The story and history of *Doctor Who* as data visualisations

Designed & written by

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Introduction

The world is full of information

It may seem that our lives are dominated by information now more than ever, particularly since the digital revolution, but they have always been so. From knowing where and what time of year mammoths were easiest to hunt, to finding which supermarket has the lowest price for frozen beefburgers, information is a product of the way humans codify the world around us. But how we categorise, interpret and represent information is crucial to its utility and value.

Knowing that mammoths had hoofed south after severe winters is of little use if you don’t know which direction ‘south’ is or can relate ‘winter’ to increasing coldness. And now, when our online actions produce reams of data about our likes and habits, what we buy, where we go on holiday and who our friends are, companies are battling to distil all this information in a way that better targets their wares at a more receptive audience.

Most of that information is in the form of numbers (and I don’t just mean binary and zeroes) — how many people do this, how long do they watch that, how much someone spends on those, but to most people raw numbers are a difficult form to grasp. We can tell if a given quantity of something is bigger or smaller than the equivalent at an earlier point in time, but understanding the relative difference or the rate at which it’s changing is harder just from looking at the numbers. We’re much better at ‘seeing’ with visual forms of information. Tell someone they ate 2,200 calories too much each day and they probably won’t be able to relate to the fact, exactly how much food that represents and they’ll immediately understand the need to cut down. From the first people who translated measurements of distance and direction into maps and atlases, to Dr John Snow taking the tallies of cholera victims and plotting them on a street map of London to pinpoint the source of the disease, and Henry Beck rendering the tube of the London Underground based on electrical diagrams, presenting data visually makes it easier to comprehend, interpret and apply.

One particular source of a surprising amount of information is the television series Doctor Who. While it may not be knowledge that’s of much interest or use to most people, even those who enjoy watching an episode on a Sunday evening, there is a lot of it. With the programme approaching its 50th anniversary — an incredible achievement for any TV show (and even during the years when it wasn’t on television it continued in the form of books, videos, magazines, plays, comedy acts, computer games and more) — there is a wealth of data not only about the places, people and monsters the Doctor has encountered on screen, but also how the episodes were produced, who started them, where particular creative decisions were made, where filming took place and what made it such a popular, iconic and enduring programme. And to a certain type of devotee of Doctor Who (like me, because I’m one of them), this information is something to be accumulated, memorised (or at least held in books and magazines) and contemplated.

By knowing as much factual detail about the show as we can, perhaps we can come to understand what it is that it makes us feel so deeply and.

The world is full of information

...and visual data. We prefer to picture it in a way that we can more readily relate to and appreciate any connections and correlations. That is what I’ve attempted to do in this book. I have taken facts from the full history of Doctor Who and visualised them in ways that are, I hope, informative, enlightening, unusual or simply eye-catching. Whether you’re a follower of the Doctor’s adventures or not, I aim to show that data needn’t be just numbers and tables, but can be treated more patiently and, by doing so, we can more easily see what that information means and what conclusions can be drawn.

Visualising Data

The Doctor Who book is divided into four sections. The first, Production, deals with information about the making of Doctor Who as a television programme, looking at details of its recording and the contributions made by the various production teams. The Fiction section examines data from within the narrative of the show, such as who plans the Doctor’s travels, the lives of the companions he travels with, and the plots of the villains and monsters they encounter. Transmission investigates how popular it is in the way the programme was broadcast, its episodic structure and whether those who were watching liked what they saw. Lastly, Restauration looks at how Doctor Who has lived on beyond its initial airing, from UK repeats to Slingsby overseas, and from home, adaptations to archival releases on video and DVD.

The programme has been one of the most researched and analysed television series ever, having as it does an almost unique power to captivate a core portion of its audience and inspire them not only to imagine but to want to know all about this incredible programme. The amount of information already recorded and still being discovered is staggering, but the more we learn the harder it becomes to see what, if anything, it all means. I hope this book shows there are ways to present this information that make it easier to digest, simpler to understand and more intuitive to engage with. And that goes beyond the specifics of one media property: all information on any subject can be depicted in a way that makes it more attractive and applicable.

The volume of data in the world can only increase, and as more of our personal and working lives rely on the digital realm much of this data is being gathered and stored for the first time. Rather than rely on (and ignore) numerous servers, we can use this data to better understand our interactions and impact on each other and the world around us. But to avoid being overwhelmed, we need to represent the information in a way that allows us to envisage what it means to us. There is a growing field of data visualisation and infographics that seeks to find new ways of appreciating all forms of information — a quick search online will lead you to numerous examples. My area of appraisation is Doctor Who — what’s yours?
PRODUCTION
Everywhere and anywhere. Everything that happened or ever will. Where do you want to start?

While this book isn’t a typical guide to Doctor Who, it may be handy to know a little about what stories were shown when, who was in them, and which production teams made them. So starting as we mean to go on, here is that data presented visually, rather than in the commonly seen tables or lists.

Stories are in transmission order (which sometimes differs slightly from the order they were made). The vertical scale in beige is time, with each block being one episode, scaled to its duration. The colour of the blocks shows each episode’s state in the archive: surviving, missing or recoloured by combining black-and-white film prints with colour from off-air recordings or other non-broadcast-quality sources.

(continued on next page)
“Planet of Giants” was written and recorded as four episodes but the last two were cut into one for transmission. “Shada” was to be the concluding six-parter of Season 17 but strike action at the BBC prevented its completion. “The Five Doctors” was produced as part of Season 20 but not shown until eight months later for the show’s 20th anniversary. “Resurrection of the Daleks” was made (and shown abroad) as four parts but re-edited into two longer episodes for first UK transmission to avoid a break during the Winter Olympics. Season 23 comprised one 14-part story, “The Trial of a Time Lord”, and is numbered as such. But it was produced in three separate sections covering four linked stories, which are listed individually here to make the changes in companions and production personnel clearer. The only televised outing for the Eighth Doctor didn’t have a story title on screen other than “Doctor Who” but is commonly called “The TV Movie”. “The End of Time” is the only New Series two-episode story to have one overall title shown as parts one and two.

Overlaid in light blue are the viewing figures for each story (vertical scale on the left in blue). These are the average of the figures for each episode of a story, based on the officially recorded figures, which in recent years include time-shifted viewing within a week of first broadcast but not online catch-up.

Enemies appearing more than twice are shown at the top, coloured according to the Doctor against whom they first battled. These are, in order of appearance: **First Doctor** Daleks, Time Lords (excluding the Doctor, Romana and the Master), Cybermen; **Second Doctor** Yeti, Ice Warriors; **Third Doctor** Autons, Homo Reptilia (Silurians/Sea Devils), the Master, Sontarans; **Fourth Doctor** Davros; **Tenth Doctor** Ood, Judoon, Weeping Angels; **Eleventh Doctor** The Silents. No enemies first encountered by the Fifth, Sixth, Seventh or Ninth Doctors made more than one further appearance.
The colour coding for each Doctor's era is used throughout the rest of this book for easy reference. Later appearances by past Doctors are indicated by their respective colours. The Seventh Doctor initially featured in the TV Movie before regenerating into the Eighth — the two didn't appear together.

**Companions** lists the generally accepted companions of the Doctor, so the likes of Katarina, Sara Kingdom, UNIT's Captain Yates and Sergeant Benton, Kamelion, Grace and Wilf are included, even though some never travelled with the Doctor. Curved corners on the bars indicate the start and end of their ongoing time with the Doctor, with later return appearances shown separately. Square corners indicate a temporary absence during their regular run. One-scene cameos are not included, even if they had lines, such as the phantom companions in "The Five Doctors" or Rose in Series 4 before "Turn Left".

