen ten years down the line.

What I like about Doug is that he's very professional about it all. For productions like these, there usually is a lot of in-fighting, more officers than soldiers. But I was very surprised at how things are run here. The producer is the producer, the director is the director, and the actors are actors. That's not to say that everyone isn't encouraged to share their opinion. But when the director makes a decision, all talk stops and we roll tape. If it wasn't that way, there'd be chaos.

ON SCRIPT EDITOR RAYMOND DE LONG:

Doug and Ray were obviously cut from the same branch. There's a certain polish you can see when you hear one of the stories that Ray has had his hands on. He's a very encouraging person, he enjoyed giving the new guy a break. I liked that policy. We've had a lot of up-and-coming writers cut their teeth on *Doctor Who* because Ray wanted to give them their chance.

ON SCRIPT EDITOR JOSEPH MEDINA:

A deep, professional man. There were about seven thousand levels to Joe's brain, and you never quite knew which one he was operating on at the time. Which made him a lot of fun even if it meant you had to walk on eggshells occasionally. But the stories he could weave were very complex and worthy of awards. I know I was quite shocked, and saddened, when he left the show so suddenly.

ON SCRIPT EDITOR THOMAS HIMINEZ:

I don't know a lot about what happens in the production office, but I do know this was a long time coming. Tom's been there in the background for a long time, and it's about time he got due credit. Doug's been bringing on people who shared his philosophy of professionalism, dedication, and the zeal to encourage new writers and actors, and Tom fits into that mould spot on.

ON HIS RELUCTANCE TO DO CONVENTION APPEARANCES OR INTERVIEWS:

It may surprise you, but I actually get stage fright quite easily. I hide it by appearing as other people, whether it's as the Doctor or whatever other role I'm currently playing. If I'm not in character, I really shy away from the spotlight. Did you know that, except for my wedding photographs, there not a single snap of me not in some sort of costume?

I've been asked to do a few conventions in America, but the thought of appearing before all those people as myself is just bone-frightening to me. I wouldn't know how to act. I've spent most of my life playing someone else to the audience that I don't think I'd know how to be just me anymore. Which is really quite all right, I think. There has to be some part of an actor's life

that is kept out and away from the public. Otherwise where does an actor go to escape, he whose profession in life is helping other people to escape?

ON HIS INTERESTS:

I can assure you that I'm better at magic than my Time Lord persona. A hand injury put an end to any slight-of-hand I used to do, but I still know the odd rope trick or two.

I hope one day to do a medieval story. I've asked several times. I love that period. Swords and knights and castles. I attend Ren Faires whenever I can.

I think my most favourite times are when my wife and I go horseback riding with our dogs. We live next to a national forest, so our backyard is pretty much miles of untouched wilderness. So whenever we can, we hitch up some horses, leash the dogs, and ride some of the trails during the afternoon. Very relaxing.

ON FILMING *CALL O' THE GLEN*:

The casting agent rang me up and asked me to play a friar for this movie, which was going to be about a two to three day shoot for me. So I drove about a hundred miles each day to the set, waited for about three to four hours before my scenes came up, got into costume, got into my place, and then the director decides I don't look right for the part. So I climb out of costume and go back to staging and wait some more. This goes on for three days. Each day I'm called to the location and each day I'm either moved to the very edge of the shot where I can barely be seen or I'm cut altogether.

Finally, on the third day, I just said, "Look, if you're not going to use me, that's fine. But don't make me come all the way up here to just stand around all day."

Don't get me wrong. It had nothing to do with wanting camera time. The director was very nice, and while it's well and good to lounge around all day getting paid and eating at the Craft Service table, I want to *earn* what I'm being paid. I want to apply my craft just like everyone else does. So it was a bit frustrating to say the least. I never saw how much of the final cut I was in. But that's not unusual. I very rarely see any of the work that I do. But I am curious to say the least after all that.

ON HIS UNUSUAL CONTRACTS:

I have it put into every contract that I won't do any nudity or vulgarity. This is quite unusual for Hollywood and has cost me quite a lot of jobs. Still, it's something I stand by. My soul is far more valuable to me than money.

ON ACTING AS A PROFESSION:

When we were all little children, we'd run about the house, playing fireman or astronaut or whatever and pretty much having a jolly good time. I know *I* used to do that. The only difference between regular people and actors is that, while regular people have all grown up and

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do grown up stuff, we still run around and pretend. Only now we get paid for it. Not a bad way to make a living, eh?

2: The Doctor

The start of the twenty-seventh season of *The Doctor Who Audio Dramas* brought with it a new producer in the guise of Douglas Phillips. This was on top of a recent change in the post of script editor, now in the hands of Raymond De Long. Almost immediately, Phillips began to make some sweeping changes to the series, including the somewhat controversial decision to change the entire cast.

Both Greg Hamner and Cile Whitticker's contracts were up and it was simple enough not to take up the option. And Karen Tyler was already scheduled to leave in the middle of the new season. But it was the delicate task of the current Doctor, David Segal, that left the new producer in the most difficult of positions as Segal had not indicated a desire to leave the show.

"The decision to recast the Doctor was the hardest one I had to make," Doug 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."

That torch was passed to the person of Jeffrey Coburn, an actor of both stage, screen, and audio.

"Jeff had been doing audio work since he was eight years old. I knew he would bring a good, strong sense of character to the part."

Once the decision had been made on casting, work was set out on crafting the character of the new Doctor.

"I believe," script editor Ray De Long is quoted as saying, "that the best characters for the various Doctors come not from something made up by a bunch of guys sitting around a table, but from inside the actor himself. If you look at each of the Doctors, from William Hartnell to Colin Baker and beyond, you'll see that each of these men played not so much a character but rather brought their own character to life. Tom Baker really is a maniac, Peter Davison has a boyish charm to him, Colin Baker really is totally tasteless. So when we started discussing what Jeff's Doctor was going to be like, we pretty much said to him, 'Tell us who you are and we'll go with that.'"

From the discussions that ensued from that initial meeting, a character began to develop. Like most, if not all producers before him, Douglas Phillips wanted a complete break from the previous incarnation.

"I saw David's portrayal of the Doctor as The Hero," Phillips is quoted as saying in an internet interview in 1996. "You could always count on him to get you out of whatever situation you found yourself in. And that was well and good. We need heroes, and the children loved it. But I think there also is an inherent danger to that approach. If you know the Doctor is going to save the day, there's no suspense. You know you'll come back next week and everything will be okay. So we wanted to go with a Doctor who wasn't always sure. Who could be confused. Who didn't know every alien in the galaxy on a first-name basis. Someone who would be discovering things even as the listener did."

As well as a Doctor who was more vulnerable was a Doctor who was more overtly eccentric than several of his predecessors. The Doctor's new costume now consisted of a magician's suit, top hat, cloak, and a seemingly endless supply of rabbits.

“That, too, was something I wanted to use as a contrast,” Doug continues. “I wanted to inject more humour into the programme. I had given instruction to Ray De Long to bring up the level of humour, and with the regeneration, I saw this as a good opportunity to notch it up for the lead character as well without it seeming artificial. You’ll notice in David’s last season that there was a gradual increase in humour, but only gradual. That’s because you just can’t inject a large dose into a character without it jarring the senses. People will say, ‘Hey, he wasn’t like that in the last story.’ So you have to make character changes gradually. But with a regeneration, a whole new world is opened up, and I wanted to use that to our advantage.”

So with the Doctor’s new persona defined and book of magic tricks in hand, Jeffrey Coburn was ready to step into the TARDIS and become the latest in a series of the most popular Time Lord in Britain.

PART TWO – FICTION

3: The Stories

Everything seemed so confused. Who were these strange people staring at me, the Doctor wondered, his mind in upheaval, unable to recognise his friends Mark and Dara as they tried desperately to help him to his feet and escape the oncoming guards.

SEASON TWENTY-EIGHT

APOLLYON (1D)

Rating: 6.8

The Doctor, after having regenerated, is taken to the hospital, along with his companions Comdr. Mark Triyad and Dara Hamilton, to recover from his trauma where the police wait for his release. The Doctor's attending physician, Dr. Adon, has some sinister secret.

As Mark and Dara escape from their temporary holding room, they meet up with the now conscious, but obviously confused, Doctor. Against his protests, he is handed over to Dr. Adon as Mark and Dara are recaptured by the police. Dr. Adon takes the Doctor to his room and reveals himself to be, in actuality, the Master.

The Master uses an alien device to switch minds with the Doctor, the Master's mind in the Doctor's body and the Doctor's mind in the Master's. Explaining that he intends to return to Gallifrey in the Doctor's body, the Doctor (who is now the Master) then leaves the Master (who is now the Doctor) hooked to the machine and switches it on, but this time with no one to switch bodies with, the results will be somewhat more terminal.

The Doctor releases Mark and Dara and has Mark lead them to the TARDIS, which he pilots to Gallifrey.

The Master, meanwhile, escapes the mind device due to a malfunction and discovers that the room is actually the Master's TARDIS and uses it to return to Gallifrey himself.

On Gallifrey, the Doctor uses the Doctor's companions to convince the Time Lords that he is in fact the new Doctor, and orders Mark and Dara sent home with their minds erased. He then hypnotises Cardinal Royce and commands Royce to nominate him Lord President and is hooked up to the Matrix.

The Master, while still en route to Gallifrey, sees that information from the Matrix is being downloaded into the TARDIS and breaks the connection.

The Doctor then orders Royce to proclaim himself as Chancellor and learn the location of the Great Key and give that information to him. Royce informs the Doctor that only the High Council can establish a Chancellor.

During this, Mark and Dara begin to have their suspicions about the new Doctor, that he does not seem to be behaving as he should.

The Master has now landed on Gallifrey and the Doctor orders the Master's death by cellular disruption. Mark is sure about his suspicions now and saves the Master. Before the guard can capture them, they make off but are cornered by Castellan Dominik.

The Doctor now tires of the charade and, impatient to learn where the Great Key is, invades the Matrix and begins erasing gigabytes of data in his search. Now the High Council know they have been duped and they bring in the Master.

The Master enters the Matrix, telling his companions to initiate a data flush while he keeps the real Master busy. But the High Council instead initiate a core shutdown, threatening to erase both renegade Time Lords.

The Doctor and the Master attempt to beat the core shutdown by escaping to their rightful bodies. The Doctor escapes. The Master apparently does not.

The Doctor (now in his own body), Mark, and Dara leave Gallifrey to let them sort out their own mess, and the Master, having escaped into his body just moments before the shutdown, has put Royce's body in place of his own and steals away in his TARDIS.

WHO FAX

- The regeneration scene is run first before the opening titles. The last time a pre-credits teaser was used was episode four of *The Last Colony*.
- Sheri Devine took seriously ill during the show, but insisted that she would continue with her scenes. In the end, none of her lines were cut.
- The names of the hospital personnel being paged in the background were the names of various members of the production cast and crew including “Alan Segal” (David Segal's middle name is Allen) and Cheryl Witticker (Sheri Devine's maiden name).

COMMENT

This is definitely one of those Root-for-the-Good-Guy-Hate-the-Bad-Guy stories, meaning there's not a whole lot of depth here. But when the Master is involved, you really shouldn't be looking for any, anyway. Anthony Ainley's version of the Master, though not portrayed by the great actor, is in fine, devious form. You can tell that he's planned and manipulated events for years for this moment. The fact that this new Doctor wins more by fortune than because he's more clever than the Master adds a good dose of suspense missing from the series for years. Jeff Coburn does a great job portraying the evil Time Lord, and you can really see his Doctor's persona when he finally takes over the part fully inside the Matrix. (5/10)

THE PRICE OF PARADISE (2D)

After leaving Mark Triyad in the TARDIS, the Doctor and Dara head for a domed city on a pastoral planet. Upon gaining entry, they find a robotic-like citizenry who have no concept of “fun”, “outside”, or even “visitor”. Mistaken for one of the city's “Verifiers”, the Doctor is taken to meet the Register. Meanwhile, Dara attempts to use one of the food processing units and is mistakenly identified as the Retro-renegade Felena 93/795. Dara is at first going to be taken for re-education, but is instead assigned to work in Module 17 under the care of Hesson 89-6273.

The Doctor learns that the entire city, indeed the entire planet, is run on an orderly plan where each work unit (i.e. person) is allotted so much resources — be it air, food, clothing — and so much work is expected. So detailed is the plan that every minute of every day is planned

for every person. Before the Doctor, under the guise of being a Verifier, can order a change to the plan, the Processor contacts the Register and informs him that the Doctor is an impostor. Before the Doctor's is taken for re-education, the Register and the Processor must deal with some business with Module 17.

It seems that Dara has been talking with Hesson 89-6273 and was trying to persuade him that the life of a mindless drone is not the life for any human. Their illegal conversation is discovered, however, and the Processor orders the entire module purged.

Dara and Hesson escape and the Doctor is taken to re-education.

Dara and Hesson eventually meet up with a group of retros who live in the underground led by Roland 738 1249. There, Dara stirs them up into actually rebelling against the Registers and their Manager minions rather than skulking about the undercity, living off of rats. After breaking into a food processing unit, they then head toward the re-education centre to free the Doctor.

In the re-education centre, the Doctor's re-education has not been going according to plan, but the Processor sees the retros heading to free the Doctor. The trap is set and when they enter, they are stopped by a sonic barrage.

The Doctor uses a white noise device to help everyone escape the barrage, and they set about to stop the Processor once and for all. Telling Hesson and the rest to wait outside, the Doctor and Dara finally meet the Processor who turns out to be a large computer whose orders were to meet the needs of the people of the city, and — in the mind of a computer — the only way to meet the needs of the people is for the people to be completely controlled. The Doctor tells the Processor that humans will always need, and that the only time when a human has no needs is when they no longer exist. The Processor does not understand that the Doctor was speaking philosophically and instead sees this as the perfect way to fulfil its function and sets about to destroy the city.

The Doctor learns from Roland that the Processor is powered by billions of solar cells around the planet and has a battery backup. The Doctor tells Dara to switch off the battery backup while he uses the TARDIS to block the light from the sun, thus depriving power from the Processor.

Dara manages to evade the defences the Processor has set up and shuts off the battery backup as the Doctor blocks the light long enough to deactivate the Processor.

Now that the people — no longer “work units” — have their own lives back, the Doctor and Dara take off in the TARDIS.

WHO FAX

- Karl Jackie, who provided the voice of the Processor, also did some of the incidental music heard in the story.

COMMENT

One of the best Doctor Who stories in a long time, The Price of Paradise is a shining example of good science fiction with a strong foundation to it. There may have been other “worlds run by computer” stories before, but the sheer loss of humanity presented in Paradise makes one pause to think. Some frightening parallels can be found in this story and what many people are saying is happening to society today. Sheri Devine really gets to shine as Dara in

this story. The Doctor, pretty much being regulated to the background for most of the story, allows Dara to have all the fun bits. We also get to see Dara as more than just fluff, being able to hold her own quite well as both a rebel leader and when persuading Hesson of his own humanity. (8/10)

DARK DREAMS (3D)

Two aliens, Ossup and Motuth, are in mortal combat in space. Both score direct hits on each other's ship and both are forced to crash land on Earth...one in the United States and the other in Russia. The crash in the United States cause the government to call in UNIT to investigate.

Before UNIT arrives, U.S. colonel Barry finds Motuth first. Motuth and Barry strike a deal. If Barry will help Motuth destroy Ossup, Motuth will help Barry destroy Russia. Meanwhile Ossup, in Russia, has found allies for himself...allies who are equal and opposite to Motuth and Barry...and Ossup strikes the same bargain.

The Doctor, Mark, and Dara discover the plot between Motuth and Barry and Motuth is killed when his life-support system is ruptured. But not before Barry is killed while trying to defend his attack on Russia. The attack fails. But there is still Ossup to deal with.

In Russia, Ossup and his allies have taken over a Russian silo and have set the missile to strike the United States. The Doctor and UNIT, along with Sergeant Krasovec of the KGB, are able to discover where Ossup is hiding, with the help of Harlan, another Time Lord

They are able to destroy Ossup, but not before the missile is launched. The Doctor and Harlan use their combined artron to activate the TARDIS' internal transmat device and everyone suddenly finds themselves in the TARDIS. The Doctor and Mark have everyone wait in a secondary room while they manoeuvre the TARDIS to intercept the missile, which is on its way to the United States. Dematerialising at the last second, they are successful in deflecting the missile harmlessly out into space.

Everyone gathers together once the TARDIS has landed. There is good prospect for UNIT Russia, and Harlan has something new to think about: justice mixed with compassion.

WHO FAX

- This story is Joseph Medina's second submission to the Audio Dramas. The first, *Empty Earth*, was rejected.
- Joseph Medina later went on to act as script editor for the Audio Dramas for one season.
- This was David Segal's first directing job since *Planet of the Dead*.
- Several large scenes were edited out of *Dark Dreams* as the episodes were running long. Mostly character scenes, they no longer exist in any documentation at Everlasting Films as the edits took place during the script editing stage and not during production.

COMMENT

A well woven, character-driven piece, Dark Dreams still seems to fail due to that bugaboo known as lack of budget. There are simply too many characters verses not enough actors and a distinct lack of sound effects used when this obviously should have been one of

those big-budget blockbusters. If you can manage to get past what it sounds like, however, and concentrate solely on the story, Dark Dreams rises above the rags that it was clothed in. (3/10)

TARGET ZYLON (4D)

The TARDIS encounters a time ripple which throws it into the 24th century. There, the Doctor picks up a distress signal, leading them to a starbase where most of the crew was killed during a surprise attack. The whereabouts of the remaining crew are unknown.

While investigating, the Star Cruiser *Revelation* arrives to answer the distress call as well. The Doctor, Mark, and Dara are transported to the *Revelation* where Admiral Alexi Thrint verify their identities and informs Captain McCormick that the Scout Cruiser *Looking Glass* has disappeared.

While attempting to locate the *Looking Glass*, the *Revelation* also encounters a time ripple and, later, the largest assemblage of Zylon war craft ever recorded. In the ensuing battle, the *Revelation* is heavily damaged.

Using the co-ordinates of the destroyed starbase and the last know co-ordinates of the *Looking Glass*, Admiral Thrint concludes that the entire Zylon Empire is heading for a planet in the Insidius system and orders the *Revelation* to investigate.

The Doctor offers to take Capt. McCormick to Insidius in the TARDIS. Meanwhile, another part of the Zylon fleet is heading toward the *Revelation*.

On Insiduis, the Doctor discovers that the planet is made up of quad-magnesium trilate, a stable, yet explosive compound. Suddenly, another time ripple occurs, throwing two Zylon warriors into the path of the Doctor and Capt. McCormick. The time ripple shifts again and the zylons disappear.

As the Doctor and McCormick explore, they discover the whereabouts of the crew to the *Looking Glass*: stored as food for a new hatching of zylons. It appears that the Zylon Empire has come to Insidius to breed.

The Doctor and McCormick return to the *Revelation* and Commodore Ryan of the Star Cruiser *Scorpion* orders McCormick to destroy Insiduis with anti-matter torpedoes. The Doctor protests as anti-matter torpedoes are illegal in every galaxy and, he discovers, is the result of the time ripples. The explosions from the anti-matter torpedoes are powerful enough to ignite Insiduis and create an explosion large enough to rip time open. Captain McCormick refuses to stop the mission, however, and the Doctor attempts to sabotage the torpedoes.

The Doctor, however is able only to stop two of the three torpedoes. Insiduis is destroyed. Fortunately, since only one torpedo detonated, the explosion was not big enough to cause the massive ripples that would have occurred had all three torpedoes gone off. The universe is safe...barely.

As the Doctor and Dara make their good-byes, Mark elects to continue with the Doctor. He reasons that, with the war over, there is no need for soldiers like him and he needs time to adjust. The Doctor and Dara welcome him back.

WHO FAX

- Not mentioned in the story, but listed in the story specs, is the ship's registry for the *Revelation*: NCC-SC24.
- The insignia for the *Revelation* is the Greek letter Omega.

- There is a trinity of symbolism used for the *Revelation*: 1) The ship's name comes from the last book in the Bible. 2) The Greek letter Omega is the last letter in the alphabet. 3) The letter Omega is the 24th letter in the Greek alphabet.
- Admiral Thrint's rank is that of Vice Admiral.
- Admiral Thrint's old ship, the *Scorpion* (NCC-SC07), makes a return appearance in this story. It is finally destroyed while attacking Insiduis.
- If you listen to the background voices and sounds very carefully during the scene in the forward torpedo room in episode four, you'll hear that the director allowed some non-scripted — and certainly non-story related — ad-libbing. According to cast accounts, this was because the day had been exceedingly long and the director felt that the cast needed some “rebellious” time.
- Episode two features an edited version of the signature tune for its closing titles so that the story would fit onto a single CD.

COMMENT

What appears to be the end of the Star Cruiser story line is handled quite well. We see some interesting characterisation for Mark Triyad: an old, tired warrior. Something quite different from what we've been treated to up until now. It was actually somewhat surprising that he elected to stay on with the Doctor instead of returning to (almost) his own time. The story has a good pace to it when you get past the first episode and is good fun for those who like space-battle epics. Quite a feat for an audio-drama. (5/10)

THE TIME BROKERS (5D)

Upon being hit by an unstable time corridor, the Doctor and Dara land in Old West America. While trying to determine where the corridor came from, they come across a dead family. The local laws arrives, and they are accused of being the family's killers. The Doctor, however, notices that the father is not human.

The Doctor, along with Daniel Connell, is able to convince the Sheriff to allow him to investigate and discover who the real killer is. The Deputy, however, had a romantic interest in Mrs. Hansen, the dead mother, and vows revenge on who he sees as the real killers.

The deputy arrives and the Doctor, Dara, and Daniel escape into the TARDIS before they can be apprehended.

Following the time corridor, they arrive on the Mintaka Space Station where they find a Mistert Kartz and Reimer have set up a time travel business for those bored with life. The Doctor discovers something else as well: a file relating to a creature called a Crenach.

Kartz and Reimer arrive and take the Doctor and party to meet the Crenach, a creature from Time Lord mythos. The creature was trapped by Rassilon on a deserted planet where Kartz and Reimer found it. They fed the creature small amounts of life force obtained from clients of their time travel business, and the creature gave them the secrets of time travel. But now that the Crenach has the Doctor and his TARDIS, it has no need for Kartz and Reimer and immediately absorbs them.

The Crenach then turns to absorb the TARDIS. But the Doctor sets the TARDIS to feed the creature too fast, and the Crenach is unable to absorb so much energy so fast and is destroyed.

The Doctor and Dara then set a course to return Daniel to his own time while they help the navigator Mark Triyad, who is lost in the TARDIS corridors.

WHO FAX

- Jeffrey Coburn was very ill during the production of this story, and almost passed out during one of the scenes.
- Technical problems with new recording equipment required that a backup recorder be brought in at the last minute. The new equipment was not able to be brought on line until the next season.
- Due to an error in editing, one of Miss Kitty's lines was accidentally cut. As Dara and Daniel left the bar on the space station, Miss Kitty was to have uttered a warning under her breath: "Watch your back."

COMMENT

It's nice to see Doctor Who go back to its roots of using historical settings. There is a good feeling of the Old West during the first half of the story, and even during the bar scene on the Space Station. Additionally, the Crenach makes a great villain for nightmares, excellently set up by the Doctor's believable fright at the thought of its existence. Overall, though, it seems a little on the thin side, story-wise. But not a bad story to round out a good season, even if it is a little shorter than some of the others. (4/10)

SEASON TWENTY-NINE

FICTIONAL HYPOTHESIS (6D)

The Doctor, having left Dara in France at the Louvre, takes Mark in search of lunch. Arriving in Washington D.C. in the year 2013, the two time travellers note that all is not quite right with the world: android policemen, the outlaw of meat, and monuments missing. Even worse, unknown to the Doctor and Mark, is that someone is watching them.

Determining that the TARDIS accidentally slipped between dimensions into an alternate universe, the Doctor attempts to find who is in control of this world and heads toward the Washington Monument. There, he discovers a prisoner by the name of Albert Ynotz, a criminal sentenced to live in an alternate universe to pay for his crimes. To keep in entertained, he was given a device with which he can create his own illusionary world, but no company. So the Prisoner demands that the Doctor and Mark stay with him to keep him company.

To break their will, the Prisoner engages the Doctor and Mark in games which torture their conscious: Mark faces again the lives of men and women lost under his command; the Doctor confronts a torturous past which he thought was long buried and forgotten.

In the end, the Doctor and Mark are able to break through the Prisoner's illusions and make it back to the TARDIS. The Doctor offers to take the Prisoner with him — the Prisoner's sentence having long ago been completed — but the Prisoner elects to remain behind in his own world. It seems that he had lived so long by himself that he would not be able to live with real people anymore.

The Doctor accepts the Prisoner's decision and he and Mark leave, attempting again to find lunch.

WHO FAX

- A new logo and the Dominic Glynn title music were used beginning with this story.
- *Fictional Hypothesis* was a last minute replacement. The original story for this slot, *Ghost Ship*, was lost in a computer crash.
- The call of the Fairbreasted Stalling of Gallifrey is actually a few notes from the *Doctor Who* signature tune.
- Although it had always been planned that only one companion would be featured in the story, it wasn't decided until the last minute who that companion would be. In the end, Mark Triad was the one used, however some internal memos show that Dara Hamilton was the companion written for in the synopsis and some stages of the draft.
- After production was complete, writer Sarah Hadley vociferously complained about the handling of the story, even though she had approved the final version of the script. It was reported that at one time she had asked to rewrite the story into a four part "special edition" episode, although later she had requested either that *Fictional Hypothesis* be no longer made available to the public or that her name be taken off as writer. Then-associate producer Thomas Himenez had tentatively approved the idea of a rewrite and re-production of the story, but nothing ever came about from that. Executive Producer Richard Segal continued to deny requests that either the story or the writer's credit be removed.

COMMENT

Alice Through the Looking Glass fans would love this story. Anyone else might find it all a bit too silly. The Doctor's eccentricity is OTT, but admittedly very funny. The story suffers terribly from the minimalist interpretation given; it seems almost that this was something done at the last minute, which it was. Due credit is given to the writer for coming up with what's here, but it definitely needed the time for some extra fleshing out. David Segal gives a great performance as the tortured Prisoner. The scene at the end where the Doctor tries to convince the Prisoner to leave his world and the Prisoner deciding to stay is worthy of an award. (3/10)

EMPIRE OF THE DALEKS (7D)

The TARDIS becomes trapped in a time corridor and lands on a planet ravaged by the Daleks. They meet up with one of the survivors, Serena Ryan, who informs them that the planet is, in fact, present day Earth. The Doctor informs Serena that the Daleks have changed their own history, and he sets out to find and contact any survivors of UNIT to try and set history right. Meanwhile, the Daleks have learned of the Doctor's presence, and they take his TARDIS.

As the Doctor and party rest up from the day's activities, Mark and Serena strike up a friendship.

When the Doctor meets up with Colonel Crichton, they locate the Dalek fleet in space and transport there. There, they learn of the Dalek invasion plans, which the Doctor takes with him. They find the TARDIS on the spaceship and make their way to it. However, the TARDIS

is blocked by a contingent of Daleks. The UNIT soldiers sacrifice themselves to allow the Doctor and party to escape. However, Serena is killed in the battle.

The Doctor, Mark, and Dara return to three months before the main invasion force arrives and ask UNIT to search for any unusual FM signals. The signals are found, which means that the Daleks are already on Earth. As the Doctor prepares UNIT for battle, he sends Mark out for what Mark believes to be a supply run. The address the Doctor sends him to, however, is the address to the home of Serena Ryan.

The Doctor and UNIT arrive at an old warehouse from which the signals are originating from and are ambushed by Daleks. Mark and Serena arrive and are captured as well. All are taken to the Dalek mothership in orbit around Jupiter.

There, the Doctor is forced to assist the Daleks with their time corridor technology while his friends are kept prisoner. The Doctor slips Mark his tricorder which allows them to activate a transmat and escape.

The Doctor, meanwhile, has sabotaged the Daleks' time corridor and trapped the fleet in a time loop. The Daleks move in to exterminate the Doctor for his betrayal, but he escapes as Mark's tricorder activates another transmat, beaming the Doctor out.

The Daleks converge on the Doctor and party as they try to activate the main transmat and beam themselves back to Earth. Mark is shot as he activates the transmat, but is pulled away by Serena, and everyone arrives safely back on Earth.

As the Doctor and Dara prepare to leave, Mark decides to stay behind on Earth, tired of war and violence...and possibly for another reason as well.

WHO FAX

- Episode four is the only episode which does not feature a recap of the previous cliffhanger.
- This story was originally to have been the final episode of the previous season.
- Technical problems forced the re-recording of half of episode three.
- Dara's exclamation in episode two as she sees Colonel Crichton attack Metter was cut out when the story was converted to CD.
- The original device used to create the voice of the Daleks stopped functioning a week prior to recording and a new, albeit different, device had to be obtained at the last minute.
- As of this writing, *Empire of the Daleks* was the most expensive story to produce so far. When everything was totalled up – including supplies, equipment purchase, and actors' salaries – the price tag came to approximately £2,240.00.

COMMENT

A masterpiece! It would not be hyperbole to say that Empire of the Daleks is not only one of the best, but possibly the best Doctor Who story out there. The Daleks are evil and threatening; it is wholly believable that these creatures are capable of creating the havoc depicted in this epic. The characters are all three dimensional, and Mark Triyad gets absolutely golden scenes in his last story. Colonel Crichton is shocking as the post-apocalyptic UNIT colonel, and Dara's realisation that her parents were most likely victims of the Dalek holocaust is truly heart rending. An example of Doctor Who at its finest. (9/10)

THE DOOMSDAY SIGNAL (8D)

A joint American-British-Japanese venture launches a signal into space, seeking out alien intelligence. It is hoped that the signal will garner a response someday.

A few years later, sometime in the mid-21st century, the Doctor and Dara are taking in Mardi Gras. While enjoying the festivities, a common thief, Lucky, steals Dara's purse. Dara chases the thief down with the help of Hawk and recovers her purse. But Hawk lets Lucky go, as Lucky is a member of the local thieves guild and Hawk doesn't want trouble with them. To take her mind off the robbery, Hark invites Dara for a moonlight walk. The Doctor gets the hint and goes off on his own to ponder the weighty matters of a Time Lord.

As Dara and Hark enjoy their walk, an alien spaceship arrives, having intercepted the signal sent from Earth and interpreting it as a challenge for war.

Suddenly, New Orleans is under attack. The Doctor, Dara, and Hawk go to the attacking Androsi ship to try and find out why they are attacking. As the Doctor leaves Dara and Hark in the TARDIS, Hawk convinces Dara to let him out to explore as well.

Hawk meets up with Lopis who explains that the Androsi picked up a hostile message from Earth, but she does not believe the message was interpreted correctly and agrees to help Hawk end the fighting.

The TARDIS, unknown to Dara, was programmed by the Doctor to return to Earth to keep Dara and Hark from following him. Dara, back on Earth, is again attacked by Lucky who wants revenge for his earlier humiliation despite the devastation around him.

Meanwhile, another ship, the Groat of the Funari, arrives and begins an attack, having picked up the Earth's "challenge". Immediately, the Androsi and Funari bicker amongst each other for the right of obliterating Earth.

As the Doctor tries to sort out the two aliens, Dara has managed to convince Lucky that there is a better life open to him, and he can start by helping her help a victim of the attack who needs medical assistance right away. As Dara and Lucky make their way through the rubble, they meet up with Hawk who has escaped the Androsi ship.

Meanwhile, a third ship has answered the Earth challenge. And this ship, from the race known as the Stephani, is far bigger than the rest. Both the Androsi and Funari begin to pull out and let the Stephani have their way with Earth, planning to come back when it is all over and pick up any survivors for slaves.

The Doctor and Lopis come up with a plan to save the Earth. Her ship is already wrecked and about to be destroyed, so Lopis will lock the controls and ram it into the other two ships. The Doctor takes as many engineering crew as he can, and the three ships collide, destroying the three attackers.

New Orleans is safe and, as a survivor begins playing *Amazing Grace*, is ready for a rebirth.

WHO FAX

- Donna Coker, who played Logan, had to pull out half way through the story due to a family emergency. The remainder of Logan's lines were given to a new character.
- There were many ad-libbed lines which did not make the final edit. Some were edited out due to inappropriateness, others simply were lost because of constant retakes.

COMMENT

Not a bad little story, though it is reputed to have been funnier had some of the ad-libbed lines stayed. The idea that a message from Earth can be misinterpreted is frightening if one stops to think about it and how possible that is. Hawk and Lucky get some good character development. It would have been nice to see Hawk continue as a companion. The jazz music is great. (5/10)

THE BACKBONE OF NIGHT (9D)

The Doctor and Dara arrive in 20th century San Francisco, the Doctor wanting to enlist the aid of Carter Evans to teach him some new magic. Mr. Evans agrees and plans to meet them the next night. Meanwhile, Renata, a servant of the Great Vampires, feels the presence of the Ancient Enemy, a Time Lord.

As the Doctor and Dara wait for their appointment with Evans, they witness a tong murder and notice something strange about the corpse: no blood. The Doctor and Dara return to the TARDIS where he begins looking for refined crystalline silicon to try and find the vampire.

The next day, they meet with Mr. Evans in a restaurant. The power goes out and the Doctor feels himself called outside. There, he meets Renata who bites him. Dara and Carter arrive and Renata flees.

Back at the TARDIS, the Doctor begins to look for a cure to the vampire bite, but hides his condition from Dara. Meanwhile, Evans, who is an amateur vampire sleuth, continues his search for Renata.

As night falls, the Doctor feels the influence of Renata again and goes to her house where he allows her a second bite.

Dara meets up with Evans and they find Renata's house. However, there is a sophisticated lock which they can not get past. Dara returns to the TARDIS to get some equipment which will open the lock. There, the Doctor is waiting and attacks her.

Dara manages to open the doors and Evans, who heard Dara screaming, rushes in. The Doctor pushes Evans aside and escapes. Dara and Evans return to Renata's house to kill her and end her influence over the Doctor. Renata, however, captures them. She drains most, but not all of Evans blood, but leaves Dara for the Doctor.

The Doctor arrives and, after advancing on Dara, turns on Renata, pushing her into the sunlight and killing her. The influence gone, the Doctor returns to normal.

WHO FAX

- Half way through the story, script editor Joseph Medina asked Thomas Himinez to complete the task of editing this story for him. No reason was documented.
- A publicity photo was taken for this story and used for a preview. However, the story had changed so much that the photo no longer bore any resemblance to the subject matter and was discontinued.

COMMENT

They say that in order to appreciate the gems, you must endure the rocks. This is one of those stories that will help you appreciate the gems. What looked good on paper turns out to be a mess on air. The dialogue is terrible, the incidental music grating, and the acting is all around a crime. Even Jeffrey Coburn and Sheri Devine, who normally shine like stars in the night, turn in dreadful performances. The only saving grace is the church scene in episode four. Speaking of vampires, someone should have staked this one in the heart before it got out of its coffin. (1/10)

THE AUGURY OF DEATH (10D)

Insect-like beings use a beam to remove the Doctor and Dara from the TARDIS and transplant them onto a barren world. Barren, that is, except for a group of creatures called the Kajiir who believe that their captured Earthmen prisoners are responsible for bringing them there. The Doctor and Dara try to rescue the Earthmen, however the Kajiir give chase and force them up an embankment to try and escape. Dara falls and is captured, but the Doctor manages to elude the Kajiir and hides in a cave where he meets a Dalek whose memory banks are malfunctioning and thus does not recognise him.

All this time, insect-like beings are watching the Doctor.

The Doctor manages to enlist the aid of the Dalek to help him rescue Dara who has somewhat convinced the Kajiir that she is a princess and will help them escape if they help her find the Doctor. Dara learns that the Kajiir have been using the humans to power their Augur, a creature which uses the pain of suffering to see into the future. As the Kajiir come to hook another prisoner up to the machine, the Doctor and the Dalek attack. Everyone manages to escape back to the safety of the cave, but Dara and the humans are again removed by the insect creatures, leaving only the Doctor and a Dalek who has now recovered its memory and now turns on the Doctor.