**Assistants** indicates people who helped out for a significant proportion of a story, often performing a companion-type role alongside either the Doctor or one of his regular companions. Obviously there are many characters who assist the Doctor during his adventures, but these are the ones who feel like they could have gone on to become regular companions if the producers had so chosen, or, in the case of the revived series, those relatives of regular companions who appear whenever the Doctor returns to modern-day Earth.
The Production section shows the tenures of the programme’s producers and script editors. For the duration of the original series, these two roles were the prime creators of the programme at the BBC, commissioning the writers and selecting the directors and designers to make the show. Modern television production no longer follows this structure and the revived Doctor Who is overseen by a string of contracted and freelance executive producers, line producers, directors and supervisors. To simplify things for comparison purposes, under the New Series episodes are listed the two executive producers with key responsibility for the whole production and the scripting side respectively. This is not to ignore their other roles or to belittle the work of the production teams, but to indicate who was arguably the closest equivalents of the old-style producer and script editor roles. Most abbreviations are expanded nearby except VP=Victor Pemberton, AR=Antony Root, PS=Philip Segal and MJ=Matthew Jacobs.

The bottom two lines of the Production section respectively show which stories were by the most prolific writers and directors during each Doctor’s era. These are:

- **First Doctor**: Terry Nation (writer), Richard Martin (director);
- **Second Doctor**: David Whitaker (writer), Morris Barry and David Maloney (directors);
- **Third Doctor**: Malcolm Hulke (writer), Michael Briant (director);
- **Fourth Doctor**: Robert Holmes (writer), David Maloney (director);
- **Fifth Doctor**: Terence Dudley, Eric Saward and Peter Grimwade (writers), Fiona Cumming and Ron Jones (directors);
- **Sixth Doctor**: Eric Saward (writer), Peter Moffatt, Ron Jones and Chris Clough (directors);
- **Seventh Doctor**: Stephen Wyatt, Ian Briggs and Ben Aaronovitch (writers), Chris Clough (director);
- **Eighth Doctor**: Steven Moffat (writer), Peter Capaldi (director);
- **Ninth Doctor**: Russell T Davies (writer), Graeme Harper (director);
- **Tenth Doctor**: Russell T Davies (writer), Graeme Harper (director);
- **Eleventh Doctor**: Steven Moffat (writer), Nick Hurran (director)
The prevalence of story titles beginning with ‘The’, and other popular forms

It’s probably not surprising that the word ‘the’ crops up a lot in the titles of Doctor Who stories — it is the most common word in the English language, after all. And given that most episodes are named with reference to a person, creature, place or concept within the story, it’s standard to address that with the definite article. In fact, out of 359 Doctor Who titles — all on-screen titles, including the individual episode titles from the first 25 stories as well as their later assigned overall titles, plus ‘Shada’ — 133 (34.8%) begin with ‘The’, 232 (64.4%) contain a ‘the’ and there are 214 instances of the altogether, accounting for 22.7% of all words used in Doctor Who titles. In contrast only ten stories begin with the indefinite article, from the opening episode “An Unearthly Child” (1963) to 2012’s “T]='

**Most story titles beginning ‘The’ follow one of three forms: ‘The [noun]’, ‘[The adjective] [noun]’ or ‘[The noun] [preposition] [noun]’. Only a handful take different structures. Some use lists of nouns, such as ‘[The Unicorn and the Weap]’ or ‘[The Doctor, the Widow and the Wardrobe]’. Others drop the preposition by taking a possessive form: ‘The Daleks’ Master Plan’, ‘The King’s Demons’, ‘The Idol’s Lament’, ‘[The Doctor’s Daughter]’ and ‘[The Doctor’s Wife]’. Only fourteen beginning with ‘The’ include a verb: ‘[The Nightmare Begins]’ (the first episode of ‘The Daleks’ Master Plan’), ‘[The Pandorica Opens]’, ‘[The Girl Who Waited]’ and ‘[The Angels Take Manhattan]’.**

Most of the titles that don’t begin with ‘The’ (‘A’) follow the same grammatical forms but simply drop the article. The fact that the Target novelisations of the television stories could (and often did) omit the definite article in their cover titles was an affectation. It was only in the 1980s when more single-word titles were used — generally the name of a character or place — that this convention became tricky. There had been a few one-word titles before then, particularly among the individual episode titles of the early serials, but for overall titles only “Inferno”, “Underworld” (the unbilled ‘Shada’) preceded the rise of the form under John Nathan-Turner’s producership. Of the nine writers he produced only two didn’t have a story with a single-word title, and in both cases that was down to last-minute changes. Throughout production of Season 23, the second segment was called “Mindworm” until it was decided to show the whole season under the umbrella title “The Trial of a Time Lord”. And Season 25’s “Silver Nemesis” was simply “Nemesis” until late in the day when the adjective was added to highlight its anniversary nature. Another reason for occasionally dropping an otherwise likely leading article was when the [noun] preposition [noun] form used a proper noun at the end. While a few Second Doctor stories had been happy to repeat the definite article — “The Power of the Daleks”, “The Tomb of the Cybermen”, “The Enemy of the World” — during the 1970s it became common to pick one or the other, thus “Invasion of the Dinosaurs”, “Genesis of the Daleks”, “Image of the Fendahl” and so on. This has persisted into the revived series, such as “Rise of the Cybermen” and “Last of the Time Lords”.

There are some further noun combinations among those titles without a leading ‘The’, namely ‘Time and the Daleks’, ‘[The Daleks’ and the Blenners]’, ‘[The Doctor, Paul and] Clove’, ‘[Love & Monsters]’ (we’ll come back to that one a bit later). ‘Smith and Jones’, ‘[Flesh and Stone]’ and ‘[The Virgin and the Doctor]’. Plus a few more words: ‘[All Roads Lead to Rome]’ (episode two of ‘[The Romans]’), ‘Don’t Hug the [Parent]’ (episode two of ‘[The Gunfighters]’), ‘Fear [her]’ (the only title to use a pronoun instead of a noun), ‘[Bliss]’ (the only verbal one-word title), ‘Turn Left’, ‘[A Good Man Goes to War]’ and ‘[Let’s Kill Hitler]’. Other less common forms include “[Small Prophet, Quick Return]” (episode two of ‘[The Myth Makers]’), ‘[Death to the Daleks]’ and ‘[Madman Unchained]’. Punctuation in story titles. Apostrophes are most common — usually in those possessive forms plus the two contractions mentioned above — but even so there are only 12 in all 359 titles (3.6%). As well as the lone ampersand and comma we’ve already mentioned, there are just two hyphens: ‘[Kidnapped from Shang-tu]’ (episode five of ‘[Marco Polo]’) and ‘[The Talons of Weng-Chiang]’. There have also been only two titles with numerals: ‘[Galaxy 4]’ (while that’s a later-applied umbrella title for the serial it seems always to have been written with the numeral ‘4’ and “42”). At two characters, the latter is the shortest ever title, while the longest, in both characters and words, is ‘[The Doctor, the Widow and the Wardrobe]’.

**Other less common forms include “Small Prophet, Quick Return” (episode two of “The Myth Makers”), “Death to the Daleks” and “Madman Unchained”. The sole example in the non-The group is “Last of the Time Lords”. Only four titles have reached six words — “The Trial of a Time Lord”, “The Greatest Show in the Galaxy”, “The Curse of the Black Spot” and “A Good Man Goes to War” — beaten only by the seven-word title of the 2011 Christmas Special.**

**III The data**

The on-screen titles of each episode and story, plus the generally accepted overall titles for the first 35 stories, were grouped by the number of words they contain. “Shada” was included despite not being broadcast, but not the individual segment titles of “[The Trial of a Time Lord]”. “42” was counted as one word, “Galaxy 4” as two. Contrasted words were counted as one but hyphenated words as two. The groups were then divided between those that began with “The” and those that didn’t.

Obviously there are no one-word titles beginning with “The”! “Kidnapped” (episode five of “The Sensorites”) was the earliest, but the first one-word story title wasn’t until 1970’s “Inferno” (also the name of episode four of “The Romans”). The last was 2006’s “Blink”. Similarly, the earliest two-word title not beginning with “The” was episode three of “The Sensorites”, “[Tribunal Danger]”. The fourth serially collectively known as “Marco Polo”, making that the earliest two-word story title even though it was never called on-screen for that we had to wait for 1969’s “[Full Circle]”. “[Galaxy 4]” was the first title not to use individual episode titles.

The most common title length is three words, making up 34.9% of all titles, 62.0% of which begin with “The”. The four-letter titles include many of the form “The x y” — 89.7% of those beginning with “The” and 54.3% of others — while most (85.7%) of the five-letter titles beginning with “The” extend this to “The x y”. The sole example in the non-The group is “Last of the Time Lords”. Only four titles have reached six words — “The Trial of a Time Lord”, “The Greatest Show in the Galaxy”, “The Curse of the Black Spot” and “A Good Man Goes to War” — beaten only by the seven-word title of the 2011 Christmas Special.
The BBC hierarchy of people in charge of Doctor Who, 1963-1989

While fans will often know off by heart the names of the producers and script editors who made Doctor Who, they're less likely to know those people's department heads within the BBC, who will have had just as much influence over the changes in the programme through the years. The names Sydney Newman and Donald Wilson will be familiar as the two men credited with creating the concept of Doctor Who in the first place, but what of their replacements? Who were the people who supervised the day-to-day production teams' work, and did their career movements influence the show?

This chart lists those BBC employees in the management chain with direct responsibility for Doctor Who. While the title for each level may not be the precise job title for everyone — for example, the Drama Department was reorganised several times, particularly in the 1980s, with Doctor Who falling under the remit of the Head of Serials, Series or the two combined at various times — they indicate an equivalence of seniority. Assistant Script Editor was an occasionally filled position which here includes those periods when an incoming script editor was shadowing his predecessor to learn the ropes. Similarly, the steps in the Producer level indicate where incoming and outgoing producers overlapped as their tasks were handed over. Note also that Peter Bryant's brief stint as Asst Producer was not really an overseeing role, as Mervyn Pinfield's and Barry Letts' were, more a deputy position to producer coupland as Bryant was assessed for promotion. However, he is included in the upper level for simplicity.

A number of higher management changes coincided with recastings of the Doctor. It's notable that while producer John Wiles' suggestions for replacing William Hartnell were vetoed by his Head of Serials Gerald Savory, it was only after Shaun Sutton had succeeded him that moves to remove Hartnell were approved. Patrick Troughton had decided to reduce the risk a few months before Ronnie Marsh became head of Serials, and to then Head of Drama Shaun Sutton was more directly involved in persuading Jon Pertwee to take the part, whose tenure was secure under Marsh. But once Bill Slater took over as Head of Serials it seems the department was more willing to replace Pertwee than agree to his salary demands, and Slater was instrumental in the casting of Tom Baker.

Doctor Who could also have an effect on its departmental managers. In the mid-1970s the show was increasingly a target for the ire of Mary Whitehouse and her National Viewers' and Listeners' Association. This reached a climax after the broadcast of "The Deadly Assassin" in November 1976, when Whitehouse complained that the cliffhanger to episode three — in which the Doctor appeared to have drowned — breached the BBC's own guidelines. This not only resulted in Bill Slater instructing incoming producer Graham Williams to cut down the violence in the programme, but Director General Sir Charles Curran issued a public apology admitting a misjudgement had been made. While it would be going too far to suggest this in itself was instrumental in Graeme McDonald taking over from Slater as Head of Serials a month later, it's no coincidence that McDonald took a much closer interest in Doctor Who's scripts from then on to ensure they didn't cross the line again.

Higher management's involvement in the programme usually involved issues of scheduling. While the show was a popular BBC1 Saturday evening hit, there was little to concern them, but by 1981, when Alan Hart became Controller of BBC1, Doctor Who's viewing figures were in decline in the face of a concerted move by ITV to schedule Buck Rogers in the 25th Century in the same timeslot across its regions. It was Hart who moved Doctor Who from its traditional Saturday, and ran it twice a week in mid-week early evening slots, both to try to regain its audience and as part of a wider experiment to see how a twice-weekly soap opera might work. This had some success and Doctor Who was well-supported by new Head of Series and Serials David Reid, culminating in the BBC organising a major event at Longleat in April 1983 to celebrate the show's upcoming 20th anniversary and the agreement to an out-of-season special to be shown near the anniversary itself. This would change under Reid's successor, Jonathan Powell, especially after he was promoted to Head of Drama when, with newly appointed Controller of BBC1 Michael Grade, he was party to the cancellation of Doctor Who. Only a fan outcry saved the series, but from then on it was considered something of an albatross around the neck of management. Powell and Grade later ordered the sacking of Sixth Doctor Colin Baker (whose casting had been approved by Reid in the very last weeks of his tenure as Head of Series and Serials), and it was under Powell's controllership of BBC1 that the show went into indefinite suspension.
III BBC studios used for recording 1960s episodes

Television Centre on Wood Lane in Shepherd's Bush, West London, has been the symbol of the BBC for 50 years since it opened as the broadcaster’s first purpose-built television studios in June 1960. The BBC’s initial television broadcasts famously came from Alexandra Palace in North London, which had been built as a public space for the Arts in the 1870s and was partly raided to the BBC from 1932. By establishment there included the section of the EMI transmission service still used today (and relayed in the 2008 episode ‘The Idiot’s Lantern’) when programme production resumed after the Second World War, it was becoming clear the two studios at Alexandra Palace would not be enough to supply a full television service.

In 1948 it was announced the BBC would build its own complex with eight studios in White City, and in the meantime it bought the nearby Lime Grove Studios as a temporary facility — one that ended up using for 40 years. These had been built by the Gaumont Film Company in 1933, expanded and redeveloped in 1932, and bought by the Rank Organisation in 1941. The BBC spent six months converting the film stages into four main studios for television production: Studios D, E, G and H, supplementing Studios A and B at Alexandra Palace (the latter C) was skipped to avoid potential confusion with the Central Control Room, known as CCR, while Studio F was only ever used as a scenery store. While construction began on TV Centre in 1951, financing problems delayed the project, so in 1954 the BBC acquired Riverside Studios beside the Thames in Hammersmith. These buildings had been converted from industrial use into film studios by Triumph Films in 1933, and the BBC renamed it two studios R1 and R2, TV Centre finally came into use in 1956, with Studio 3 (TC3) in Lime, followed by Studios 2, 4 and 5 one after another.