The Kajiir attack and the Dalek uses its hover ability to escape while the Doctor grabs onto it to escape as well. When they get far enough away the Dalek lands and again turns on the Doctor, but it's power is too drained for its weapon. The Doctor then leads the Dalek to a crashed spaceship he found which he tries to repair.

On a ship in orbit around the planet, Dara and the humans are in a cell with a new arrival, Calder, who helps them to escape using some explosive hidden in his tooth. Dara tries to use the equipment on the ship to contact the Doctor.

The Doctor, meanwhile continues his repairs on the ship. He tells the Dalek he needs a jaglan circuit to complete the repairs, but it is only a ruse, and he disables the Dalek's weapon. The spaceship is launched, but the Kajiir have come aboard and attack.

The insect creatures see the spaceship coming with the Kajiir aboard and, fearing for their lives, use the beam to try and destroy the ship. However, Dara has sabotaged the weaponry and the beam fails. The spaceship docks.

The Doctor convinces the Dalek and Kajiir that there is someone manipulating all of them and they all agree to a temporary truce. The Doctor replaces the jaglan circuit to allow the Dalek the use of his weaponry. The Kajiir Augur, however, dies from her wounds received from the transferor beam.

In the meantime, Dara and her friends are again captured and this time hooked up to a pain inducing device. The Doctor arrives and tries to rescue Calder and Dara who have both been attached, but Calder reveals himself to be Vetch, the one who set everything up. He had

monitored the Doctor and intends to sell his thought process to the highest bidder. The Kajiiir attack and are killed. The Dalek attacks, but the Doctor did not trust the Dalek and did not install the jaglan circuit correctly, and his weapon fails. The Dalek is destroyed.

Vetch lets the Doctor and Dara and the rest of the humans leave, saying that he could not kill the Doctor as the value of this thoughts would then be worthless.

After the Doctor leaves, another Kajiiir ship appears and destroys the space station in revenge for the death of one of their Augurs.

WHO FAX

- Season 27, produced by Paul Ebbs who also wrote this story, refers to *The Augury of Death* in their continuity.
- Dian Colter was originally hired to play the Sundarian character Rutner. After two episodes had been recorded with her, however, Ms. Colter was involved in an accident and could not work further. Her scenes had to be re-recorded with a different actress.
- Jan Morgan, who played the voice of the Dalek's Damage Repair Programme, did not show up for his final day of recording. As there were only a couple of lines left, the lines were read by the Dalek Tracking Computer.

COMMENT

Highly enjoyable. The conflict between the Doctor and the Dalek is well realised, and the Doctor not trusting the Dalek in the end is a surprise, but a highly believable action. The Kajiiir make great new monsters who would be fun to see again. There is enough going on here to keep even casual listeners interested. (7/10)

SEASON THIRTY

THE WARLORDS OF APSHAI (11D)

An archaeological expedition uncovers an artefact left behind by a race known as the Apschai. The expedition, however, is doomed as they were used only as labour by the Master. The Master kills the team and uses the artefact, called an Event Manipulator, to summon two of his previous selves to him.

On earth, the Doctor and Dara are enjoying an outdoor concert when suddenly things start to change. Instead of humans populating the Earth, there are Silurians. The Doctor and Dara race back to the TARDIS to try and find out what is happening. The TARDIS lands on Delta Pyson V, the location of the Apschai artefact. The Doctor instructs Dara to wait for him in the TARDIS while he explores.

As Dara waits for the Doctor to return, one of the Doctor's previous incarnations (Vincent Savage) enters the TARDIS. Dara tells him what has happened, and they both leave to find out what is going on.

As the two Doctors search for answers, Terry Farris, the only survivor of the Master's attack on the expedition, meets up with another of the Doctor's incarnations (David Segal). They then run into the Savage Doctor and Dara, Dara saying that they still have to find *her* Doctor.

The Coburn Doctor is captured by the Masters and is being held in an anti-gravity field. The Doctor tells the Masters that there must be someone else there, manipulating them...possibly even the Apshai themselves. Suddenly, the other Doctors, Dara, and Farris attack, freeing Coburn's Doctor.

Agreeing that there must be a third party amongst them, the Doctors and Masters agree to a plan, and suddenly the Doctors find themselves trapped in a wormhole. The Doctors use the Event Manipulator to change places with the Masters to free themselves. Once the Masters also free themselves, they call out to the Apshai that they will no longer play their game until the Apshai show themselves.

The Apshai take over Dara and Farris' bodies and tell both the Doctors and the Masters that they are in a contest to see who would best the other and thus play the real game against the Apshai themselves, gaining control of a fully functional Event Manipulator. The winner of that contest would be allowed to reshape the universe according to his will.

The Masters and, reluctantly, the Doctors accept the challenge and lay down the ground rules.

Using only robots, the Doctors and Masters set up their armies. As the armies clash, the Masters capture the Doctor's TARDIS and force him to surrender. However, by capturing the TARDIS, the Masters have broken one of the ground rules — "Sentient beings shall not be combatants" — and are forced to forfeit.

The previous incarnations of the Doctor and Master are returned to their proper times and the Doctor now is forced to play for real against the Apshai themselves.

Using the power of the Event Manipulator and the Eye of Harmony on Gallifrey, the Doctor forces all Event Manipulators to explode, thus depriving the Apshai of their power. The Apshai declare the Doctor the winner.

The Doctor leaves Delta Pison V to return Farris to Earth and then embarks to introduce his two best friends to each other.

WHO FAX

- Each episode has a different mix of the signature tune.
- Comdr. Mark Triyad and a companion from Vincent Savage's series were also going to be included in this story, however the idea was dropped early on in the synopsis stage.
- Zindignight Productions pays homage to this story by mentioning the Apshai in their pre-credits teaser for their production, *The Krios Factor*. This was done without the knowledge of either the producer or executive producer.

COMMENT

The thirtieth season gets off to a great start with some deep character development for the Doctor and a new alien menace that is the most powerful yet seen. While some may consider the idea of previous incarnations of the Master getting together with several Doctors an event whose time should never come, it is handled with great finesse by writer Joseph Medina. While both the Delgado Master and the Segal Doctor come off somewhat bland, the rest are very well served by their respective personas. And the prize they are all vying for — essentially the power of God — makes Apshai a tale worthy of its epic proportions. (8/10)

DEVINAURA IV (12D)

Deep in the mines of Devinaura IV, a miner breaks through a wall and out spills a river of liquid gold. Suddenly, there is a terrible earthquake and the mine collapses, killing all.

After the earthquake, the Doctor and Dara arrive and the Doctor is lead to the disaster site and asked to find out why the mine collapsed. After a quick inspection, the Doctor determines that the mine supports were sabotaged.

While the Doctor and Dara examine the mine, Project Manager Gerald Wicks meets with Trimminister Dalkor of Marazia to discuss the terrible inflation the galaxy is enduring, Dalkor blaming the price increases on Earth hoarding the supplies of Devinaura IV.

As the Doctor continues his inspection, another earthquake strikes, and the Doctor, Dara, and professor Jackson are trapped behind a wall. They make their way down to a river which is made of cool, liquid gold. Following the slope of the river, they make their way up and are freed by a repair team which was sent to repair a nearby junction which had just shorted out. The Doctor notes that the junction also seemed to be sabotaged.

As the negotiations between Wicks and Dalkor continue, tensions between Earth and Marazian miners continues to worsen, each blaming the other for the sabotage. As the Doctor continues to inspect the junction, one of the human miners accuses the Marazians of sabotaging the junction and attacks, stabbing a Marazian. Dara helps the Marazian to the infirmary while the human miner is fired.

Negotiations have now concluded between Trimminister Dalkor and Director Wicks, and Dalkor returns to Marazia with supplies from Devinaura. However, on the way, the shuttle explodes.

The Marazian Freedom Army, believing that the humans have been behind the terrorist attacks, plan to turn away from peaceful protests to a more violent approach. Dara, believing the humans are oppressing the Marazians, agrees to help and plans to sabotage the colony's cooling unit.

Meanwhile, the Doctor talks to the Earth First Movement, who claims to have no responsibility for the terrorist attacks and the assassination of Trimminister Dalkor. Suddenly, someone reports that the Marazians are attacking the cooling unit. The Doctor volunteers to brave the high temperatures in the cooling unit to stop the saboteur.

Inside the cooling unit, the Doctor and Dara discover each other. Dara shuts down the cooling unit and there is an earthquake, trapping both inside. The Doctor hears a noise and discovers another river of gold, this one pulsing in time with the noise. The Doctor deduces that neither the humans nor the Marazians are the cause for all the disasters, but rather that Devinaura itself is alive and is trying to defend itself from the constant mining which is killing it.

The Doctor and Dara are rescued and they try to convince the Earth First Movement and the Marazian Freedom Army that they are blaming the wrong parties for the acts of sabotage, but neither will listen. Both Earth and Marazia are posed for war, each sending ships to Devinaura IV.

The Doctor returns to the cooling plant to shut it down and make Devinaura IV uninhabitable for both humans and Marazians. Before he can do so, Director Wicks orders the applications of augmented fluorine in the mines to find new supply of plasium. The fluorine, however, seemingly kills Devinaura and the mines dry up. With no supplies left on Devinaura, both humans and Marazians abandon the planet and turn back their warships, each having nothing left to fight for.

The Doctor and Dara leave, the Doctor reassuring Dara the Devinaura is still alive, the Doctor having tricked the miners into believing the planet had died so they would leave.

WHO FAX

- *Devinaura IV* took over a year to script and was originally scheduled to be seven episodes.
- The working title for this story was “Winterworld”.
- Producer Douglas Phillips requested that *Devinaura IV* be written more to the left end of the political spectrum to counterbalance Season 28’s *The Price of Paradise*, which some had complained as being too right-winged.
- Director Thomas Himenez was almost fired for allowing an inappropriate phrase into the final edit as Everlasting Films has a very strict policy of not allowing any vulgarity into the show. The offending phrase was cut out when the story was transferred to CD.
- Debbie’s new daughter was originally called Sarah, but the name was later changed to Tabitha after Tabitha Himenez who passed away a year earlier at the age of five.

COMMENT

Doctor Who is at its best when it makes social comments, and Devinaura IV strikes just the right balance between good science-fiction storytelling and statement-making without coming across as preachy or self-righteous. The Marazians are very well conceived, the story taking the time allowed by the extra episode to get into some great character development. Racism, environmental issues, colonialism, it’s all here. And it doesn’t take a political science expert to see the deliberate parallels to the IRA and the Israeli-Palestinian conflicts, either. Sheri Devine as Dara gets some great stuff to do, showing that Dara is not just fluff to keep the guys interested, but rather is quite intelligent, holding her own against a determined and desperate group of Marazians as well as the Doctor could. (8/10)

MORNINGSTAR MANOR (13D)

The Doctor and Dara arrive at a town where a creature literally feeds on the fear of the population. The creature senses Dara is perfectly compatible with it and concentrates its power on her. The Doctor is able to turn the creature’s instincts upon itself, freeing Dara and the town from its imprisonment.

WHO FAX

- 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 Jeffrey Coburn’s era.
- *Morningstar Manor* was originally intended to be the third story in the 28th season.
- Actress Sheri Devine was injured during the recording of the cliffhanger to episode two as Jeffrey Coburn accidentally landed on her back when their characters were thrown from the horse.

COMMENT

A real listen-to-with-the-lights-out kind of story. A bit short, but then a fourth episode would probably have padded it out too much. The scenes with the ghostly voices are very well done, you can almost feel yourself going insane along with Dara. The only real complaint is that, for Dara's last story, she really gets the short end of the stick, being allowed to do little else than scream in terror and cry. But then, sometimes that's what you need the girl to do in order to get a really good ghost story going. (7/10)

MESOMORPH (14D)

At an archaeological dig in Northern Ireland, Professor Fenton Chase discovers what appears to be the remains of a new dinosaur. The remains are transported to the national history museum for presentation to the press and scientific community. The dinosaur is named, appropriately enough, the Fentasaur.

As Chase is preparing for his press conference, archaeology student Jessica Hoblock challenges the professor, arguing that the Fentasaur would never have migrated to the climes of Ireland and that such a creature could not possibly have existed on Earth. Chase has Jessie expelled from his office and prepares for his conference.

The Doctor, having arrived to take in the Great Pavilion, reads in a local paper that Professor Chase is unveiling his dinosaur at the history museum. Exclaiming that he must save the world, he makes off for the museum.

Arriving in the middle of Chase's conference, the Doctor attacks the bones of the dinosaur with a fire extinguisher, calling for more cold to keep the creature frozen. The Doctor is hauled off and the conference continues.

Later, as the Doctor is questioned, there is a loud commotion and the dinosaur has disappeared. The Doctor shows that the bones were not stolen as the window was smashed from the inside, not from the outside, and that a mesomorph is now loose on Earth. Not knowing what else to do, the Garda allows the Doctor to roam, hoping he will lead them to who stole the bones, but they also call in UNIT...just in case.

The Doctor meets up with Jessie and both begin looking for the mesomorph. Meanwhile, the creature has begun feeding and attacks two teenage girls at the local music store. Arriving after the tragedy, the Doctor examines the bodies. Jessie, however, sees something outside and goes to investigate.

Outside the store, Jessie comes across an homeless old man whom she tries to convince to go inside for shelter. The old man refuses, preferring instead the shelter of his cardboard box. The box closes in around him, having been the mesomorph, and eats him. Before it can turn and attack Jessie, the Doctor arrives, frightening it off.

As UNIT arrives, the Doctor retrieves a device from the TARDIS which will locate the mesomorph by scanning for alien physiologies. The device bleeps for the Doctor, but he tells Jessie that he will programme it to exclude his life signs later. Engaging the reluctant services of a local bus driver and his bus, they search for the creature. Upon locating it, the Doctor goads it into chasing him and the bus. The mesomorph attacks the bus, sending it out of control and crashing, but near the waiting UNIT troops armed with liquid nitrogen.

Out of the wreckage, however, steps two Doctors. Not knowing which is the real Doctor and which is the mesomorph, the UNIT soldiers wait. The Doctor orders the troops to shoot both of them to make sure the mesomorph is stopped. Jessie, however, remembers that the Doctor

never reprogrammed the scanner and identifies the mesomorph. The mesomorph is frozen and gathered by the Doctor to be taken to a cold planet where it will remain harmless forever.

WHO FAX

- Colonel Crichton was not originally scheduled to appear in this story. His temporary replacement was named Colonel Fahey.
- Terese Lagana was cast to play Jessica Hoblock but had to cancel at the last minute due to scheduling conflicts because her agent had given her the wrong production dates.
- An accident in the studio destroyed a main light, sending glass shards everywhere. Fortunately, no one was hurt.
- This story was originally rejected by producer Douglas Phillips. However, it was given the go-ahead after script editor Joseph Medina argued for its inclusion.
- Jessica's surname "Hoblock" was named after the writer's wife's maiden name.

COMMENT

Probably the weakest story of the thirtieth season, but only because there are so many heavyweights surrounding it, Mesomorph owes a lot to movies like The Blob and other 50's B-type classics. If you're into that sort of stuff, you'll have a great time with Mesomorph. If not, then you may be in for a let down. But the scene where the homeless man gets eaten is great, crunching and all! (4/10)

THE CRIMSON SCARAB (15D)

During the turbulent times of World War II, Fulis of the Mendarkan Empire crash lands his ship into the Saharan desert of Earth after a battle, a planet forbidden by treaty to the Mendarkans and their enemy, the Seronella. His ship is found by two Berber natives and, amidst the wreckage, they discover an crimson-like artefact which releases a burst of energy, horribly burning them.

Meanwhile, in a Casablana bar, the Doctor meets up with his friend Huburt Laroche who is being blackmailed by a young American reporter named Harker into taking him along on his next archaeological dig, Harker knowing that Laroche generally uses such expeditions to spy on the Germans and pass along information to the Allies. Suddenly, a doctor from a local hospital approaches Laroche for help in identifying the source of strange burns on a wounded Berber. The Doctor and Laroche go to investigate.

At the hospital, the Doctor identifies the burns as being caused by exposure to Invidium, something which should not be discovered by humans for millennium. Before the Berber dies, he identifies the source as something called the "Crimson Scarab", a legendary bejewelled scarab of Mohammed lost in the desert. The Doctor determines to find this "scarab" before it could cause more harm. Harker demands to come along, and the Doctor and Laroche leave to meet with Riva for supplies. Unknown to all, the Germans have been listening and are intent upon finding the scarab as well.

The Doctor and Laroche meet up with Riva while Harker is captured and interrogated by Schmike of the SS. While everyone prepares to find the scarab, the Mendarkan are also nearing Earth to try and retrieve the scarab before their enemies find them on Earth.

The Doctor and party finally arrive at the wreckage where they find the scarab, in reality a hand-held plasma cannon. Unfortunately, the Nazis have found them. They take the scarab and tie the Doctor and company up, leaving them to die in the desert. The Doctor uses the ejection technology of the ship to effect an escape, and everyone attempts to head for civilisation, Schmike preparing to take the scarab back to Berlin via U-boat.

Fortunately, the Doctor and party meet up with a caravan and head to Marrakech where Schmike is arranging the U-boat rendezvous. Meanwhile, Harker is able to escape from Schmike's men.

While Riva rests in a hotel, the Doctor begins to search for Schmike, taking on the guise of a German Count demanding to see the local German Consulate Official. The Doctor is directed to General Bretzkopf, but instead is captured by Schmike who places the Doctor into an Iron Maiden. The Doctor is able to contort his body to avoid the spikes and tells Schmike that he would be of value, being the only person who could make more scarabs. Schmike agrees and begins to take the Doctor and Laroche to Germany.

Riva and Harker find out that the Doctor and Laroche were captured and are being taken to the airstrip in Casablanca and decide to follow them. Meanwhile, Ancatcha of the Mendarkans is nearing Earth.