When Doctor Who was being planned over the summer of 1963, the question of where to record it was high on the agenda. The production team naturally wanted to use the new, state-of-the-art facilities at TV Centre. Lime Grove was still the prime production hub, however, even though the equipment there, particularly the lighting rig, was over ten years old and the studio was not considered suitable for a high-tech, sharply lit show like Doctor Who. Nonetheless, Lime Grove Studio D was allocated and the first ever episode, the unbroadcast ‘pilot’, was recorded there on Friday 27 September 1963. Even after the series went into regular production with the наличием of ‘An Unearthly Child’ on 16 October, concerns about the studios continued, with the limited technical equipment and unpleasant working conditions — largely due to the heat of the lights — making it difficult to cast and crew alike. A move to Studio G wasn’t a viable solution as it didn’t solve the technical problems and, although slightly larger than Studio D, it had a more shabby floor space, too narrow for Doctor Who’s set requirements. Even so, the first four episodes of ‘The Reign of Terror’ were recorded in Studio D during July 1964, after which production moved to TC4 while Lime Grove D had its sound equipment updated. This move had been decided earlier in the year to avoid the programme having to record under Studio D’s hot lights in the high summer months, and may have been a factor in getting ‘Planet of Giants’ made at all. A story in which the TARDIS crew were shrunk had been recorded from the very beginning of the show but CE Webb’s original scripts were edited when it was clear they couldn’t be adequately produced with Studio D’s facilities. The idea stayed on the schedules, however, moving down the running order until an appropriate studio could be assured. Story Editor David Whitaker didn’t formally commission a new storyline from Louis Marks until late March 1964, by which time the summer studio allocation would have been decided. Or it may be that the production team’s continued desire to make such a story finally persuaded the studio planners to give it the space it required in TV Centre.

After its first year’s struggle, Doctor Who settled into Riverside 1 as its main home for the next two and a half years, partially because serial creator Sydney Newman threatened to abandon the future of the popular Daleks if suitable facilities weren’t provided. R1 was almost the same size as TC3 and TC4, and better equipped than Lime Grove. The programme was allocated occasional studio TC3, most notably for the 12-week production of ‘The Daleks’ Master Plan’ — but that was mainly recorded in R1 until the end of February 1967, when it abruptly returned to Lime Grove D for the majority of the remainder of the 1960s. The main reason for this was that, with TV Centre up and running with six studios and two more opening in 1967, the BBC was sending down its use of Riverside Studios and had ceased all production there by 1970. Why Doctor Who wasn’t transferred to TV Centre may have been to do with the introduction of colour television around that time. BBC2 had begun broadcasting in 1964 and, after the Second World War, it was becoming clear the two studios at Alexandra Palace would not be enough to supply a full television service. The BBC was sending down its use of Riverside Studios and had ceased all production there by 1970. Why Doctor Who wasn’t transferred to TV Centre may have been to do with the introduction of colour television around that time. BBC2 had begun broadcasting in 1964 and, after the Second World War, it was becoming clear the two studios at Alexandra Palace would not be enough to supply a full television service.
Share of stories by composer of incidental music

Paying a composer to write and record incidental music was something of a luxury for television dramas in the 1960s, especially for a tightly budgeted show like "Doctor Who." When the series was establishing itself, it was one worth paying for, with all but one story of Season 1 (the two-part filler "The Edge of Destruction") receiving a specially composed score. This wasn't written after recording to fit the pictures, as is the norm today, but general mood pieces would be recorded beforehand and played into studio at the appropriate points as the episodes were shot. Thus the composer might score 15-20 minutes of music to be used throughout a story irrespective of its length. By Season 2 money was being saved by using stock library music for some stories, or even that from earlier "Doctor Who" stories: "The Rescue" features cues originally written for "The Daleks".

This trend increased throughout the 1960s, with only half of Second Doctor stories having original scores written for them, the rest using stock pieces or even no music at all to really save money. By the 1970s, though, drama without incidental music was unusual and "Doctor Who"'s shorter seasons made paying a composer more affordable. Dudley Simpson, who had been writing occasional scores for the programme since 1964’s "Planet of Giants," became the regular composer and by far the most prolific of the original series, scoring all but a handful of stories between 1970 and 1979.

In 1980, however, incoming producer John Nathan-Turner felt a new style was needed alongside his other changes to the show and he turned to the BBC’s Radiophonic Workshop to provide the scores. It had been creating sound effects for "Doctor Who" since its inception, most famously the TARDIS take-off sound, and in the cases of 1968’s "The Wheel in Space" and 1969’s "The Krotons," Workshop composer Brian Hodgson’s extensive soundscapes were essentially the incidental scores for otherwise music-less serials. But by the 1980s the Workshop had proven itself a pioneer in electronic music, not just a maker of unusual sounds, and nearly all of its team of composers contributed to "Doctor Who." Even when from 1980 the show returned to using freelance composers they were solo musicians producing their soundtracks electronically in their own studios.

Since the series returned in 2005 the music has been composed entirely by Murray Gold, who (as of "A Good Man Goes to War" in 2011) has now overtaken Simpson for the number of individual stories scored. Initially he recorded the music himself but from Series 2 was afforded the services of the BBC National Orchestra of Wales conducted by Ben Foster. Gold has even written several songs for the programme: "Song for Ten" sung by Tim Phillips, which featured in the Tenth Doctor’s debut "The Christmas Invasion," "Love Don’t Roam" sung by Nikol Hammon in "The Runaway Bride," "My Angel Put the Devil in Me" sung by Michelle Ryan in "Daleks in Manhattan," "The Stowaway" sung by Mark Charnock in "The End of Time," and "Nabû’s Song" sung by Katherine Jenkins in "A Christmas Carol."

The data

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<th>COMPOSER</th>
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Simpson and Gold stand head and shoulders above all other composers on the series, between them accounting for almost two-thirds of scores. Even taken together, the Radiophonic Workshop composers — Malcolm Clarke, Jonathan Gibbs, Brian Hodgson, Peter Howell, Paddy Kingsland, Roger Limb and Elizabeth Finer — provided music for only 18% of stories, leaving just 18.5% (40 stories) to other musicians. Those who were chosen to provide new arrangements of the "Doctor Who" theme tune bear no relation to prevalence, more a case of being in the right place at the right time. While Gold has produced three distinct arrangements of the theme during his time as sole composer on the series (and a few remixes of width), Simpson never had the opportunity to give us his interpretation. Ironically, the creator of the original, Delia Derbyshire, never composed incidental music specifically for the show, although tracks by her were used as stock music in 1970’s "Inferno."
The Doctor has often stated that the Earth is quite his favourite planet, and it’s by far his most frequent destination. Yet judging by his televised adventures, he has barely visited a tenth of all the countries of the world, and the vast majority of his escapades have taken place in southern England (with a more recent increase in Welsh incidents).

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Some take place across multiple locations as are listed more than once. The events in “Amy’s Choice” are not included as they were all a dream. Flashbacks are included if they feature new material, not just pre-seen clips. Stalk footage glimpses to show worldwide scale are ignored unless augmented with story-specific elements. Two-part stories are listed by the episode title in which a location was first seen, but only once if a new location in the second part was in an already visited region.

Not surprisingly, the Doctor has visited London far more than any other European city. He has barely visited a tenth of all the countries of the world, and the vast majority of his escapades have taken place in southern England (with a more recent increase in Welsh incidents).

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The following three maps list stories with scenes set in London, the UK and worldwide. Some take place across multiple locations as are listed more than once. The events in “Amy’s Choice” are not included as they were all a dream. Flashbacks are included if they feature new material, not just pre-seen clips. Stalk footage glimpses to show worldwide scale are ignored unless augmented with story-specific elements. Two-part stories are listed by the episode title in which a location was first seen, but only once if a new location in the second part was in an already visited region.