While in flight, Krantz drops the scarab during heavy turbulence and blows a hole in the plane. The Mendarkans have found them.

The plane lands safely in Casablanca where the U-boat is nearing to take them to Germany. Schmike inquires about the Mendarka, and the Doctor informs him of their many wars. Suddenly, the Mendarka attack. Schmike gets everyone into the U-boat and casts off, the Mendarka pursuing. The Mendarka attack the U-boat and sink her, but not before Schmike is able to damage the Mendarka craft. As all abandon their respective ships, Riva and Harker approach with Riva's ship and rescue everyone. But the Mendarka make it aboard as well. The Mendarka trick Schmike into attacking one of their own and, while distracted, Riva fires a grenade at Schmike, killing him. The Mendarka are able to leave Earth, and the Doctor, Laroche, Riva, and Harker are able to enjoy some respite in a Casablanca bar.

WHO FAX

- Recording was halted for an hour when Jeffery Coburn became extremely ill after taking an antihistamine to clear his sinuses and restore his voice. It was unknown to the cast at the time that Coburn had a habit of not eating breakfast, and thus took the medication on an empty stomach.
- This was the first story to use two recording units and thus a 2nd Unit Director.
- Like *Mesomorph*, this story was originally rejected by producer Douglas Phillips. However, it was given the go-ahead after script editor Joseph Medina argued for its inclusion.

COMMENT

Paul Ebbs once again crafts a well-constructed tale full of three-dimensional characters and interesting plot devices. But no matter how hard you try, you just can't escape that Indiana Jones feeling. In the end, you are left wondering if this should have been a Doctor Who story at all. Nevertheless, it's still a good romp. (6/10)

SEASON THIRTY-ONE

THE SEVENTH DUNGEON OF DRAKMOORE (16D)

In the mid-13th century, a ship carrying a prisoner crash lands where Lord Gargaman of Drakmoore finds and rescues it's captive.

Two years later, while wandering the English countryside, the Doctor notices an army ride by. This army of Drakmoore's attacks the quiet village of Derrington under the rule of Lady Kathryn of Kettledom. The Doctor arrives and finds that one of the villagers has been taken prisoner by Drakmoore, his brother Luke vowing vengeance. The Doctor agrees to help rescue the brother. Meanwhile, Kathryn sets her army to counterattack Gargaman's castle.

During the attack, Luke is killed by his own brother who now fights for Gargaman. The Doctor is able to escape, but not before being shot in the shoulder and losing consciousness. News of the Doctor's escape reaches Gargaman who believes that the Doctor is an emissary from the King's Court sent to help Kettledom and orders that the Doctor be captured at once.

The Doctor is found not by Gargaman, but by some kindly villagers and brought to their home. Gargaman finds them and they help the Doctor escape, sending him to hide in the mines of Drakmoore. There, the Doctor discovers petrol generators and electrical equipment. Suddenly, Sir John of Kettledom finds and captures the Doctor, bringing him to Kathryn's castle where he agrees to help stop Gargaman. Kathryn, unknown to the Doctor, sees this as an opportunity to seize Gargaman's advanced power and raise herself to the throne.

The Doctor and Sir John reach Castle Drakmoore where the Doctor notes that it's size and style are also years ahead of it's time. John begins the attack as the Doctor tries to breach the door. Suddenly, the Doctor is knocked out by a tachyon field. He wakes up days later in the dungeons of Drakmoore where he is attended by a young serf named Christine. Meanwhile, Kathryn gathers her troops and peasants and marches forth to attack Drakmoore again.

Gargaman arrives in the dungeon and sends Christine away while he questions the Doctor. The Doctor accidentally lets slip that he has two hearts, which causes a reaction in Gargaman. Gargaman leaves suddenly and goes into the seventh dungeon where he reports that the Doctor is a Time Lord.

The Doctor is led away to execution, but just before the axe man takes his swing, Kettledom attacks. Gargaman orders his archers to use laser guns to shoot down the attackers. The Doctor demands to know where Gargaman is getting his technology. Gargaman leads the Doctor to the seventh dungeon where he meets an alien who shares Gargaman's mind, Gargaman's reward for saving him. Together, they plan to take over the Earth and then the universe. The Doctor is then put under the alien's power.

Outside the castle, the troops of Kettledom retreat and prepare to return to Kettledom in defeat when the Doctor appears, telling them that he knows of a secret way into Drakmoore and that he pretended to be under Gargaman's power in order to escape. The Doctor leads the army into Drakmoore where he suddenly turns on them, kills Sir John, and turns Kathryn over to Drakmoore. Gargaman kills Kathryn and frees the Doctor from the alien's power so that he may allow the Doctor to die as a man, in combat. The Doctor accepts the challenge.

Gargaman defeats the Doctor, but before Gargaman can deliver the finishing blow, the serf Christine kills Gargaman with his own sword.

The prisoners of Drakmoore are freed and the Doctor takes Christine with him on his journeys.

WHO FAX

- A new logo and the Keff McCulloch title music were used beginning with this story.
- Episode one featured a pre-credits teaser.
- Julio Romano, who was cast to play the bard, pulled out a week before production, necessitating a reworking of the music to *Three Jolly Coachmen*.
- Jay Smith, who was cast to play Lord Gargaman and whom the part was specifically written for, came down with the flu the day of recording and had to be replaced by another actor at the last minute.
- Jeffrey Coburn protested vehemently at the prospect of having to sing the ballad *Three Jolly Coachmen*. He eventually agreed after Douglas Phillips and writer Thomas Himenez convinced him of the historical accuracy of such an event. Coburn subsequently practiced the song for ten months before learning that he had less than a week to learn a new arrangement due to the loss of Julio Romano as the bard.
- During some of the attacking army scenes, some non-scripted ad-libbing went on in the background. If you listen closely, you can hear among the shouts phrases such as: “Stay in school”, “Buy our CDs”, and “Don’t do drugs”, as well as some other, more comical quotes.
- This story was originally to have been written by Jamie Lawson. Along with the story synopsis, she also provided an original, but eventually unused character synopsis for the new companion whose name was to have been “Kaye”.
- Among the actresses considered for the part of Christine was Dian Colter who played Rutner in the season 29 story *The Augury of Death*.
- The Doctor is given a new costume for the season. His suit was now black with a grey vest, and instead of a pocket watch, he now carried his TARDIS key in his vest. His cloak was also shorter and more light weight, this in response to a request by the actor who found the original cloak to be too heavy and restricting.

COMMENT

A fine tale with a nice touch of historical accuracy thrown in for good measure where even the good guys aren't so good after all. Jym DeNatale is excellent as the evil Gargaman, and Rachel Sommers turns in a stunning performance as the hapless young serf, Christine. The only letdown is the campfire song, Three Jolly Coachmen, sung by Jeffrey Coburn who really can't sing. (Though this is forgivable considering how much practice time he had. We understand that, in the original version of the song, Coburn sounded much better due to the fact that he was able to rehearse.) My, what long hair the Doctor is sporting this season! (8/10)

SHADOW OF THE DRAGON (17D)

As Christine shows off her new, modern dress, the TARDIS is rocked by a spatial anomaly and materialises in London in the year 2041 A.D.. While the Doctor is expounding on the wonders of the future to his new companion, a young woman by the name of Anne Smith is

attacked and kidnapped by Hanson and Richter. The Doctor and Christine rush to help, but are too late. The Doctor finds Anne's backpack and take it to her father, Kingston Smith.

Kingston has already called the police about his missing daughter, but the police can find no record of her existence. Meanwhile, Anne is placed in a holding cell underground where she meets Petra, also a prisoner. There, they both comment on the strange chanting of seemingly hundreds of people in the background.

The Doctor and Christine return to the site where Anne was kidnapped, looking for clues. There, Christine finds tire tracks and identifiable mud which the Doctor collects, hoping to use it to track the origin of the vehicle involved in the kidnapping.

As the Doctor does this, Petra is removed from the holding cell and brought to Simon Weir where she is hypnotized and joins the chanting masses.

After examining the mud, the Doctor discovers zygite mixed into the compound, unusual as the substance was outlawed years earlier. The two then begin to look for old buildings where the substance might still be in existence. Weir, meanwhile, makes contact with his benefactor who promises death to the Time Lords once he is finally freed.

Before searching for old buildings, the Doctor and Christine head to her school to see if anyone might have any information as to Anne's whereabouts. The Doctor is able to gain access to an office where he uses the computer to search for old structures in London and makes a query on recent missing persons. The Doctor discovers a large number of young people missing, their data having been erased from the Datanet so the police would not be able to look for them.

While the Doctor is doing this, Weir orders Hanson and Richter to collect another victim.

The Doctor discovers that the old underground would be the perfect place to hide so many missing people and he goes to investigate, leaving Christine to wait at the school to contact Kingston to bring him up to date. Christine does so, but eventually gets tired of waiting and goes out for a walk where she is found by Hanson and Richter and kidnapped.

As the Doctor is exploring the abandoned underground, he is suddenly surrounded by chanting, hypnotized people and attacked. The Doctor is able to escape, however, and leaves to find Christine and Kingston. As the Doctor returns to the school, he discovers that Christine is missing. Meanwhile, Hanson and Richter discover that Christine is not the typical, frightened girl they are used to as Christine attacks her kidnappers and manages to slip away.

The Doctor has returned to Kingston and tells him that he believes that he has found where all the missing people are, as well as something more sinister: the chant that he heard was that of Logopolitan maths. The Doctor and Kingston leave to rescue Christine and Anne.

When Hanson reports to Weir that Christine has escaped, Weir demands that she be recaptured at once. Nothing, Weir says, must delay the launch of his shuttle. The Dragon tells Weir that Weir must keep his promise.

The Doctor and Kingston have finally arrived in the Underground and begin their search. Christine, meanwhile, decides to follow Hanson and Richter to discover what it is they are up to.

Weir discovers the Doctor and Kingston and captures them, Weir recognising the Doctor's name from long ago. And he knows that the Doctor is a Time Lord. Weir orders the Doctor and Kingston locked up.

Christine meanwhile has continued to follow Hanson and Richter, overhearing their conversation about Weir wanting to take the shuttle through a wormhole and talking to "dragons". Christine doesn't understand what it is they are talking about, but she is sure that the Doctor would want to know about such things. Christine leaves and begins to return to the school where she believes the Doctor is still waiting for her.

The Doctor and Kingston, however, remain in their cell. The Doctor explains to Kingston that he had met Weir a long time ago when Weir had discovered the secret to Block Transfer Computations. The Doctor said that he didn't want Weir to progress too far as Earth wasn't ready for such power. The Doctor notes that Weir seemed to have progressed further than he would have normally, that he must have had outside help. Suddenly, the Doctor begins to sing, rather loudly...

As Christine makes her way through the underground, she hears the Doctor singing and is able to find their cell and free them. Weir, meanwhile, tires of waiting and places Richter into the computations, replacing the missing Christine.

Christine tells the Doctor about the shuttle and Weir's plan to fly it through the "worm" to free a dragon. The Doctor understands that Weir is planning to fly the ship through a wormhole and free some creature, presumably the same one who was helping Weir with the Block Transfer Computations. Everyone rushes to the computations room to stop his plan. Weir, however, is ready to leave in his shuttle.

The Doctor instructs Kingston on how to free the chanters from their hypnosis while he and Christine make their way to the shuttle. Too late, unfortunately. The shuttle has already launched. The Doctor suddenly recalls an old Gallifreyian legend about how his people fought a race of creatures called Dragons, sealing up the last remaining one in an alternate dimension for all eternity. The Doctor figures that this must be the dragon Weir is trying to free. The Doctor and Christine race back to the TARDIS to try and stop him.

The TARDIS arrives in the dragon's domain, Weir's shuttle having arrived just moments before. The Doctor thanks Weir for leading him there, and the dragon kills Weir for such an act of betrayal. The Doctor and Christine continue to bait the dragon, stalling for time as Kingston removes more and more people, including his daughter, from the computations, destabilising the wormhole. The Doctor and Christine then escape in the TARDIS, the dragon using the shuttle to try and escape his dimension. But the dragon is too late. The wormhole collapses, destroying the shuttle and the dragon with it.

The Doctor and Christine make their good-byes to Kingston and Anne, the universe safe again.

WHO FAX

- Originally written for the Seventh Doctor and Ace, this story appears in that form on the USENET newsgroup alt.drwho.creative.
- Cut from the original manuscript was the idea that Logopolis played a much larger role. Script editor Thomas Himenez, however, felt that the story would be received better if links to past stories were kept to a minimum, and so only the idea of someone discovering Block Transfer Computation was kept.
- The part of the computer terminal was played by Jack Zarin-Rosenfeld who won the part as part of a package of prizes during an auction for charity. His other prize was a copy of *Empire of the Daleks*.

COMMENT

The way Simon Wier is played is what catapults this otherwise ordinary story into greatness. Admittedly, though, beyond that there isn't much that is memorable about this particular outing. Though the dragon is given a great voice! (4/10)

RADIO 2000 (18D)

In a desert warehouse near Las Vegas, Nevada, a group of rebel soldiers prepare for their assault. They are suddenly overrun by loyalists, but their leader is able to give Tara an important data disc and instructs her to escape to Radio 2000, a space station orbiting earth, via a transmat in Las Vegas. The data disc supposedly has information which would topple Milan, the current dictator. He tells her to find a person named Frankie who could decode the data. Tara makes her way to Las Vegas and to the transmat, but the loyalist soldiers follow her and attack. She is able to escape and make it to the station, but upon arrival, she is shot by an unknown assailant. As she lies dying, the TARDIS materialises nearby and the Doctor and Christine are found by the occupants of Radio 2000 standing over her dead body.

Rocketman, Tara's boyfriend, is ready to execute the Doctor and Christine, but Gina and Doctor Love are willing to allow the Doctor to explain himself if he can. They take the Doctor and Christine to a holding area while they discuss what to do with them. On Earth, Milan is surveying the news reports when he is interrupted by a disguised voice transmitting from Radio 2000 who reports that the Doctor and Christine are suspected by the crew of killing Tara.

Later, Doctor Love and Chaz talk with the Doctor and Christine, Love explaining how Milan came to power. It seems Milan gained his position after a terrible war, promising to restore order. But like all those who have absolute power, it has corrupted him absolutely. After talking with the Doctor, Love confesses that he does not believe that the Doctor or Christine are guilty of killing Tara. Love sets them free to try and find the real killer. As they are walking along a corridor, there is an explosion which traps the Doctor under some falling debris. Alan suddenly appears with a gun, prepared to execute the Doctor and Christine if no one else will. Gina shoots Alan's gun from his hand, preventing him from carrying out his threat. Gina, Love, Rocketman, Chaz, and Christine free the Doctor and they all go to the meeting room to contemplate what has happened so far.

Milan, meanwhile, receives a communication from Ordwan, an Ovodian, who complains that the preparation of Earth's invasion by his people is taking too long. Milan tells him that it will not take too much longer and to wait for his signal. Back on the Ovodian ship, Ordwan has trouble convincing his queen to wait, but she, too, agrees that it would be better to allow Milan to surrender his world peacefully than have Earth destroyed in a conflict. But she will wait for a little while only, her patience is wearing thin.

On the station, the Doctor is making his case before the crew of Radio 2000. He points out that he could not be the saboteur since he was caught in the explosion. He also tells them that they came aboard the station via the TARDIS, so there would be no transmat record of their arrival. The Doctor's conclusion is that one of the people of Radio 2000 must have killed Tara. Gina wonders about the databox that Tara was carrying. The Doctor examines the box and determines that it is not of Earth. They decide to take the box to Frankie to decode it. The Doctor, Love, and Rocketman transmat to Earth to find this person while Christine remains on the station.

On Earth, the Doctor and party are found by "doggies", genetic experiments bred to be enforcers. The Doctor is cornered by one of the creatures, but is saved by Andrea who kills the

creature. Andrea takes the Doctor into the sewers to escape from the doggies. There, they meet up with Doctor Love and Rocketman who got separated when the creatures attacked.

As the Doctor and party make their way through the sewers, Andrea reveals herself to be Frankie. She tells the Doctor that the datadisc contains information that Milan has made an alliance with a race called the Ovodians. The Doctor recognises their species, a birdlike warrior race. Suddenly, they are surrounded by Milan's forces and taken prisoner. Gina, meanwhile, has discovered a rouge transmission emanating from Radio 2000. She and Christine begin their search for the transmitter. The Ovodian queen, in the meantime, orders her fleet to begin their approach.

Milan has the Doctor and Frankie brought to him where he tells the Doctor that he plans to surrender the Earth to the Ovodians to avoid the bloodshed that would occur if they were to try and take the planet by force. He then demands to know how Frankie obtained the information on the datadisc. When she refuses to tell him, he kills her. Milan is suddenly alerted by Ordwan that the attack is about to commence.

The crew of Radio 2000 have discovered that Milan has fired a nuclear missile at the station. The Doctor, back on Earth, appeals to Parker, Milan's general, telling him that an invasion is imminent. Suddenly, the rebels attack. The general is about to shoot the Doctor when Doctor Love jumps in the way and takes the fatal shot. Love confesses that he was the traitor who set the Doctor and Frankie up to be captured. Love then dies. The Doctor and Rocketman return to Radio 2000.

On the station, Gina has discovered Love's transmitter and his recorded messages to Milan. They prepare to use the transmitter to divert the missile, but the Doctor stops them, allowing the missile to destroy the station and take the incoming Ovodian fleet with it. On the TARDIS, they broadcast Milan's transmissions to the Ovodians, and Parker immediately arrests Milan for treason. The Doctor lets the Radio 2000 crew off so they can rebuild their broadcast station on Earth.

WHO FAX

- The band "Don't Quit Your Day Job Players" is an actual band, friends of the writer.
- This story marked the first time a majority of editing was done in post-production, moving the series away from its traditional "live" format.
- Douglas Phillips had commissioned from script editor Thomas Himenez an alternate ending to this story in which Christine would have stayed behind with the Radio 2000 crew. There is no documentation as to why Phillips had requested this alternate ending or why it was eventually not used.
- The scene in the TARDIS with the Banana Splits was written for a story titled *The Metroid Invasion*. However it was used here as *Metroid* was rescheduled for the new Doctor and the scene did not fit his character.
- Each episode featured a pre-credits "news brief" presented by one of the members of Radio 2000.