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Number of stories set on Earth, by Doctor

In all, 145 different stories have been set or have included scenes on Earth. Somewhat surprisingly, the Doctor, who has spent most time on Earth was not the Third, despite being exiled here, but the Tenth, followed by the Eleventh, whose total is only going to increase (see graph below).

However, when these figures are taken as a percentage of each Doctor’s total number of stories, the balance changes. The Third and Tenth Doctors are more even, with 75.3% and 75.0% respectively of their stories featuring Earth. Discounting the Eighth Doctor, whose one story was on Earth giving him a 100% hit rate, the Ninth Doctor is the one who couldn’t get enough of our world, with 80.0% of his stories set here (and the remainder in nearby orbit). The Eleventh is again second, with 78.6% of his stories at least looking in on Earth events. Only the Fourth Doctor has fewer than half of his stories featuring Earth, at just 38.1%, although again one (“The Ark in Space”) takes place on an orbiting space station.

Stories set overseas

Only 29 countries other than the UK have featured in Doctor Who stories, and not all of them were actually visited by the Doctor himself. We see only the offices of global organisations in “The Ten-Planet” and “The Enemy of the World”, where events are not witnessed by the Doctor. Similarly he is not physically present when he first says goodbye to Rose at Bad Wolf Bay (although he looks around as though he can see his projection’s surroundings), or when people are seen to be hypnotised by the Sycorax in Paris and Rome, the Cybermen break through from their parallel world in Paris and India, or when the Daleks invade Germany.

Some countries are the location for fleeting stop-offs. The Doctor makes a whistlestop visit to the Empire State Building in “The Chase” (although he sees a lot more of it in “Dinosaurs on a Spaceship”) and doesn’t stay long at Chichen Itza’s strange festival. His second visit to Olaf’s Island was undoubtedly brief, and we only see him stop off in Kenya to seek Riddell’s help in “Dinosaurs on a Spaceship”. His hope to Egypt in the same story and story in Belgium in “The Unicorn and the Wasp” appear to have been more involved although we only see glimpses of his adventures there.

WHERE IN THE WORLD?

An Unearthly Child

- River attendant of the Earth in Ancient North Africa in Arabia
- The Doctor’s Master Plan
- The Planet of the Daleks
- The Sontaran Experiment
- The Ice Warriors
- The Chase
- The War of the Worlds
- The Masque of Mandragora
- The Aztecs
- The Seeds of Doom
- The War of the Worlds
- The Masque of Mandragora
- The Planet of the Daleks

Planet of Fire

- City of Death
- The Mutant of Mandragora
- The Chase
- The War of the Worlds
- The Masque of Mandragora
- The Planet of the Daleks

The Tenth Planet

- The Doctor’s Master Plan
- The Planet of the Daleks
- The Sontaran Experiment
- The Ice Warriors
- The Chase
- The War of the Worlds
- The Masque of Mandragora
- The Planet of the Daleks

The Time Monster

- The Doctor’s Master Plan
- The Planet of the Daleks
- The Sontaran Experiment
- The Ice Warriors
- The Chase
- The War of the Worlds
- The Masque of Mandragora
- The Planet of the Daleks

Doctor Who

- The Doctor’s Master Plan
- The Planet of the Daleks
- The Sontaran Experiment
- The Ice Warriors
- The Chase
- The War of the Worlds
- The Masque of Mandragora
- The Planet of the Daleks

The Unicorn and the Wasp

- The Doctor’s Master Plan
- The Planet of the Daleks
- The Sontaran Experiment
- The Ice Warriors
- The Chase
- The War of the Worlds
- The Masque of Mandragora
- The Planet of the Daleks

The Christmas Invasion

- City of Death
- The Mutant of Mandragora
- The Chase
- The War of the Worlds
- The Masque of Mandragora
- The Planet of the Daleks

The Tenth Planet

- The Doctor’s Master Plan
- The Planet of the Daleks
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- The Ice Warriors
- The Chase
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Significant heights and depths experienced in Doctor Who

The Doctor’s many visits to Earth have seen him not only venture around the globe but also far above and below its surface. Early on he was high in the Pamir Mountains, the highest peak of which reaches 7,495 metres, although the pass in which the travellers first met Marco Polo was probably nearer 4,200m — high enough for the elderly Doctor to succumb to altitude sickness. By comparison, the top of the Temple of Yetaxa was likely a mere 20m above the ground, offering grand vistas of the Aztec city but tiring to climb (and not a pleasant drop for Ixta). The TARDIS touched down briefly at the top of the Empire State Building in “The Chase”. Although the tour guide claims they’re on floor 102, it’s clearly the observation deck on the 86th floor, at 320m (and as he exaggerates the height of the skyscraper, he’s an unreliable guide). This puts the 457m down which the TARDIS crew had to lower themselves to escape the burning city on Mechanus in dizzying perspective. The First Doctor’s last ascent was to the top of the GPO (now BT) Tower.

The Doctor’s first venture into the depths of the planet came early in his second incarnation when he landed on an island near the Azores and was transported some 1,000m below sea level (based on the average sea depth in the area) to the remains of Atlantis. He would later descend an unknown distance into Euro Gas Refinery’s impeller shaft to confront the Weed Creature, shortly after evading Yeti on London’s Piccadilly Line just 20m below the surface. An earlier encounter with the robotic beasts had been his highest Earth adventure, around 4,600m above sea level in the Himalayas.

The Third Doctor was soon trying to make peace with cave-dwelling Silurians, some 250m down based on the depths of real Derbyshire cave systems, but nothing compared to the 22,187m (20 miles) Professor Stahlman’s Inferno project had drilled into the Earth’s crust. The Doctor himself did not go that deep but the glow that came up the bore was not pleasant. A quick dive to some 27m, based on the depth of the stadium’s stand, to meet the Sea Devils was a jaunt in comparison, although his venture down a Welsh coal mine — typically around 160m deep — at Llanfairfach was more harrowing.

The Fourth Doctor’s encounter with the Zygons took him into the murky depths of Loch Ness, 227m at its deepest. Fang Rock lighthouse was probably around 30m: easy enough for a Rutan to climb, and nothing compared to the top level of Paris’s Eiffel Tower at 324m, from which the Doctor and Romana flew (or did they take the lift?). If the Doctor wasn’t scared of heights then, he soon had cause to be, falling to his fourth death from the gangway of the Pharos Project radio telescope. Based on the similar Lovell telescope at Jodrell Bank, this would have been a plummet of some 40m.

The Doctor subsequently avoided high places (regenerative trauma presumably clouding his fear when he climbed up to the city of Castrovalva) but happily explored some caves where the Cybermen had planted a bomb (unknown depth but the troopers carry no climbing equipment) and visited Saadala 4 at the bottom of an unknown body of water. The Sixth Doctor narrowly avoided an one-way trip down a mine shaft, although the one he landed the Rani’s TARDIS in was probably no more than 30m deep as it was a drift mine with a ground-level entrance. The Seventh Doctor visited King Arthur’s spaceship below the surface of Lake Vortigern — some 15m deep based on the reservoir where “Blaffafest” was filmed.