COMMENT

This is actually pretty campy, and thus really fun. The crew of Radio 2000 have very definite personalities, though it is Alan and Rocketman who seem to steal the show. Hearing

everyone bicker and banter back and forth is what will have you coming back again and again. Even the bumper music is tailored to each personality, just as it should be! Story-wise, you have the interesting question of how much freedom one is willing to give up for peace. At five episodes, none of it is wasted. (6/10)

THE HIDDEN MENACE (19D)

While two men search the caves of Southbank for a wild animal, they are suddenly attacked and killed by a creature they could not identify, one of them describing it as a “monster”. Elsewhere, the Doctor and a somewhat claustrophobic Christine are taking a tour of the caves when the Doctor notices an unusual rock structure. Christine, however, says she thinks she saw something move in the distance.

In the office of Mr. Cross, Tim is demanding to know what happened to a friend of his who went into the caves and never returned. Mr. Cross says that they will continue to look for him but that there is little else they can do. Tim says that he is going into the caves to look for his friend himself.

The Doctor and Christine, meanwhile, have finished the tour and go to the gift shop where the Doctor finds a picture of the caverns with part of the cave that Christine had found missing. The Doctor decides to investigate further. Mr. Cross is informed by one of the guides that the cavern had been left open accidentally.

The Doctor asks Christine to go down the cavern she found while he examines the peculiar rock. The wall suddenly closes behind her and the Doctor is found by one of the guides, but the Doctor is able to escape before being captured. The guide reports to Mr. Cross that the Doctor knows something.

Christine continues to try and find a way out of the caves and she runs into Tim who also has become trapped. Christine comes across the body of Tim’s friend when suddenly they hear the noise of the creature. Christine and Tim run into a large cavern where they discover a metal door and are trapped with the creature closing in. There is a whistle and the creature turns and leaves.

The Doctor meets Mr. Cross where he tells him that Christine is trapped behind one of the walls in the caves. The Doctor learns that there have been several murders in the caves. Christine and Tim, meanwhile, find creature locked in a cage. They see that it isn’t like any animal on Earth. They find the wall open and make their escape from the caves.

Mr. Cross excuses himself from the Doctor, but before going, the Doctor notices a large gold nugget on Cross’s desk. The Doctor then leaves, and Cross instructs one of his guides to make sure that the cave entrance is closed to prevent the creature from getting out.

The Doctor meets up with Christine and Tim when they are suddenly confronted by the creature. The creature attacks one of the guides and kills him. The Doctor races to close the main gate to prevent the creature from getting out into the general populace. The Doctor closes the gate and Tim tells him that the creature seems to be controlled by some kind of whistle. Christine tries to mimic the whistle, but it only excites the animal and it jumps the gate. Everyone runs to a nearby warehouse and closes the door behind them. The Doctor collects a piece of wood and ventures out to try and stop the creature.

Mr. Cross calls his secretary Mrs. Forrest and tells her how he found an unusual section of the caverns and that he wanted to show her what he found. They go into the caves where they

find a ship underground where a laser bolt strikes and kills Mrs. Forrest, a voice claiming that the was not suitable.

The Doctor returns to the warehouse, unable to stop the creature. The Doctor then asks Christine to try and whistle again to control the creature. They go out to find the animal while Tim goes back into the caves to try and find where the creature's lair is.

The Doctor and Christine find the animal and, while Christine continues to whistle, the Doctor is able to wrap the creature's head in newspaper, blinding it and keeping it calm. They then lead the creature into the warehouse and trap it there out of harm's way.

By now, Tim has come across a secret panel and discovers the ship that Mr. Cross had found. Cross is still there, however, and is startled by Tim's appearance and is shot by the ship. The Doctor and Christine, who have returned to the caves, hear his scream and find the ship and Mr. Cross. The ship shoots the Doctor and Christine, but like Tim does not kill them. The ship notices that the Doctor is not human. The ship declares that the Doctor is suitable. The Doctor wonders what he is suitable for. Mr. Cross tells the Doctor that he was helping the ship for the promise of gold. The Doctor is able to surprise Mr. Cross and take his gun away, but Cross escapes. The Doctor tends to Christine and Tim, noting that the ship did not kill them for the Doctor's sake. Mr. Cross, meanwhile, has found and freed the creature.

The Doctor and Christine help Tim out of the caves when the creatures finds them and attacks. They make it to the café where they hide, Tim taking the gun that the Doctor took from Mr. Cross. The Doctor determines to go back to the ship and find out exactly what it is the ship wants when suddenly the creatures starts trying to break into the café. The creature finally breaks in and Tim shoots the creature. The animal dies and there is an earthquake. The Doctor discovers that the creature and ship are connected somehow, whatever happens to the creature affects the ship. The Doctor concludes that the ship is alive.

The Doctor, Christine, Tim, and Mr. Cross return to the ship where the Doctor learns that ship wants the Doctor to free itself from its encasing in the ground where it had been trapped for millions of years. The Doctor protests that such a feat is impossible for a ship of its size. The ship responds by shooting the Doctor, enough to hurt him but not enough to kill him. The Doctor continues to deny his ability to free the ship. The ship creates more creatures and surrounds the Doctor and party. Cross grabs the gun from Tim and destroys one of the creatures. This sends the ship into some type of psychosomatic shock and the caves begin to collapse. Everyone rushes for the exit, but Cross returns to get the gold the ship promised him. Cross is killed by the collapsing caves, and the Doctor makes it out just in time.

WHO FAX

- This was the final story to be done in the traditional "live" format that the audio dramas had used since its inception.

COMMENT

Not a bad little story. There is just enough to sustain it over four episodes, though it wouldn't have hurt if it had been cut down to three. The ship is almost a sympathetic character in its insanity, wanting only to be free, though Tim comes across as somewhat annoying in his almost constant state of forced panic. The scenes between the Doctor and Christine during the tour show the relationship between them very well. (4/10)

THE CHRONIC RIFT (20D)

Tel, a member of a Melann research team stationed in deep space, records his concerns about the project they are working on when an alarm goes off. Tel is upset that Jakim and Manin have begun the experiment without him and he races to the laboratory where he finds the experiment proceeding. Tel expresses his misgivings about conducting the research near an inhabited system, Sol, but Jakim rebuffs him saying that no other suitable area was available. There is a power surge and Tel exclaims that he is losing control of the rift. Just as this is happening, the Doctor and Christine are enjoying the sites at the New York Botanical Gardens when the Doctor notices a strange sky.

In Liverpool, on an Earth in an alternate dimension, Lloyd is heading off to work when a rift opens around him and he vanishes. The same happens to a warrior woman named Zora on another Earth, and to Professor Martin on yet a third alternate Earth. On our Earth, a brachiosaurus has suddenly appeared, and the Doctor distracts the creature before it can accidentally harm anyone around. Two more rifts open and the dinosaur and Christine suddenly vanish.

The Doctor races to the TARDIS to try and find Christine. Meanwhile, Christine finds herself on a farm confronted by Zora who demands to know where she is. On the station, Jakim and his team are finally able to shut down the system and stabilise the rift.

Zora continues to confront Christine when Professor Martin arrives, and he is able to determine that each of them have arrived from different Earths. Meanwhile, Jakim orders the experiment continued and the rift grows again, catching the TARDIS in its pull. On the alternate Earth, Lloyd has appeared and is chased by some of the local villagers who believe he is a demon. The professor calls Lloyd over and the villagers surround everyone and demand their deaths. Jana, one of the villagers, believes Christine to be an innocent girl caught up with the rest who must be demons. The professor protests and Jana convinces the villagers to hold a trial to determine their guilt or innocence.

The Melann team detects another power surge and Jakim orders the shutdown, but not before the Doctor is knocked unconscious from the turbulence in the rift. The Doctor awakens to find the TARDIS having materialised. He looks for the medical kit to stop the bleeding from his head and is unable to find it. He exits the TARDIS to find out where he is and discovers he has materialised on a space station. Suddenly, Jakim, Manin, and Tel confront the intruder and Jakim orders the Doctor taken to a holding cell.

Later, the trial is about to begin and Christine and the rest are lead into the local church. Christine kneels before the altar and Jana argues that no demon would do such a thing. Jana pleads with Christine to confess that she was bewitched by the demons, but Christine refuses, saying that she would not lie. Jana tells Christine that if she does not confess, she will be put to death as well.

The Doctor awakens in his cell with a groan, and Tel takes the Doctor to Jakim. On the way, the Doctor explains to Tel what hazards the rift is creating. The Doctor finally meets with Jakim, and Jakim explains that the purpose of the experiments are to provide a means for their planet to mine the resources of other planets in other dimensions. The Doctor demands to see the information on the experiment as he may be able to use it to find Christine. When Jakim refuses to hand over such sensitive data, the Doctor advances, but Jakim shoots the Doctor. The Doctor

is only knocked unconscious and Jakim allows him to be taken to the infirmary due to his extensive injuries.

Meanwhile, the trial has begun and it looks very bad for the accused. Christine, however, jumps in and demands to be tested to prove whether she is a demon or not. The Professor, knowing what form these “tests” could take, tries to interfere, but the judge allows the test.

On the station, Jakim orders the experiment to continue again. Tel believes the Doctor’s warnings about the rift and helps him to escape. They both embark to try and find Christine and stop the rift as the rift has begun to feed on other energy sources, growing by itself. As the TARDIS navigates the rift, the rift begins to feed of the TARDIS’s energy and begins to crush its occupants.

Christine, meanwhile, is set up for the test. The test is the dunking chair. If she survives, she is a demon. If she drowns, she is human. Christine is dunked and the professor is able to break free from his bonds. Suddenly, a razorback from Zora’s world appears and attacks the crowd. The professor uses the opportunity to free Christine, but it appears to be too late, Christine is dead.

The TARDIS suddenly appears and the Doctor and Tel rush up to Christine. The Doctor is able to apply a heart massage technique which saves her life. The Doctor asks Zora and Lloyd to scout around to learn the area while he, Christine, Tel, and the professor go back to the TARDIS and try to put together a trap for the razorback.

On a Melann research station in the same alternate universe as the Doctor and companions now occupy, Jakim is beginning to get the rift under control when Tel demands that the experiments continue. Jakim refuses and orders the project shut down until the trouble is found.

Zora and Lloyd have continued to scout the location when they discover the razorback attacking the villagers. Zora charges the beast and distracts it, but Lloyd is captured by the villagers. In the TARDIS, a weary Doctor continues to work on the trap. When the stasis projectors are finished, Christine is able to lead Tel to the area where they need to be set up. When the Doctor is alone, he confesses that he is having a hard time holding up.

Zora continues to struggle with the razorback when it finally knocks her unconscious. Her last waking memory is that of Lloyd being taken away by the villagers.

Christine leads Tel to the clearing when Jana arrives and tells her that Zora and Lloyd were captured. Jana helps Christine and Tel to rescue Lloyd and Zora, and they head back to the clearing. There, the Doctor has set the stasis generators and the razorback approaches. The Doctor has everyone activate their switches, but the razorback is too strong and the generators begin to overload. Zora charges the razorback and throws it into one of the generators, killing herself and knocking out the razorback. The Doctor places the razorback into the TARDIS and everyone leaves.

Before attempting to return to their own dimension, the Doctor takes the TARDIS to the Melann research station in their current dimension, hoping to find a way out there. There, Tel meets his counterpart and the counterparts of his team. However, Tel discovers that in this dimension, it is *he* who is the ruthless researcher and Jakim the voice of reason. The Doctor tells Jakim what is happening with the rift and Jakim agrees to shut down the project, but not before the Doctor has a chance to take the TARDIS through the rift and to his own dimension.

The TARDIS arrives on Tel’s own research station with emergency alarms wailing. Tel confronts Jakim and tells him that he and the Doctor have been through the rift to another dimension. Manin disbelieves him, but the Doctor introduces Professor Martin and Lloyd as

proof. Jakim tells Tel that he has lost control of the rift. The Doctor plans to use the TARDIS to broadcast a signal to every Melann research station in every dimension instructing them to stop their experiments and thus stop the rift. In the meantime, Tel is to use the station's transmat device to send Martin and Lloyd home. Christine demands to go with the Doctor, but the Doctor insists that she remain behind due to the danger. The Doctor enters the TARDIS and dematerialises.

As Tel sends Martin and Lloyd home, the Doctor enters the rift where he discovers millions of TARDISs from millions of dimensions each trying to stop the rift, but each in itself feeding the rift. The Master from an alternate dimension contacts the Doctor and explains that not only is he on the side of good, but that the Doctor he is addressing is the only one who must broadcast to the Melann stations as he is the one with the most convincing data. And that he must convince his other selves to leave the rift. The Doctor contacts his other selves and they leave the rift. The Doctor then attempts to contact the Melann stations, but the razorback regains consciousness and destroys the communications circuits. The Doctor is able to hold the circuits together and broadcast the signal, but not before the system overloads and explodes.

Two weeks later, the Doctor still has not reappeared on the Melann station, but the rift has closed. As Tel and Christine discuss what to do if the Doctor does not reappear, the TARDIS materialises and the Doctor stumbles out, badly injured. The Doctor thanks Tel for his help, and he and Christine leave in the TARDIS.

Inside the TARDIS, the Doctor sets the coordinates to take Christine home, and he finally succumbs to his fierce wounds. On the floor of his beloved TARDIS, the Doctor regenerates again...

WHO FAX

- No advertisement was made of the pending regeneration, the production team deciding to keep the ending a surprise for as many people as possible.
- Paul Ebbs was originally brought on to write the regeneration story, titled *Epsilon-Omega*, and even submitted the script to the first episode. However, after several missed deadlines, Ebbs was fired and John Drew contracted to provide the replacement.
- After hearing the finished edit of the first two scenes, Phillips rejected the work and the post-production editing had to be redone, resulting in the loss of two days work.
- Actor Jay Smith suffered slight heat exhaustion during recording as temperatures climbed to near 100 degrees Fahrenheit the two weeks of production.
- Not noticed until several episodes were already in the can was the fact that the Melann emperor's name had changed between episodes. Continuity specialist Dusty McRee contacted executive producer David Segal who had episode one re-edited to remove the erroneous name. Lloyd's name had also changed in the script between episodes, but this was caught during pre-production.

COMMENT

Easily one of the best regeneration stories, The Chronic Rift has much going for it. Not the least of which is its worthy scale. The Doctor has given up his life to save people, worlds, and even an entire universe. Here, the Doctor makes the ultimate sacrifice for the ultimate good: to save every universe. Only slowing down occasionally, this story makes good use of its

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characters and plot devices. This is one adventure that will have you listening to it again and again. (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.

Irritatingly enough, one of the first things even a causal listener will notice is that this particular incarnation of the Doctor was horribly inconsistent with his age. While it has not been unusual for previous Doctors to fudge somewhat on how old he was, there had at least been some semblance of consistency. Patrick Troughton was somewhere around 450 years old. Tom Baker clocked in at 750 or so, while Colin Baker weighed in (no pun intended) at 950. Any attempts to pin down the age of Jeffrey Coburn's Doctor would result, at least during his first three seasons, in only frustration. Saying he was only in the low hundreds in his earliest stories, his age gyrated wildly until he finally admitted his full 1500 years in *Morningstar Manor*. In his fourth and final season, he finally settled down and generally gave his age at around 1700.

The Doctor's age, fortunately, was the only inconsistent thing about him. More consistent was his fondness for magic and, of course, his utter lack of talent with it. Magic had always seemed to appeal to the Doctor. Both Jon Pertwee's incarnation and even Colin Baker's showed a strong interest in the art, but it was Jeffrey Coburn's Doctor whose obsession was unmatched by previous personas. Of course, although Dara's claim that magic wasn't his forte — witness his two week attempt and failure to learn a simple coin trick in *The Price of Paradise* to his claim that Dara had to keep mending his cloaks from flaming-sword tricks that went wrong in *The Seventh Dungeon of Drakmoore* — sometimes he could get it right. In *Empire of the Daleks* he was secretly able to deliver Mark Triyad's tricorder to him on the Dalek mothership as well as to clandestinely slip a note into his jacket at the end of the story.

More important than the surface changes made to the Doctor was what was happening underneath, in his very soul. Coburn's Doctor, although on the outside happy and jovial, was perhaps the most lonely and tormented of the Doctors to date. Beginning with *Fictional Hypothesis*, we learned that there was some terrible secret in the Doctor's past. While this revelation was not new — consider what Lady Peinforte had implied in *Silver Nemesis* — it really wasn't until now that this idea had been brought to bear. *The Backbone of Night* continued with this, the vampire Renata going so far as to offer comfort to the Doctor for the torment he had endured. And the Doctor himself, under the influence of the vampire, was forced to face his dark side for perhaps the first time. *The Warlords of Apshai* perhaps showed this side of the Doctor in the clearest terms, the Master mocking the Doctor, asking him for what purpose he went around the universe committing acts of good deeds. Were they truly done out of the goodness of his heart, he asked, or were done merely as penance for ancient sins?

Probably because of his loneliness, the Doctor's relationship with his companions took on a new importance. Not since Jo Grant had the Doctor shown such overt fondness for his travelling companions, most notably Dara Hamilton. In *Empire of the Daleks*, the Doctor confessed that he had considered all his companions part of his family. In subsequent episodes, the Doctor displayed an almost subtle jealousy as the admittedly somewhat outgoing Dara made friends with different people of the male persuasion, Hawk from *The Doomsday Signal* and

Christoph from *Morningstar Manor* especially. It was in *Morningstar Manor* that we learned the extent of his feelings for his friends and the depth of his troubled soul. The Doctor was almost oblivious, possibly deliberately, to the budding relationship developing between Dara and Christoph. And, in the end, when Doctor decided to take Dara home to protect her from the life he was forced to lead, he, in a moment of anger as he is trying to convince Dara that he was doing what he must do, called her by the name of his grand-daughter, Susan.