The Tenth Doctor was understandably tentative when he had to climb Alexandra Palace’s 67m transmitter (already atop a 24m-high building), being his first time that high since he visited the Pharos Project. He later learned 1 Canada Square in London’s Canary Wharf was built to reach an anomaly 153m above sea level (so why they kept building to 235m is unclear). After swinging from the aerial of the Empire State Building 381m up, no wonder he kept to the lower chambers of the Palace given its pre-eruption peak was around 2,500m, reduced to 1,281m by the explosion the Doctor initiated. The Eleventh Doctor took the TARDIS more than 21,000m below Cwmtaff in Wales to rescue Amy from the Silurian base there, but was later back above ground manning River Song at the 104m base of the Great Pyramid of Giza on a time-collapsing alternative Earth. From there they flew to the 45m-tall, Weeping Angel Statue of Liberty wouldn’t have seemed half as frightening as it did close up from the roof of a 16-storey New York apartment block.
There is a range of events the Doctor's companions can expect to encounter, from meeting his archetypal enemies to being flung boldly through time and space, and undergoing various forms of attack. One might presume the more adventures they have, the more of these experiences they'll gain, so the radius of the slices indicates the number of stories each companion appeared in, while the centre number is their number of episodes. It's no surprise, then, that Dodo or Liz gained less from their time with the Doctor, and yet Mel and Harry undergo more in a similar number of episodes. While Amy and Rory were in the highest number of stories, their knowledge of the Doctor and his people is notably lacking. Sarah is the only companion to face the full range of common terrors that travelling with the Doctor involves (Tegan just missing out by not actually meeting Davros in "Resurrection of the Daleks").
**Circumstances in which the Doctor's humanoid travelling companions joined and left the TARDIS**

On all but a handful of occasions, the Doctor has had at least one companion journeying with him in the TARDIS. Indeed, it's a common refrain of the current series that he can get carried away when he travels alone and that having someone with him, particularly a human, is a calming influence. But as recently seen in "The Angels Take Manhattan", the Doctor doesn't like to deal with his friends leaving him, yet leave him they do, although not always of their own accord. For as the Doctor goes on ageing and regenerating, his shorter-lived companions must eventually go their own way.

Curiously, for most of the original series, the Doctor never voluntarily invited anyone to come with him — they either were carried off in the TARDIS by accident, asked to go with him or were forced upon him by circumstances or higher powers. Only towards the end of the Classic series was he seen to specifically ask Ace to travel with him (although prompted by Mel), whereas in the revived series it's his most common way of finding a new companion. Perhaps the loss of the Time Lords has made him more open to needing company.

Happily, the most common reason for a companion to leave the TARDIS is that they have come back home and so choose to move on with their lives. While Mickey initially elected to stay on a parallel Earth, he eventually made it back to our universe. Of those who have not made it home, often they have chosen to settle somewhere new because they've fallen in love, although some have been less lucky. While Steven was slightly pressganged by the Doctor into taking on the leadership of an alien society, he went along with it willingly, whereas Rory was unwittingly sent back in time by a Weeping Angel. While the same fate befell Amy, the ex-Demo's choice in order to be with her husband. Peri is not counted as having left to be with a partner, although she reportedly ended up marrying King Yrcanos, this wasn't her reason for leaving and she seems to have been making the best of a bad situation after the Time Lords stranded her on Thoros Beta.

Only three main companions have been seen to leave as a result of their travelling with the Doctor, and none in the revived series (despite the prospect often being hinted at when a regular is due to leave the show). While Rose was reported as dead in our universe, she actually survived on a parallel world, so not quite a return home but not really ending up somewhere else either. Donna's mind-wipe was presented as a form of death, but in effect she just ended up back where she started. And despite both Amy's and Rory's many reversed demises, they eventually ended up living together in 1920s New York (as far as we know).

Not included here are Liz and the various members of UNIT as, although they assisted the Doctor while he was exiled to Earth, they didn't travel with him and carried on their regular lives during and after their association. Liz could have been listed as having been imprisoned in the Doctor (by the Brigadier) and then "returned home" to her academic life in Cambridge. Also missing are the Doctor's two robotic companions, K9 and Kamelion. Two versions of K9 travelled in the TARDIS: the first the Doctor gave to Leela when she elected to remain on Gallifrey, while the second he left with Romana in E-Space. Kamelion only appeared in his joining and leaving stories as isn't a full-time companion; he was arguably rescued by the Doctor from the Master's control but ended up being destroyed at the Doctor's own hand.

Other potential inclusions are Adam Mitchell, who was invited aboard (more by Rose than the Doctor) but dumped back home (with a futuristic USB port in his forehead), Captain Jack Harkness, who was rescued from being exploded by a World War Two bomb, then exterminated by a Dalek before being resurrected by Rose but left by the Doctor on a space station orbiting Earth in the distant future. He briefly returned, rejoining himself on the Doctor, but ultimately elected to return to his duties at Torchwood in 21st Century Cardiff (not his native time). And the cross-paths of the Doctor and River Song are so complicated that it’s hard to say how or even if she ever joined or left the TARDIS!
Changes in the gender balance of major villains in Doctor Who across four decades

The Doctor has had many more female than male companions and, despite the stereotype, they have rarely been screaming girls who need constantly rescuing by a man. But what about the villains the Doctor has come up against over the years? It could be argued that there is sign of true sexual equality in drama is the willingness to present women to be just as scheming, self-serving and vicious as men can be. If producers and audiences are seen away from female malefactors as unbearable or merely unconvincing. Even surely, they’re not treating the genders equally.

This chart shows the number and proportion of male versus female villains during the four decades Doctor Who has been televised; each ring sized relative to the overall number of villains appearing in each decade. The full list of counted villains is given below. Such a selection is bound to be slightly subjective, but specifically excluding gender-inappropriate monsters (what was a Dalek, or even Sloggin for that matter?) except when they adopt a human form for much of their appearance or are clearly presented as male or female (cleared when it’s the latter, it’s notable point in itself). Most, therefore, are human/humanoid where it’s clear what sex they are. The aim has been to highlight that writers choose whether to make the villains in their stories men or woman. Even in historical stories featuring characters based on real people, it was the writer’s decision to focus on those characters.

What defines a villain is also subjective. The list here focuses on the main adversaries who get enough character development and screen time that it’s clear their morals are suspect, so no thoughtless henchmen unless they’re significant enough to get a name and clearly support their bosses’ goals and relish their role in forcing others to comply (such as Packer in “The Invasion”). A character is counted if they can be described as closed-minded to all but their own ambitions, regardless of any impact on others, whether the aim itself is absolutely (usually) or not. If someone who has acted despicably comes to realise their error or is inclined to changing the consequences of their actions, then they are considered to be not inherently evil and aren’t included (such as the Controller in “Day of the Daleks”). It’s those who decide their behaviour (less it has a harmful effect on others but continue anyway and will not be dissuaded whom we can call diabolically evil).

It’s perhaps unsurprising that the balance of male to female villains has become more even between the 1960s and today, as societal attitudes to women have grown fairer. It’s also noteworthy that in its very first year, Doctor Who featured a female murderer who clearly felt no remorse for her actions. And while 1968’s “Gallifrey 4” is generally seen as a hackneyed example of the “good isn’t always beautiful” cliché, it did have the nerve to present a strong, clear-minded woman in a position of command (she just happened to be a nasty, self-important harridan).

The 1970s showed little improvement, despite the greater number of villainous characters overall, with barely a 1% shift in the balance. Indeed, there were no female villains at all during the Pertwee era, and few during Tom Baker’s time until Graham Williams became producer, with Season 16 featuring three stories in a row that had immoral women, two the prime adversaries. The 1980s took the ratio almost to 1:3 female to male villains. It’s perhaps unsurprising that the balance of male to female villains has become more even between the 1960s and today, as societal attitudes to women have grown fairer. It’s also noteworthy that in its very first year, Doctor Who featured a female murderer who clearly felt no remorse for her actions. And while 1968’s “Gallifrey 4” is generally seen as a hackneyed example of the “good isn’t always beautiful” cliché, it did have the nerve to present a strong, clear-minded woman in a position of command (she just happened to be a nasty, self-important harridan).