For two hundred years, the Doctor travelled the universe alone. This was not the first time there has been an extended period between adventures. Tom Baker's Doctor spent some time alone between *The Deadly Assassin* and *The Face of Evil*. Again, there was a period of time when it was only he and K9 between *The Invasion of Time* and *The Ribos Operation*. And it was never said how much time that the Doctor and Romana travelled together, especially between *Shada* and *The Leisure Hive*. But this time, it was only reluctantly that the Doctor ended his life of solitude when he took on Christine in *The Seventh Dungeon of Drakmoore*, herself a lonely soul with nowhere to go.

Of course, the Doctor wasn't the only one we learned new things about. Jeffrey Coburn's Doctor seemed to consider the TARDIS itself more than just a machine, but something with a semblance of sentience to it, continually referring to the TARDIS in personal terms rather than calling his time machine an "it". While other Doctors have done this in the past occasionally, never had it been done with a constancy found with Coburn's Doctor. And such reference was not without merit, it seemed, as the Crenach, a creature which fed on pure life energy, considered the TARDIS to be a meal fit for a king in *The Time Brokers*. The Apshai, as well, considered the TARDIS a sentient being, penalising the Master for attacking the TARDIS against the rules of the game in *The Warlords of Apshai*.

Speaking of the Master, the Doctor had to face this archenemy of his three times during his tenure. While *Apollyon* did not impart any new knowledge about the Master, *The Warlords of Apshai* did make a link directly to the Sylvester McCoy era story, *Survival*. The Master, in *Apshai*, was shown to still be under the influence of the Cheetah People and had to use the Event Manipulator to rid his body of the infection. More importantly, although he lost the game the Apshai forced both him and the Doctor to play, he was able to impart upon himself a completely new regeneration cycle, ensuring that the Doctor would seem to never rid himself of this evil nemesis. Finally, the Master made a brief appearance in *The Chronic Rift*. This time, though, it was a Master from a different universe, one who had seemingly avoided the pitfalls that most of his counterparts had fallen into. The Master that we were presented with here was one on the side of good, battling an evil he referred to as "The Doctor". It seemed that, like what was suggested in both *Inferno* and *The Trial of a Time Lord*, we are all a product of our choices, each with the capacity for great good...or great evil.

The Zylons also made an appearance in Season 28's story, *Target Zylon*. The most interesting ideas introduced in this story was the fact that the zylons had a king over them, Vishock, and that there were numerous queen zylons from which new warriors were bred, much like ant or bee colonies. Of course, the end of the zylon empire seemed imminent as the new hive being built was obliterated by the *Revelation*, taking both King Vishock and the queens with it.

The Daleks also made two appearances during Jeffrey Coburn's time as the Doctor. In *Empire of the Daleks*, they were shown to have defeated the Hand of Omega the Doctor used against them in *Remembrance of the Daleks*, again from the McCoy era of the show. The warring factions had been brought together and their primitive time corridor technology used to

change Earth's history. The Doctor was able to defeat the Daleks and repair the time line, but not completely. The Daleks were able to save themselves from extinction and erase most of their own history. From 1996 onward, the Daleks had a clean slate. What they would do with it, only time would tell.

The Daleks again appeared in the same season in *The Augury of Death*, but this time it was a lone Dalek, stranded on a world away from its own kind. What was interesting here was that, after being forced to work with the Doctor, the creature actually began to trust him, allowing the Doctor to activate its weaponry and promising — and keeping its word — not to attack him. Ironically, it was the Doctor himself who could not trust the Dalek and he tricked it into thinking its weapon worked properly. Instead, though, he sabotaged the targeting array, causing the Dalek to try and defend its allies with a malfunctioning apparatus and being destroyed in the process.

It seemed that the Jeffrey Coburn era not only relied heavily upon what went before it, but actually took ideas planted as seeds during earlier parts of the show and brought them to fruition with aplomb. It would have been interesting to see what would have happened had Coburn stayed longer.

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 Jeffrey Coburn years, *Doctor Who* had only one producer, Douglas Phillips. His first year as producer was during the 27th season in which he oversaw the change of companions and the recasting of the Doctor.

“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.”

The 28th season was devoted to establishing the new Doctor and companion, Dara Hamilton, also introduced in *Countdown to Armageddon*.

“Knowing that *The Price of Paradise* was going to be the new Doctor’s second story,” Robin-Mary Manseth recalls, “I wanted to give him a solid, traditional story where he could show off his persona. But also I wanted Dara to have a real meaty part as well. So that pretty much left Mark Triyad out in the cold.”

Both *The Price of Paradise* and *The Time Brokers* featured Peter Hinchman’s character only in cameo roles. Ray De Long: “Mark Triyad was a very hard character to write for. He had such a strong presence that he would literally steal the scene. Not a good characteristic against Jeff’s Doctor who was certainly more mellow than David’s who could hold his own against him. While that meant losing a good, three-dimensional character, Dara Hamilton delivered everything we needed for a companion to do and it was more believable for her to be asking questions than Mark Triyad who was from the 24th century and who pretty much knew what was going on. So he did tend to suffer from the Liz Shaw Syndrome a bit.”

Empire of the Daleks finally saw the show return to the one-companion formula that had been used successfully during the Pertwee-Baker years and from the Colin Baker period onward, a formula that Douglas Phillips was a champion of.

“I think female companions work much better than male ones,” Phillips opined. “They have a wider range of emotions which can be drawn upon believably and can generate empathy from the audience much more easily.”

Surprisingly, after Dara was written out of the show, Douglas Phillips commissioned two scripts in which the Doctor travelled alone. “It was never planned that the Doctor would have an extended series of adventures by himself. In fact, [executive producer Richard Segal] was against the idea of even having the two stories without a companion. But I think it was good to

do something different for a change, to see how the Doctor would be when he didn't have his companion to fall back on.”

Season 31 saw the return to the traditional format of the Doctor/Companion relationship with the introduction of Christine. She was to remain the only companion for the Doctor up to and through his regeneration.

Story sources was also an area of change instituted by the new producer. Where, in the past, most stories had been written in house, first at SegalChord then by Everlasting Films, the Jeffrey Coburn era saw outside writers being encouraged to submit ideas and write for the show. This influx of new blood was deemed essential to keep the series fresh and alive.

“This is a show that can burn you out very rapidly, the time schedule is punishing. Having the same people come up with story after story was a disaster waiting to happen. And there is a world full of imaginative, creative writers out there just dying for a chance to ply their craft. It would have been daft of us not to use them.”

Of course, this was not without its drawbacks.

“When you work with freelancers, you're rather a prisoner of their whims and quirks,” continues Phillips. “The absolute majority of writers and actors we've had are without question the most wonderful, professional people on Earth. God's gift, I'd say. But there are one or two who have been, and even today are still a constant source of headache. You don't get that when you work with in-house people. But I'd say it was more than worth it. What this fresh crop of writers have brought to the series I could not begin to put a price on. And they have used us to hone their craft, and not a small number have gone on to produce some truly stellar work in the professional community.”

The job of working with the writers fell to the script editor, of which there were three during Coburn's tenure as the Doctor: Raymond De Long, Joseph Medina, and Thomas Himenez.

“The work pressure was enormous,” Ray De Long recalls just after he left the show. I understand Doug wanting to increase the production schedule, I was in full support of the idea. But having to juggle three or four scripts in editing while wading through piles of submissions looking for that diamond in the rough was insane. Remember that we were all doing this in our spare time. No one here was getting paid. Real life has a nasty tendency to intrude. So here I was trying to get these scripts ready in time for pre-production while still worrying about what was happening next year or even two years down the line. Three seasons was enough for me. I was glad when it was over, but I did miss it.”

Once Raymond De Long left, freelance writer Joseph Medina stepped up and assumed the mantle of script editor.

“Joe was one of the best people I had seen in the business,” Doug Phillips comments. “Another Tom Clancy or Stephen King, the way he can put together a story on so many different levels.”

Joe's tenure, however, was erratic. Partly because he had to go off contract to write *The Warlords of Apschai* and partly for other reasons, he only actually edited five stories during his brief time as script editor. Before *The Crimson Scarab* was finished, he quit the post.

“I felt my gut tie itself in knots when he told me he was quitting,” recalls Doug Phillips. “I could not have gotten worse news. I finally thought things were going right. I was actually considering leaving the show myself. But then this happened and all that went right out the window. I had wondered if I had done something wrong, did I *not* do something? But you can't dwell on something like that. The show must go on, to use an old, tired cliché.”

Thomas Himenez was brought on to finish the work, and he remained script editor for the rest of the Coburn series, going off contract only to write *The Seventh Dungeon of Drakmoore*.

One of the more controversial changes Phillips made to the series was to the two most popular villains of *Doctor Who*, the Master and the Daleks. “I may be out of place saying this...in fact I know I am...but I absolutely detested the way John Nathan-Turner handled some of the classic monsters. The Master was my favourite enemy for the Doctor, yet he was reduced to some babbling psychopath, incapable of menacing a wet paper bag let alone the entire universe. The Daleks fared little better. So I figured, as long as I was the one in charge now, I was going to ‘fix’ things.”

Both *Empire of the Daleks* and *Apollyon*, and again later in *The Warlords of Apshai*, saw radical changes made to both these characters. The Daleks were again virtually incapable of being destroyed, Davros had disappeared in all but name alone, and, most notably, Skaro was still intact, their history changed. The Master himself was far more cunning and methodical, now very capable of defeating the Doctor save by good fortune.

“I’m very happy with the development made to these two characters,” Phillips continues. “I think we left a very good legacy to both the audience and to whomever may follow us in the years to come.”

Lastly, the Doctor’s own character was allowed to change, taking on a darker nature. Unlike Sylvester McCoy’s persona which could arguably be classified as somewhat sinister, Coburn’s Doctor suffered from some secret torment. Numerous times he would be found to be brooding over some memory, some past sin or sins of which he would never come out and speak. Echoing this development, in his final season the Doctor’s costume was changed to a darker colour: black suit instead of dark blue.

“This was our attempt to put more mystery into the character,” Raymond De Long recalls. “I liked William Hartnell’s character the best because he always seemed to be hiding something. I thought that would work well with Coburn, since his is probably the last person you’d expect to hide something from you. Him and probably Peter Davison.”

By the time the middle of the 30th season came around, Jeffrey Coburn, who had never seemed to be happy in the role of the Doctor, informed the executive producer that he would not extend his contract and that he would be leaving the series at the end of the 31st season.

“I knew this was coming,” Douglas Phillips explains. “It seemed Richard [Segal] and I would spend hours trying to convince him that he was doing a good job; that we were very happy with his performance. But the more you talked to him, the less he’d believe it. He really is a very humble person, which is refreshing to come across in this business. But also very irritating. It came to the point where he wouldn’t even entertain invitations for interviews or even conventions, which cost us a lot of...publicity.

“When he announced he was leaving, that set things in motion. Dara had to go because there’s an unwritten rule that companions can not last longer than Doctors. And we needed to get a new companion in there and established so the new Doctor would have someone experienced to work with.”

As the 31st season closed, a new Doctor took the helm of the TARDIS, but had along with him team that had been with the series since the days of David Segal. The development that had taken place during Jeffrey Coburn’s time would be seen to continue into the Jym DeNatale era and beyond...

6: From Script to Stereo — *Morningstar Manor*

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 Jeffrey Coburn'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 *Morningstar Manor*, the final story in which Sheri Devine appears as Dara Hamilton.

For our fly's-eye view of this story we are grateful to several people, in particular director and script editor Thomas Himinez who recalled, scene by scene, the work which went into it, Joshua Schrodier who wrote the story, and of course Sheri Devine who played Dara Hamilton.

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.

Once the initial contact has been made, a story outline or synopsis will generally be commissioned from the author. Assuming that all is well when that is delivered, a rough draft or treatment will put together by the writer and submitted to the script editor for further review. A treatment is a scene-by-scene breakdown of the story and can go through many evolutions until a satisfactory document is completed. When the treatment is finished and approved by both the script editor and then the producer, the actual script will be worked on. Depending on the status of the writer, these stages may be compacted or expanded. In the case of *Morningstar Manor*, the treatment stage was skipped and a script was commissioned directly from the synopsis.

"The idea for *Morningstar* was one of those that came out of a round table discussion," recalls Thomas Himinez. "We had all been sitting around wondering what kind of story to do next. I had mentioned that it had been a long time since we did anything really frightening. Doug [Phillips] liked the idea, although I remember Rich [Segal] wasn't too keen on it. But as that type of decision fell more to Doug, he told us to go ahead with it."

"I was thinking of something riddled with clichés immediately identifiable in an audio drama," remembers executive producer Richard Segal. "Scary voices, and lots of screams. However, the final product proved me wrong, and I was very satisfied with it."

Because Joshua Schrodier was a staff writer, Thomas Himinez felt that the treatment stage was unnecessary and, once the initial outline was received, authorised the commission of the script.

“The only thing I told Josh was that it was Sheri’s last story, so that Dara had to be given a really meaty part. And that I wanted it to be something that would be scary. Really, really scary.”

Episode one took about five months to write. Although this was an extraordinary amount of time for a single episode, Joshua Schrodier was given a final delivery date of 1 December 1998 for the completed script, so there was an abundance of time to work with. Episodes two and three were each delivered three weeks apart from each other, the final episode arriving two weeks before the deadline.

Once the script was delivered and approved by all parties, it was handed over to the director for pre-production.

“I knew we had a winner here. It was very creepy to read the script. This was just the effect I was looking for. I couldn’t wait until it was all put together so I could hear the final result.”

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 its place, however, more attention must be paid to what the audience hears, thus great effort is made by special sounds to put together a vast library of effects.

The first thing that happens during pre-production is that the director goes over the script with special sounds to mark what sounds are going to be needed for production.

Thomas Himinez: We can’t have people hiding in shadows or anything which would require a visual cue or stimulation to bring across the atmosphere we were trying to achieve, so everything had to be done with sound. And of course, part of working with sound effects in an audio drama not only deals with what sounds to put in but also what to omit. You’ll notice that very rarely will you hear footsteps. I feel that those tend to distract the listener. Movement can be dramatised by the rustle of clothes, the fading of a voice, stuff like that.

Casting is also very important. The audience will get a visual image of a person by what he sounds like. So during pre-production, the director will begin to audition actors for various roles.

TH: It’s a little easier for us as we have a small cast who is contracted to the series and we make sure that most of the stories limit the number of characters so our cast can fill most if not all the roles. But there are times when we do bring in extra actors to fill parts which we have available that our regulars can’t do.

Once casting is finished, copies of the script are delivered to the actors so they can study their parts. Of course, one of the advantages of an audio drama is that an actor doesn’t have to memorise his lines. But that doesn’t mean that he doesn’t have to learn his part.

Over the course of the two to three months which pre-production takes place, sound effects are gathered and recorded, music chosen, and schedules made. When the dates of actual recording arrive, everyone and everything is ready to produce the audio drama.

In the Studio

Eventually, the programme would go into the studio and would be recorded over a number of days, generally one episode per day. *Morningstar Manor* was recorded over a period of three days, 3-5 March 1999.

To indicate some of the consideration involved in the making of a *Doctor Who* story during the Jeffrey Coburn era, what follows is a scene-by-scene summary of *Morningstar Manor*, taking in comments from Joshua Schrodier, Thomas Himinez, Richard Segal, and Sheri Devine as appropriate.

Part One

The Doctor and Dara are walking along an old road in 1877 Germany. The Doctor tells Dara that he is taking her to meet Hans Christian Andersen for her birthday, but Dara tells the Doctor that Andersen wasn't German and that he died in 1875. Irritated at how far they have walked already, Dara suggests going back to the TARDIS before it started to rain. Unfortunately, it was too late and the clouds suddenly opened up and began to rain on the hapless time travellers. The Doctor suggests that they head into town for the night to wait out the storm.

TH: I loved the rain effect. It spoke of a dark, ominous sky. So I used it to indicate whenever it was night throughout the story. The inclusion of the reference to Flounder and *The Little Mermaid* was actually Jeff's idea. He thought it was a very Doctorish thing to do.

Sheri Devine: The beginning scenes I believe were very playful between the Doctor and Dara, very light-hearted, joking back and forth, jibing one another. Showing the kind of relationship the Doctor and Dara *really* had with each other when they're not being put in peril by something or another.

At the local pub in town, the Boar's Inn, one of the patrons, Rutger, demands another drink. The innkeeper feels that he has had enough to drink.

Joshua Schrodier: I envisioned the innkeeper as one of these somewhat gruff, burly men who could hold their own in a bar fight. Someone who didn't like being held prisoner by anything.

TH: A deep voice. That's what I remember wanting for this part. Someone who had a deep voice. Nothing gives a commanding presence like a deep voice.

Rutger becomes more forceful and the innkeeper acquiesces. Rutger claims that, at least when he is drunk, he won't remember anything in the morning. The innkeeper makes last call.

TH: If you think of old westerns with “Shifty the town drunk”, that’s who I had in mind when I read the part of Rutger. But he was more than that. He was drunk for a reason. If it wasn’t for the alcohol, Rutger would be an intelligent, hard working person.

The Doctor and Dara arrive and all eyes stare in their direction. The innkeeper informs them that the pub is closed and no rooms are available for them at the inn. Insisting that the Doctor and Dara leave immediately, the Doctor convinces the innkeeper to let them stay for a few minutes to dry off, and the innkeeper takes their order for a single drink. Conversation in the pub resumes.

JS: For some reason, I keep thinking that the inspiration for this scene came from an episode of *The Twilight Zone*, but I can’t quite place it.

Suddenly, out of the rain, Baron Von Schuller arrives.

JS: I always pictured Baron Von Schuller to be a parallel to Robert Schuller of the Crystal Cathedral in California. I don’t think they quite pulled it off.

TH: Actors were crawling all over themselves wanting to play the part of Von Schuller. He was going to be a fun part. Not your typical villain.

He sits down with the Doctor and Dara and offers them rooms at Morningstar Manor for the night. Before the Doctor can accept, the innkeeper interrupts and informs the baron that they had already accepted rooms at the inn. The Doctor turns to Von Schuller and agrees with the innkeeper. Von Schuller is suspicious of the innkeeper’s honesty, but bids the Doctor and Dara good night and leaves.

JS: Although I wasn’t happy with the choice they made for Baron Von Schuller, I must admit that the actor did a really good job playing him. The way he reacted to the innkeeper’s deception could not have been better.

The innkeeper gives the Doctor and Dara each a room and tells them to be out by morning.

Outside, after the pub has closed, Rutger chastises the innkeeper for getting involved with the two strangers. The innkeeper refuses to hear it and he begins his journey home in his carriage.

Along the way home, the innkeeper begins to hear some strange, ghostly whispers.

JS: This is where you begin to encounter problems in an audio drama. How do you create a creepy scene using only words and sound when you really want shadows and movement? I remember rewriting this scene several times before I was happy with it, then Tom rewriting it again as script editor then yet again as director when things weren’t working in studio.

TH: You make or break a story like this on these kind of scenes. If the audience isn't drawn into the fear that the innkeeper is feeling, you're never going to have a believable story. Your audience will be going "So what's the big deal"?

The innkeeper's horse also begins to become unnerved as the whispers become louder and louder. Suddenly, the innkeeper stops the carriage and challenges whatever it is that is out there and claims that he won't be controlled anymore. Suddenly, there is a terrible roar from some creature and the innkeeper cries out.

TH: Everyone was very happy with how that scene turned out. When you can please a studio full of actors, you know you have a winner.

Back at the inn, Dara suddenly bolts awake, screaming. The Doctor comes to her aid, but Dara tells him that it was only a nightmare. Still feeling very tired, Dara returns to bed.

JS: I had the Doctor wearing Winnie the Pooh pyjamas for that scene. It was just too good to pass up.

The next morning, Rutger meets Christoph at the Boar's Inn who is running behind in his ice deliveries, having overslept. Uta arrives late as well, saying that she was able to sleep late because she did not have any nightmares as she usually did. Rutger agrees, saying that was what Christoph and himself were talking about.

As Christoph bangs on the inn's door, trying to get the innkeeper's attention, the innkeeper's carriage pulls up without the innkeeper. Looking around, Rutger discovers the innkeeper's body with a terrible expression on his lifeless face.

JS: I think this was somewhat cliché, but it was very effective. Sometimes you just have to go with the tried-and-true.

Hearing the noise, the Doctor and Dara come out to investigate. Rutger tells the Doctor that highwaymen killed the innkeeper. The Doctor accepts his explanation, but is suspicious nonetheless.

Baron Von Schuller arrives, and the Doctor points him to the innkeeper. Christoph steps up and says that perhaps this business should be taken outside the presence of a lady, referring to Dara

JS: Christoph is this strapping young man. Someone you'd see on *Little House on the Prairie*. Actually, I think that's where I got the inspiration for him. Blond, blue shirt, suspenders, the whole country bit.

Dara says she is fine, just that she didn't sleep well that night. Von Schuller immediately asks Christoph to show Dara the town while the rest tend to the innkeeper. Christoph begins to decline, but Dara expresses her desire for the tour and Christoph reluctantly accepts.

JS: One of the things I was briefed on about Dara's character was that she, like most girls her age, falls in love very easily. The Boyfriend-Of-The-Week Syndrome was how Doug

[Phillips] put it. But that it was always very innocent and pure. I figured for her last story I was going to give her one real, true romance. Someone she would actually stay behind for. The setting couldn't have been more perfect. Country, farm, village, 19th century. The stuff great love stories are made from.

TH: David [Segal], who played Christoph, was perfect in every way. He did most of his lines in a downtrodden sort of way which came across as very sincere.

As Dara and Christoph leave, Von Schuller apologises for the unfortunate event of the innkeeper's death and offers the Doctor and Dara lunch at Morningstar Manor. He even offers to allow Christoph to join them. The Doctor accepts.

As the Doctor and Von Schuller head to Morningstar, Christoph had taken Dara to the top of a hill overlooking the valley and his family's farm.

JS: I was beginning to run out of time for the episode by this point, and I still needed to achieve two major objectives. One, to get Dara and Christoph to notice each other; and two, to begin the assault on Dara's mind. So here we have a moment of tranquil repose before all heck starts breaking loose.

As Dara and Christoph take in the sight, Christoph asks Dara where she's travelled to. Dara tells him about a blue star where the people transform into something different every twelve years. Christoph comments that she is a poet and says that he has always wanted to travel, but could not. Dara asks why, but Christoph holds back his answer.

Richard Segal: Dara and Christoph's scene near his farm was very touching. I know how difficult it was for Schrodier to write it, making the audience believe that Dara *could* fall in love with this person [so quickly]. A very tranquil scene before the storm that was to come. And it worked.

SD: The character of Christoph was presented to show a viable alternative to Dara's present lifestyle. This was a character who Dara could possibly leave the Doctor for. I think she would have. I believe the scene between them in the meadow presented a nice balance between tranquillity vs. the terror that was to come when the voices started.

Suddenly, Dara begins to hear ghostly whispers.

SD: I remember feeling very scared when the voices started.

TH: There's a strange humour on the set at times. Well, *most* of the time. We had two sets of sinister whispers. One was the generic ghostly one, and the other were actual speaking parts. Because we had to use each one so many times, we started calling them Day-Rate whispers and SAG whispers. Yeah, I know technically they're supposed to be AFTRA [American Federation of Television and Radio Personalities, the union representing actors in the television and radio mediums as opposed to SAG, the Screen Actors Guild who represent those in the motion picture industry – CD], but it's just a joke. So when I needed a certain sinister

whisper for a scene, I'd turn to the sound tech and say, "We need the sinister whispers here.", and he'd say, "Which ones?", and I'd say "Give me the Day-Rate ones".

Christoph is unable to hear the ghostly sounds, but Dara becomes more frightened as they call her by name. Dara cries out, demanding to know what they want. The ghostly whispers respond that they want her...forever.

(End of part one.)

TH: Sheri's a great screamer. She does fright very well.

Part two

The Doctor and Baron Von Schuller arrive at Morningstar Manor where the Doctor is fascinated by the baron's collection. Among the collection is a painting of the baron's late wife, Hannah Von Schuller. As they head toward the library, the Doctor begins to hear a voice calling to him from the ether, but discounts it.

TH: That scene didn't quite come out right. I probably should have put Dara's voice through a reverb to get some echo into it. And maybe made it more drawn out. Oh, well. It's amazing the award-winning art we can create in hindsight.

Back with Dara and Christoph, the voices suddenly quiet and Dara is left shaking and frightened. Christoph asks her what she heard. Dara replies that she heard voices calling her. She then discounts the experience, attributing it to the bad night she had. Christoph agrees with her, but reluctantly. Suddenly, it begins to rain and Christoph playfully grabs Dara's hand as they run for cover. A carriage sent by the baron arrives and takes Dara and Christoph to Morningstar.

When Dara and Christoph arrive, Von Schuller sends Dara upstairs to change into some dry clothes. Christoph insists that he must leave to finish his deliveries, but the baron tells Christoph that he will have one of his servants finish the deliveries and invites him to stay for dinner, the day having worn on. Christoph agrees, again reluctantly. Von Schuller is pleased, noting that frauline Dara would be disappointed if Christoph did not join them. The Doctor says that he hadn't noticed.

JS: It was my interpretation that the Doctor was being deliberately obtuse. Only a blind person wouldn't see what was going on between Dara and Christoph. But the Doctor...well, I think maybe he didn't like the idea of sharing her with anyone. That was the impression I got from stories like *Doomsday Signal* and *Devinaura IV*. He's been without family for so long, and here was someone whom he considered as close as anyone. I think he didn't want to lose her, so he pretended nothing was happening. See no evil, hear no evil.

Dara is taken to the baroness's room and she begins to look through her wardrobe for something suitable to wear. After picking an evening gown, the baroness says that dress was her favourite. Dara turns around, apologising to the baroness for intruding. But there is no one there.

SD: It was a strange scene to record, because I had to be both Dara and the evil Baroness, trying to maintain that balance. The differences in their personalities was quite a challenge; the fact that the Baroness and Dara sounded so similar yet different.

TH: Sheri brought over several dresses so we could hear the rustling of material. The dress you hear her pull from the closet is the one you see her wearing in the story photos.

At the dinner table, the Doctor, the baron, and Christoph are already seated. As the Doctor finishes telling a joke, the butler announces Dara. All rise as she enters the room, Christoph taken in by her beauty. Dara tells Christoph that she picked the dress out just for him.

SD: I liked the idea that, when Dara entered, everyone turned to look at her. Especially Christoph's loving gaze.

After dinner, the Doctor comments on the baron's fine choice in wine while Dara and Christoph are deep in conversation. The Doctor turns to Dara, asking her if she enjoyed her meal, but Dara instead changes the topic to her favourite subject: Christoph.

TH: Absolutely typical of Dara. I think I know several girls like her.

Suddenly, Dara begins to hear the voices again.

TH: We had a taped loop of the Day-Rate voices made during pre-production, but lost it just before we went into studio, naturally. So we had to rely on a CD backup which wasn't set up for a loop. So you'll notice times when the voices fade out for a bit before they return during long scenes. Irritatingly enough, I found the tape after it was all in the can.

Christoph asks Dara if she is hearing the voices again. Dara suddenly sees creatures all around her and she takes off in fright, using a carriage as her escape.

SD: The terror that Dara encountered in the dinner scene was something that she realised she could not ignore and that was what *really* scared her. That was why she ran.

JS: We're a little more than half-way through the story by this point, and it's only now that the Doctor is getting clued in that something is happening in this town. That was something I had planned from the start. I wanted the audience to know what was going on long before the Doctor did. That helped in raising the tension. The audience would be going "Look over your shoulder, Doctor!" or something like that, and he just blithely go about his business, none the wiser. And even though he now knows there's something wrong here, it will still be a long time before he even begins to put the pieces together.

The Doctor turns to Christoph and demands to know what he meant when he asked if Dara had been hearing those voices "again". Christoph tells him that Dara said she had heard them before, but said that it was probably because of the bad night she had. The Doctor, Von Schuller, and Christoph begin to search for Dara, the Doctor believing that she would try to head out of town. They all decide to meet at the Boar's Inn.

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At the Boar’s Inn, Uta chastises Rutger, saying that if something happens to the Doctor or Dara, their blood will be on their hands. Rutger, however, is comfortable with what they did. Suddenly, Dara’s carriage crashes outside, and Uta and Rutger rush outside to help.

As the two of them arrive, Dara still sees the creatures and she runs away. Rutger comments that he has never seen it so bad before.

JS: Here again, the audience is given far more information than the Doctor. I wanted the audience to almost be able to figure everything out, except for the final ending, before the Doctor did.

TH: I think this is the only other scene I wasn’t happy with. It was difficult to hear the perspective changes. Were we seeing things through Dara’s eyes, or through our normal perspective? It’s difficult to tell here.

The Doctor, Christoph, and the baron arrive and see the crashed carriage, but no Dara. Uta says that Dara ran off down the road, something having... Before Uta can finish her sentence, however, she stops under the gaze of the baron. The Doctor quickly mounts his horse and takes off. Von Schuller turns to the rest and demands that they find her, reminding them that that they know the penalty if they do not.

The Doctor catches up to Dara who clings to him, saying that something is inside her mind and that she wants to go to the TARDIS. The Doctor helps her up on his horse and they take off.

Meanwhile, Von Schuller tells Rutger that the Doctor and Dara are trying to leave town. Rutger wishes them luck, but the baron reminds him that their escape will never be permitted; that Dara is their salvation.

The Doctor and Dara have almost reached the edge of town when the Doctor begins to hear the ghostly voices as well. The horse suddenly bolts, throwing the Doctor and Dara from it.

TH: When Jeff and Sheri acted being thrown from the horse, Jeff landed square on her back. That sound of concern in the Doctor’s voice when he says, “Dara, are you all right?” is genuine. But Sheri, the trooper, didn’t flinch for even a second and delivered her line perfectly. When the scene was done and I yelled “cut”, poor Sheri was down! Thank goodness we were almost done for the day. Jeff was so apologetic.

Dara cries out that the creatures are there. Cornering the Doctor and Dara, the creatures attack.

(End of part two.)

SD: This was the scariest scene and hardest to convey [in audio]. To get across to an audience the amount of terror and fear that was being portrayed was very exhausting. It took a lot of takes for us to get it right. I felt very drained after that scene, especially considering the fact that I actually got hurt.

JS: This actually was one of the first scenes I had thought of when I began writing the story.

RS: The sound effects for the cliffhanger for part 2 were all quite confusing. There was a lot happening, but the overall mood of the story at that point had come to a climax and I think it pretty much worked. You just have to listen good to catch everything.

TH: The sound effects library is filled with different kinds of roars, so I chose a nice, big one. Then the quick tempo music comes in, the desperation in the actors' voices. It all came together beautifully. The Doctor's line at the end is perfect. Their fate is sealed. You're just at the edge of your seat, wondering how they're going to get out of it.

Part three

Von Schuller arrives and orders the creatures to stop and they disappear. The Doctor demands to know what is going on. Von Schuller tells them that they are trapped in the town just like everyone else is, including himself. The baron then suggests that everyone head back to Morningstar as it is not permitted to be out at night. The Doctor tells him that he will follow in a few minutes. As everyone leaves, the Doctor grabs Rutger and demands that he tells him what is going on.

At the same time, but in separate places, Von Schuller and Rutger explain to both Dara and the Doctor that some time ago, something came to town.

TH: At the top of the scene the baron lights a candle and you have the clock chiming in the background. All spooky stuff. And then the cross fade between Von Schuller and Rutger. I wanted to make sure it had the atmosphere of a ghost story being told around a campfire.

Von Schuller and Rutger go on to explain that people in the village began having nightmares which became worse over time. It was only after it was too late that the people realised that they were trapped in the town, unable to leave under penalty of death. Von Schuller is allowed some control over the entity because he is the leader of the town, but only some. He is a prisoner as much as anyone else.

At Morningstar, Dara is upset with Christoph for having concealed this knowledge from her, but Christoph explains that he wasn't allowed to tell her, that there would have been a severe price for disobedience. As Dara accepts his explanation, a sudden thunderbolt causes her to jump into his arms.

JS: The scenes between Dara and Christoph just seemed to flow. I was a little disappointed that she was such the cliché female, screaming at the monster, falling for the hero. But it all seems to work out in the end. I wanted to make sure it all was very natural and believable.

The Doctor tells Rutger that they must stand up to the creature, that its power is only over the mind. That if they could resist the illusions, the town could break the creature's hold. Rutger protests, saying that the illusions are too strong. The Doctor then determines to show Rutger how it is done by leaving town himself.

At Morningstar, Dara begins to feel tired and tells Christoph that she is going to splash some water on her face. In the washroom, Dara hears the baron and baroness through the thin walls.

TH: You'd be surprised how often we had to retake that scene. It's always the simplest scenes that require the greatest number of takes. Lasers firing, bombs falling, chaos breaking, no problem. Two, three takes at the most. But put two people together for a simple conversation and we'll be there all night.

When she returns to Christoph and tells him that she heard the baron and baroness talking, Christoph disbelieves her and explains that the baroness has been dead for over thirty years.

By this time, the Doctor and Rutger have reached the edge of town. Rutger still protests, but the Doctor waves aside his arguments. After all, if Rutger didn't have a glimmer of hope that the Doctor would succeed, he wouldn't have bothered to come along.

Carefully, the Doctor begins to walk down the road and out of town. The voices begin again, but the Doctor continues walking. The closer he gets to the town limits, the more the voices attack his mind. Louder and louder, more frightening, the Doctor is beginning to succumb. The creatures suddenly attack and the Doctor cries out...

JS: This is probably the scene that took the most work from a writing standpoint. How to create in the mind's eye what someone else is seeing? I definitely didn't want just some monster to jump out and say "Boo"! So I started the scene with just the voices, and as the Doctor got closer to the edge of town, began throwing in more noises, fluttering wings, a monster or two. By the end, I wanted everything to be an assault on the senses.

TH: This pretty much took everything we had. Since it was done live — no post production modifications — everything you hear is what the actor heard. Following the script, cueing the SAG voices, cueing the sound tech, watching Jeff, *and* listening to the scene as it goes got very, very confusing at times. I think we ended up taking a break after this scene.

A short time passes, and the Doctor awakens to find Rutger at his side. The Doctor has failed. But the Doctor did find out one important thing: the creature feeds on fear, hence the reason the town suffered nightmares. But Rutger says that no one had nightmares last night. This catches the Doctor's attention. He asks Rutger why he hadn't said anything about that before. He then reasons that the town hoped that the creature would continue to use Dara and let everyone else go. But there was still something the creature had said while it was attacking the Doctor that he didn't understand: "At last." But he had a bad feeling about it. The Doctor then grabs Rutger and they both head to Morningstar.

JS: This is what I like about this particular Doctor, the fact that he doesn't always figure everything out immediately. Makes him much more interesting to write for.

Dara suddenly begins to hear the voices again. The Doctor and Rutger arrive, but before they can interfere, the baron stops them, claiming that Dara will be theirs. The Doctor doesn't understand what the baron meant by the plural, but suddenly the baroness enters. Christoph exclaims that the baroness is dead. The baron agrees but says that he now has her back.

The Doctor finally understands what is happening. The entity gave Von Schuller an illusion that his dead wife was still alive, and in return the baron gave it the town to feed off of.

The baroness says that she doesn't want the town anymore...that Dara would be enough. Christoph moves to protect Dara but is killed by the baroness. The Doctor and Rutger begin attacking the baroness by focusing thoughts of terror onto her. The baroness's instincts take over and she begins feeding on herself and is destroyed.

JS: Killing Christoph wasn't something I thought of at the last minute. That was planned from the very beginning. I must have been in a black mood when I worked on this story.

TH: I wanted Christoph to have a quick death. One zap and he's gone. If he lingered on, we'd get more drama out of it, but a quick death made it seem much more tragic.

SD: When the creature killed Christoph, I knew that it was done abruptly for an effect, but I felt that Dara should have at least had the chance to tell him good-bye or confess her feelings for him.