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The revised series has struck a more even balance, although men are still more evil than women by a factor of 3:2. This is also across a lower number of villains overall, despite there being more individual stories than in each of the preceding decades. Perhaps human villainy is seen as less than a novelty for a family adventure series these days, but all and it’s not the always the men who are up to no good.

The data


### Villains

How the main antagonists get their comeuppance at the conclusion of New Series stories

It’s said there are only seven different types of story at heart, but judging by the revived series of Doctor Who there are many more potential endings, at least when it comes to getting the bad guys their just deserts. The villains and monsters have faced a range of retributions once the Doctor has foiled their plans, from that trusty standby of being blown up to more unusual punishments like being trapped on an old Betamax videotape.

While the details of each antagonists’ consequence may vary, they can be broadly categorised. For example, whether it’s a Dalek deciding it has become too tainted by humanity or the Master turning on his Time Lord tormentors, they involve the threat being ended through an act of self-sacrifice.

While no attempt was made to limit the number of categories — if an outcome had not been shown before it was assigned a new set — endings were grouped if they held a broad similarity. Sometimes a story has two entries if it had separate antagonists or one who was soundly trounced.

The colour-coded traces reveal any repetition of similar denouements and whether a writer displays a bias towards any outcomes. For example, the three most recent of Toby Whithouse’s four scripts have the antagonists willingly going to their deaths, be it Rosanna accepting her race’s fate, the Minotaur tiring of its existence or Kahler Jax selecting his own punishment for his crimes. Similarly, Steven Moffat is the only writer to have redeemed any of his villains, both Kazran Sardick and Melody Pond seeing the error of their ways and performing a selfless act.

Blowing up the bad guys arguably an easy way out) is joined as the most common outcome by the threat being resolved through the clarification of a misunderstanding, each accounting for an eighth of endings. Steven Moffat was the first to use this latter technique, with the nanogenes in “The Empty Child/The Doctor Dances” learning how to heal humans properly, returning to it for “The Beast Below” and 2011’s Christmas special. Close on their heels is the villain’s self-sacrifice, followed by the problem being negated through some temporal effect. This ‘pressing reset’ method is Doctor Who’s timey-wimey equivalent of the ‘it was all a dream’ cliché and risks invalidating the audience’s investment in the drama. That the series’ two showrunners have been responsible for six of its eight uses is either worrying or a sign they know it should only be used by experienced writers.

Only three resolutions can be classed as genuinely unique: the Wire’s being recorded onto video in Mark Gatiss’s “The Idiot’s Lantern”, the Vespiform’s death by drowning in Gareth Roberts’ “The Unicorn and the Wasp”, and the routing of the Headless Monks by the Doctor’s army of recruits. The Monks are not merely scared away by the threat of the Doctor’s wrath, as the Sycorax, Vashta Nerada and Atraxi are, but their defeated withdrawal doesn’t really count as escaping to fight another day; the link to that from “A Good Man Goes to War” is for Madame Kovarian.

The abbreviations of writers’ names are: CC Chris Chibnall; GR Gareth Roberts; DTF Russell T Davies and Phil Ford; DR Russell T Davies and Gareth Roberts; HR Helen Raynor; JM James Moran; KT Keith Temple; MG Mark Gatiss; MG Matthew Graham; MJ Matt Jones; NG Neil Gaiman; PC Paul Cornell; RC Richard Curtis; RSC Russell T Davies; RSS Robert Shearman; SG Stephen Greavhomme; SM Steven Moffat; SN Simon Nye; ST Steve Thompson; TM Tom MacRae; TW Toby Whithouse.
Variations in the transmission times of Doctor Who

Doctor Who has been shuffled around the TV schedules several times over its long life. Initially episodes were made one a week and the programme was shown almost all year round, with just a month or two’s break at the end of the summer. This was a punishing process, especially for the regular cast and crews, as they were working almost solidly year after year. This is why occasional episodes didn’t feature either the Doctor or one of his companions, so that the actor could take a much-needed holiday.

By the time the show moved to colour in the 1970s, television production techniques were changing as videotape editing became easier, allowing programmes to be recorded in a different scene order to that shown in the final episodes. Doctor Who also moved to shorter seasons broadcast over 26 weeks or so, initially from January to June. A shift later from September to March. Further shortening came in 1982 when the programme was shown twice a week over 13 weeks. Then in 1983, the length of each episode was changed from 25 minutes to 45 minutes, still over 13 weeks, but when the programme returned in 1986 it was back to 25-minute episodes running for 14 weeks.

The return of Doctor Who in 2005 saw it adopt the same structure as 1985’s season: 45-minute episodes broadcast over 13 weeks. 2009 saw the show take some time out, with just three four-hour-long specials (both part 2 of the last on New Year’s Day 2010), to allow briefly returning to form in 2010, since when it was experimented with shorter ‘half-seasons’ of five to seven episodes twice a year.

Transmission pattern through each year from 1963-1989 and 2005-2012

This chart illustrates the transmission of Doctor Who during each year by dividing the weeks in which a new episode was shown, with paler colouring marking repeats of past episodes on BBC1 or 2. It highlights the near-all-year broadcast during the first two Doctor’s eras (1968 had only four weeks when no Doctor Who was shown, dropping to half-yearly seasons for the Third and Fourth Doctors, and three-month runs for the rest.

Once the programme moves to shorter seasons, the changes in its starting time become clearer: initially New Year, shifting back to pre-Christmas before shifting to early autumn for most of the Fourth Doctor’s era. Even then, it often took a mid-season break over Christmas before returning in January (often billed as a ‘new series’). It returned to a New Year start for the early 1980s, shifting back to autumn after the 1985 suspension.

July and August are clearly the months with the fewest showings of new episodes, no doubt avoided as this is the most common time for family holidays so a poor time to schedule a family show like Doctor Who — although during the show’s high popularity in the late-1970s summer repeats became common. But from the mid-1970s the second quarter also becomes barren until the return of the series in 2005. (The TV movie starring the Eighth Doctor, not included here, was shown in the last week of May 1996.) This post-hiatus period also highlights the prevalence of the Christmas special in the final week of each year.

Number of episodes first broadcast on each day of the week

Saturday is the traditional day for Doctor Who, with 84.2% of episodes being first broadcast on this day. Indeed, for the show’s first 18 years it was only ever shown on early Saturday evening (excluding repeats), as have each of the revived series’ regular episodes. But in the 1980s the BBC’s schedulers were trying out new models, and Doctor Who was moved to twice-weekly broadcasts in 1982 – seen by many as a test run for the launch of EastEnders in 1984. Before returning to Saturdays in 1985, it was shown on each weekday at some time, although Wednesday gets a boost to 5.2% of all episodes thanks to the last two years of the original series being shown on that day.

It wasn’t until the series returned that it saw an episode broadcast on a Sunday, thanks to Christmas specials shown on Christmas Day.

(Note: to keep the count to a square number, this chart only includes episodes up to “The Doctor, the Widow and the Wardrobe.” The five episodes of the 2012 series were each first broadcast on a Saturday.)