The next morning, the Doctor is still by Dara's side as she is still unconscious from the attack. Rutger informs the Doctor that the baron has gone insane, that all he does is say the baroness's name over and over. The Doctor says he understands how he feels. Suddenly, Dara begins to stir and she asks about Christoph. The Doctor tells her that he is dead. Dara buries her head, pleading with the Doctor that the ordeal is over, and he says it is.

Later, as the Doctor and Dara head back to the TARDIS, the Doctor is unusually quiet. When Dara asks him about it, he says nothing and ushers her inside and the TARDIS dematerialises.

The Doctor begins to chastise himself, blaming himself for almost getting Dara killed. He apologises for getting her involved in his life and says that he believes his life is far too dangerous for anyone to endure.

Douglas Phillips: We had began setting this up over a season earlier. Making the Doctor a tragic character doomed to spend lifetimes wandering the universe was something that [script editor Joe Medina] and I spent several months talking about. All partially leading up to this one scene.

The Doctor begins pressing a few buttons and the TARDIS materialises. The Doctor turns to Dara and says that it is time to say goodbye. Dara protests, but the Doctor will not change his mind. Dara continues to plead with him, but the Doctor becomes upset and demands that she stop, but he accidentally calls her by the name Susan instead.

JS: In this one word, "Susan", the Doctor's entire relationship with Dara is summed up.

TH: You can hear a bit of William Hartnell in Jeff's voice when he delivers that line. Very effective.

The Doctor asks Dara not to forget him, and Dara leaves the TARDIS.

RS: He didn't just want her to leave, he *needed* her to leave. Very poignant. Very well done.

SD: The farewell scene was a *very* gut-wrenching and torturous thing for me as an actress to do. I had become very attached to the characters, especially Dara, and did not want to leave. I felt that the scene where the Doctor was espousing on how much danger she was in wasn't as much as in some of the other stories and I tried to argue my way out of it with the producer, but of course to no avail.

Outside, as the TARDIS dematerialises, Dara realises that she has returned to Canterbury. Michelle runs up to her, demanding to know where she has been and why she is wearing such a fancy dress. Michelle explains that Dara has been missing for two days and that their teacher, Mrs. Richards, wants to know where she's been. Dara wonders how she is going to explain where she's been as the two girls head back to class.

(End of part three.)

JS: I was told that the ending had to be humorous, so I thought, "What would Dara say when she finds she's back at her old school, a year of her life having never happened as far as everyone else was concerned"? So I asked if I could bring back Michelle Talbot from Dara's first story and it all kind of fell into place. But I did want Dara to come out of it a little more mature, so she says this very philosophical line. But only a *little* more mature, so straight-away she goes back into saying she'll just tell her teacher that she's been saving Earth from Daleks and Zylons and everything else. A very Dara way to end her time on the show.

TH: We actually recorded the last scene about six hours after Dara's goodbye scene with the Doctor, as Rachel Sommers, who played Michelle, wasn't available until later in the day. So we wrapped for the time being after the scene with the Doctor, which made Sheri very depressed. Then we wrapped again when the story was finished, which made her even more depressed. Two goodbyes is a lot for someone to have to endure. I think the breaker came when we presented her with a plaque after we wrapped for the final time. We nearly ran out of tissue for her.

SD: All in all, I felt the story was well acted, directed, and written, with everyone giving their best performances. And even though it was a sad experience in the end for me, personally, it was a *very* good story, and from an actor's point of view a challenging one. But well worth the effort.

Post-production

During this time of the series, the DWADs were recorded completely live. Almost every sound you hear is what the actor heard during recording. This makes for a much livelier performance by the actors which comes across to the audience listening. But this does not mean that work is finished once the recording is done.

Once the studio work is completed, the master tape is loaded into a computer and special software is used to remove the background noise, or "hiss", that usually accompanies magnetic recordings. This process alone can take from three hours to more than an entire day per episode, depending on the settings used.

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After that step is completed, the director and the sound editor get together to go over the episode, choosing which take of a scene to use, removing audio glitches, adjusting volume, and a whole host of other editing tasks which must be performed to put together a quality episode. This part of post-production generally takes about two-three hours per episode to complete. If necessary, additional sounds or music can be added here in case something didn't come through during the initial recording. Also, sometimes sounds are added here because either it wasn't thought of previously or wasn't available for various reasons.

Lastly, the story is burned onto a CD, checked one last time for any last minute problems, and, once the director is satisfied, released. The director's job is finally finished, the script archived, and work usually already has begun on the next story.

Credits

<i>Doctor Who</i>	Jeffrey Coburn
<i>Dara Hamilton</i>	Sheri Devine
<i>Rutger</i>	Chip Jamison
<i>Baron Von Schuller</i>	Jym DeNatale
<i>Christoph Heidenreich</i>	David Segal
<i>Michelle Talbot</i>	Rachel Sommers
<i>Script Editor</i>	Thomas Himinez
<i>Title Music</i>	Dominic Glynn
<i>Graphics</i>	Chris Sutor
<i>Story by</i>	Joshua Schrodier
<i>Special Sounds</i>	Rachel Sommers
<i>Translations</i>	Clausthal University
<i>Produced by</i>	Douglas Phillips
<i>Executive producer</i>	Richard Segal
<i>Directed by</i>	Thomas Himinez
<i>Number 17D13</i>	1999 Everlasting Films

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 simon-pure and simon-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?

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 zylons 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.

Once added to the show, Mark Triyad saw little character development during his first season. More attention was being paid to the Doctor, naturally because it was his show but also because of the upcoming regeneration.

Even after Jeffrey Coburn took over, it really wasn't until *Dark Dreams* that we saw anything done with his character. Partially because the spotlight was shining on the new Doctor and new companion Dara Hamilton, partly because Phillips believed that female companions were better for the show than males, and also because the writers were beginning to fear the character and his overwhelming presence, Mark Triyad began to take a backseat in stories, even being left out of them altogether.

Finally, though, with *Target Zylon*, was Triyad back in his element. And it was his original creator, Thomas Himinez, who brought the character back to life. It was in this story that we learned that the erstwhile war veteran was tired of the constant battles, of the killing. But most importantly, that he knew he was a warrior and could not change. So in the end, he continues on with the Doctor instead of staying in his own time where warriors were no longer needed.

Empire of the Daleks, Triyad's final story, saw the broadest development for this character. Here he is placed back into a war zone, this time against the famous pepper-pots themselves. But he is also allowed, finally, to find a friend in the person of Serena Ryan. When he elects to stay in 20th century Earth, possibly with Serena herself, we are left seeing that, at last, some of his wounds are beginning to heal.

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 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.

It didn't take long for Dara to begin to shine as a companion. Even after being thrust in the middle of the ongoing duel between the Doctor and the Master, she still had enough wits about to challenge the Doctor and his fantastic, and understandably unbelievable, claims of menacing aliens and galactic doom.

Almost immediately, though, both Dara and Comdr. Mark Triyad had to fade into the background somewhat as a new Doctor came onto the scene. But this didn't last for long, and in the new Doctor's second story, it was him and Dara alone who had to challenge the evil Processor and his Registers, Mark Triyad having only a small roll in the beginning and end of the story.

In this story, *The Price of Paradise*, we really got a chance to see who Dara was. While she does serve her function as the typical companion —becoming caught up in the machinery of the system, adding tension as she is threatened with erasure — it wasn't long before she struck out on her own, bringing together the retros and leading them to victory against the Processor and the Program which controlled everyone's lives for so long. During an interesting sequence, we see Dara matching almost word for word the Doctor in their simultaneous arguments against the inhumanity of the Program, speaking volumes on her passion and intelligence.

"I saw in Dara the chance to give the companion something more to do than just allow the Doctor to show off his wisdom," recalls Robin-Mary Manseth, writer of *Paradise*. "It was actually my suggestion that Mark Triyad be left out of the story so we could concentrate more on Dara.

"Too often the companion gets very little to do. They ask questions so the audience can know what is happening, they move the plot along and sometimes provide a second story line, but hardly do they do anything of substance. I was glad to finally see someone like Dara who was able to hold her own, who could think and act independently of the Doctor without being irritating or pushy."

Empire of the Daleks was the first time Dara had made any mention of her family in detail or her reasons for attending the Canterbury School for Girls. We are treated to an intimate portrait of a loving mother and father who, like typical parents, only wanted the best for their daughter even if Dara didn't quite see it that way. Dara also expresses great sorrow and sympathy for Mark when Serena is killed, and is genuinely sad when he elects to stay behind in present-day Earth.

In *The Doomsday Signal*, we are treated to the side of Dara which was cause for much consternation by her parents...and some from the Doctor himself: Dara's teenage heart. Making quick friends with Hawk, she virtually abandons the Doctor in favour of her new friend, leaving the Doctor to enjoy Mardi Gras alone. But we also see some of that fire we saw in *The Price of Paradise*. She first demands that Hawk follow her instead of the other way around when the aliens start attacking, and she also takes the petty thief Lucky and teaches him that helping his fellow man takes much more courage than stealing from him.

Dara continues to show her strong spirit in *The Augury of Death* and *Devinaura IV*, all the way through to her final story, *Morningstar Manor*, where she must muster all her strength to fight off the creature that tries to feed off her fears. And even after everything she has gone through, she still wants to continue travelling with the Doctor despite the dangers. But it is the

Doctor who finally asks her to leave, not being able to bear the thought of some tragedy befalling her.

Despite the character development for Dara, what was probably the most interesting thing about her was the Doctor's attitude toward her. Not since the Jon Pertwee-Katy Manning era was the Doctor ever seen to become so close to a companion. Throughout Dara's time with the Doctor, he showed far more protectiveness toward Dara than for anyone else who travelled with him. When Dara realised that her parents and friends were probably killed by the Dalek invasion in *Empire of the Daleks*, the Doctor was beside her offering her comfort, explaining that he feels all his companions are part of his family.

Like the Pertwee Doctor, Jeffrey Coburn's character seemed almost jealous whenever Dara would show an interest in someone. Hawk from *The Doomsday Signal* or Christoph from *Morningstar Manor* being especially good examples.

Tellingly, the Doctor displayed a part of his loneliness and fondness for his young companion in *Devinaura IV* when, upon beginning to regain consciousness, Dara mistakes the Doctor for her father. The Doctor responds with what appears to be genuine regret in his voice when he confesses, "No. It's just me".

The Doctor's true feelings are finally summed up in a single word in *Morningstar Manor* when he asks Dara to leave the TARDIS for her own safety. Dara argues with him, not wanting to leave. The Doctor tries to convince her that it is for her own good, but when she will not listen, the Doctor becomes frustrated and scolds her, saying, "That is enough Susan"! Susan, of course, being the Doctor's granddaughter.

The Doctor realises his mistake and apologises, but Dara understands...possibly only just beginning to understand for the first time just how much her friend cares for her, and she finally relents and says goodbye.

What would become of Dara after her time with the Doctor we can only guess. Of course she is older and wiser. But, as we see when she meets up with her friend Michelle Talbot, she hasn't only gained some of the Doctor's wisdom of the universe, but also some of his irreverence as well. Both will probably make her more well balanced in the long run.

Christine

Rachel Sommers

Fifteen years old. Born in mid-thirteenth century England, she is the only child of peasant-class parents. She did not know her father as he was killed while she was still a baby. Her mother died when Christine was nine from one of the many plagues that swept across Europe.

Red hair, blue eyes, of average intelligence, but uneducated and illiterate. She accepted that her lot in life was that of perpetual serfdom to a local lord; such was the way things were done - the lords ruled, the peasants served. There was no class mobility in the thirteenth century; those born peasants remained such all their days.

Life was hard for Christine, but she adapted. She is a survivor. Her social position did not endow upon her any sort of self-esteem, so she is quite humble. She doesn't recognise that even her very survival is testimony to a strong spirit and resourcefulness on her part. Given a chance, though, Christine could blossom into an intelligent, beautiful young woman.

Christine carries with her the superstitions of her day. Although the Doctor tries to convince her that many things can be explained scientifically, she still holds to many of the

beliefs that she has grown up with. As such, Christine is somewhat claustrophobic when it comes to caves and other closed in, underground structures, believing that such places are haunted by “the souls who were lost in the great dungeons”.

In a round-about way, Christine is the result of a promise made to the cast back in 1995. Douglas Phillips had been saying that one day that he would do a show set in medieval England, he and the cast being fans of that period.

Originally, the story was to have been *The Children of Chakran* during the 29th season. However, the story fell through and another one was commissioned from Jamie Lawson. By this time, a new companion had to be cast as Dara was being written out of the show and it was determined that the new travelmate would be introduced in the medieval story.

Lawson had prepared an outline for the new companion, Kaye, but the story was withdrawn after only the synopsis had been prepared, so the search was on again for a suitable replacement.

This time, the task fell to script editor Thomas Himinez who came up with *The Seventh Dungeon of Drakmoore*. The name of the new companion was changed to Christine and, utilising the parameters given by Doug Phillips — fifteen years old, peasant class — a character was created that could be best described as a civilised Leela.

Interestingly, Christine is very much in the background for most of her first story. Aside from a scene with the Doctor in the dungeons, she really is given very little to do until the end. According to Tom Himinez, this was planned from the beginning.

“We had just had two stories where the Doctor travelled alone, everyone guessing that first Jessie from *Mesomorph* might be the new companion, and then Laroche from *Crimson Scarab*,” recalls Himinez. “I didn’t want Christine to have a huge part and it be obvious she was going to be the new companion, so I deliberately kept her out of the story. That wasn’t an easy task. I had to give her enough to do so she would seem like a believable character, yet keep her far enough in the background so she would blend in with the other miscellaneous castle characters. But I also had to keep her in position so she could save the day in the end without just coming out of nowhere.”

Like Mark Triyad and Dara Hamilton, Christine suffered from very little character development during her first season. While we got to see much more of her once she became the established companion in *Shadow of the Dragon*, nothing really was added to her character for most of the 31st season.

Interestingly, the one aspect of Christine’s character that was given much attention during her first season was her wardrobe. Seemingly in direct response to the criticism that companion Victoria Waterfield received in her second story, *Tomb of the Cybermen*, Christine’s wardrobe was kept very conservative. (One may remember that upon leaving Victorian England, the first outfit Victoria wore was a mini-skirt.) The first outfits worn by Christine upon travelling with the Doctor are two long dresses, and jeans with a rolled up long sleeve blouse. Even in *The Chronic Rift* when she is finally allowed to dress more stylish, her dress is only a few inches above the knee and she is wearing boots.

The 32nd season saw another regeneration for the Doctor, pushing Christine to the background again. But fortunately, things promised to get better. Regeneration crisis never last long, and the one-on-one relationship between the Doctor and his companion promises to bring more development to the assistant as *Doctor Who* enters the new millennium.

Afterword

In November of 1998, Jeffrey Coburn’s agent rang up executive producer Richard Segal and informed him that his client was going to be leaving the series at the end of the year 2000, regardless of whether the 31st season was completed or not. While this took no one by any real surprise, it marked the end of an interesting parallel between character and actor: both were seemingly happy and jovial on the outside, but inside could be found torments that haunted each.

A look back on the Jeffrey Coburn years would find a renaissance for the show and an infusion of new blood that would help propel it to the top of the ratings amongst *Doctor Who* audio. It also saw the emergence of several groups who attempted to copy the success of the DWADs, some with more success than others. All were followers, though; the *Doctor Who Audio Dramas* were universally considered to be the de facto “Grandfather” of the medium for *Doctor Who*.

As *Doctor Who* looks toward its fortieth anniversary and beyond, all evidence points to continued growth and success for an off-shoot of a once small BBC programme which caught everyone by surprise and took the world by storm. Daleks, Sontarians, even Programming executives couldn’t keep the good Doctor down. Perhaps when the next handbook comes out, we will be preparing to celebrate the golden anniversary.

No one would doubt it.

TITLE	AUTHOR	DIRECTOR
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SEASON TWENTY-EIGHT

Producer – Douglas Phillips, Script editor – Raymond De Long

1D Apollyon	John Mark and Michelle Taylor	Thomas Himinez
2D The Price of Paradise	Robin-Mary Manseth	David Blake
3D Dark Dreams	Joseph Medina	David Segal
4D Target Zylon	Thomas Himinez	Thomas Himinez
5D The Time Brokers	John S. Drew	Sheri Devine

SEASON TWENTY-NINE

6D Fictional Hypothesis	Sarah G. Hadley	Thomas Himinez
7D Empire of the Daleks	Joseph Medina and Thomas Himinez	Joseph Medina

Script editor – Joseph Medina

8D The Doomsday Signal	John S. Drew	Scott Harlow
9D The Backbone of Night	Jamie Lawson	Joseph Medina
10D The Augury of Death	Paul Ebbs	Thomas Himinez

SEASON THIRTY

11D The Warlords of Apschai	Joseph Medina	Joseph Medina
12D Devinaura IV	Raymond De Long	Thomas Himinez

Script editor – Thomas Himinez

13D Morningstar Manor	Joshua Schrodier	Thomas Himinez
14D Mesomorph	John S. Drew and Joseph Medina	Chip Jamison
15D The Crimson Scarab	Paul Ebbs	Sheri Devine

SEASON THIRTY-ONE

16D The Seventh Dungeon of Drakmoore	Thomas Himinez	Thomas Himinez
17D Shadow of the Dragon	Lance Hall	Chip Jamison
18D Radio 2000	John S. Drew	Sheri Devine
19D The Hidden Menace	Robert Dunlop	Thomas Himinez
20D The Chronic Rift	John S. Drew	Chip Jamison



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.

When Jeffrey Coburn took over the role of the Doctor in the Audio Dramas, the series was just beginning to expand its audience base thanks to the internet. The question on everyone's mind was, "Would the world audience accept, in audio, what it had always cherished on television?"

The answer was a resounding "Yes!" Today, even the BBC itself is expanding its market into the world of audio, and Jeffrey Coburn is considered to be one of the best non-BBC portrayals of the Time Lord.

This book is an in-depth study of Jeffrey Coburn'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 30th season story, MORNINGSTAR MANOR. 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.