Number of episodes first broadcast on each day of the year

Although most episodes have been shown on a Saturday, the actual days of the month these fall on shifts, so this chart highlights which dates have had the most Doctor Who showings (excluding repeats). The summer dip is again most noticeable, and hotspots naturally fall into seven-day patterns, particularly at the start of the year, highlighting the predominance of a January/early for seasons. Thanks to the New Series’ regular Christmas specials, Christmas Day has become the most common day of the year on which to see a new episode. Only two achieve the double whammy of being on both a Saturday and Christmas Day: 1963’s “The Daleks’ Master Plan” part 7 and 2010’s “A Christmas Carol”.

(Note: to keep the count to a square number, this chart only includes episodes up to “The Doctor, the Widow and the Wardrobe.” The five episodes of the 2012 series were each first broadcast on a Saturday.)
Most common time slots for first broadcast of Doctor Who episodes

Many fans would say the best time to watch Doctor Who was well into the evening hours of a dark autumn night, just like when they were children. But as we’ve seen from the yearly transmission pattern, there are only three periods when the programme was broadcast in the latter months of the year: the first six years (when it was on nearly all year anyway), the Fourth Doctor’s era and the Seventh Doctor’s. Similarly, it has predominately been shown in the early evening, between five and six o’clock, with 58.5% of episodes starting broadcast within this hour. Only 12.7% have started after seven o’clock. Those beginning after 7.30pm are almost exclusively the Seventh Doctor stories, when the programme was shown on Wednesday evenings opposite Coronation Street — but those fans harking back to the thrill of watching on an autumn evening are not usually proponents of this era.

Excluding the TV Movie, which had an unusually late showing at 8.29pm on a May Day Bank Holiday Monday, the latest an episode has been broadcast is 7.40pm, “The Greatest Show in the Galaxy” part 3 and “Gridlock” going out at this time. The earliest is 5.09pm, for the first three parts of “The Keeper of Traken” and episodes one, two and four of the following story “Logopolis”. The most common time for an episode to start is 5.15pm, with 80 (10.2%) doing so, while a further 48 began within three minutes either side (taking the share to 16.2%).

The chart shows the hours of five to eight o’clock divided into ten-minute segments, with the radius of each span indicating the number of episodes starting within that slot. The hour hand indicates the earliest time an episode has been shown, the minute hand the latest, while the second hand marks the average across all episodes — specifically, 3 minutes and 6.6 seconds after six o’clock. The median falls at 5.33pm, a time at which 47 episodes have begun broadcast.

After the dominance of the 5.10-5.19pm slot, with 136 episodes starting then, the next most common is 5.50-5.59pm, with 128 episodes. 89 began between 5.40 and 5.49pm, while 56 started in the ten minutes after 5.30. All other time slots have fewer than 50 episodes beginning during those ten minutes. The least common time, with just four episodes starting in this slot, is 7.20-7.29pm, one of which was “The Five Doctors”, broadcast on a Friday evening as part of 1983’s Children In Need telethon. After the six earliest episodes mentioned above, which began just a little ahead of their 5.10pm scheduled starting time, the next least common time to show an episode is 6.30-6.39pm, these 18 episodes including all six parts of “The Talons of Weng-Chiang”.

The dimensions of time

THE REVIEWS SAMPLE
Spread of durations for Doctor Who’s two standard episode lengths

For the majority of the original series, Doctor Who followed a format of multi-part stories shown in approximately 25-minute episodes. Since its return, it has adopted the structure more common to today’s television series of one- or two-part stories of 45 minutes each, which the original series only dabbled with once for Season 22. The only episodes outside these standards are season finales and specials (and one season opener, “The Eleventh Hour”). These are included with the 45-minute episodes in the chart below, except the 90-minute “The Five Doctors” and the 85-minute TV movie. The original series was better at hitting its target, with a higher percentage of episodes within 30 seconds of the standard duration. Indeed, if one takes this to actually be 24½ minutes, which was the true target for the 25-minute slot, then an impressive 60% of episodes were within 30 seconds of this length.

Total number of 25-minute episodes: 679
39.8% within 30 seconds of 25m
Average duration: 24m 14s
Most common duration: 24m 30s
Longest: 29m 30s
“The Time of the Doctor”
Shortest: 18m 04s
“The Mind Robber”

Total number of 45-minute episodes: 108
20.6% within 30 seconds of 45m
Average duration: 47m 1s
Most common duration: 46m 54s
34.0% within 30 seconds of 45m
Longest: 73m 37s
“The Day of the Doctor”
Shortest: 45m 14s
“The Power of Three”
### Total time required to watch all of Doctor Who to date

Up to “The Angels Take Manhattan”, there have been 231 Doctor Who stories (not including “Shada”, counting “The Trial of a Time Lord” as one story, and “Utopia” as a separate story from “The Sound of Drums/Last of the Time Lords”) made up of 789 individual episodes. These have been broadcast over a span of 48 years, 10 months and 6 days. But how long would it take if you were to sit down and watch all the episodes in one consecutive run?

The answer is surprisingly short. For a show approaching its 50th anniversary (even taking into account that it was off the air for 15 years), all those episodes run end to end would take up just 15.08 days. Still, that would be quite a marathon and doesn’t account for tea or toilet breaks. Perhaps watching (or, in the case of the missing episodes, listening to) one story a day is more realistic. While the single episode “Mission to the Unknown” would be easy to fit in, it would take you nearly six hours to watch all of the 14-episode “The Trial of a Time Lord” in one sitting, and close to eight months to get through the whole series. — still doesn’t sound long, perhaps, for such a long-lived programme.

Most people should be able to find time to watch an episode a day, surely, even if they’re 45 minutes long in some cases. Then it would take you more than two years to get through the lot, by which time there would be a couple more seasons to add on. If you have a particularly busy life and can only manage time at the weekend to watch one story, then you’d have to keep going for nearly four and a half years, by which time we’ll almost certainly be watching the Twelfth Doctor in action. And if just one episode a week — mimicking the original broadcast but without all the annoying gaps between seasons — then you should just be finished in time for Doctor Who’s 65th anniversary. If you’re a long-time fan who’s old enough to remember watching the first episode on broadcast, then this might not be a wise option to undertake...

<table>
<thead>
<tr>
<th>All episodes consecutively</th>
<th>All missing episodes consecutively</th>
</tr>
</thead>
<tbody>
<tr>
<td>15.08 days</td>
<td>13.26 days</td>
</tr>
</tbody>
</table>

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### Sample

- **One story per day**: 
  - **231 days** (approximately 7.5 months)
  - **1,611 days** (approximately 51 months/1.6 years)

- **One story per week**: 
  - **5,817 days** (approximately 14.5 months/1.5 years)

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### Time over which source has been shown

- **17,842 days**
  - **59.5 years**

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**THE TIME MONSTER**
Cumulative changes in weekly audience numbers

We’ve seen from the average audience sizes for each year how Doctor Who has fared over time, but how many viewers come and go over the course of a season? To compare the weekly shifts in viewer numbers, and to see which seasons held on to their starting audiences, which won more viewers and which saw people drift away, the following charts normalise each year’s debut episodes to zero and plot the subsequent rises and falls in audience size each week. The revived series are shown opposite, while the original series are presented in groups over the next four pages.

These charts use the official viewing figures for the first broadcast of each episode on BBC1, which for recent years include people who have watched a recording within a week of broadcast, but not BBC Player users. For Series 5 onwards they include viewers watching on BBC HD channels when showing episodes simultaneously to BBC1. Influences on the size of such initial audiences are numerous and hard to catalogue. Not only is the perceived quality of the ongoing series a factor but also things like how well received the previous episode was, what publicity and anticipation has been generated for an episode, how popular the programme scheduled before or after is, the time of day the episode is shown, whether it was delayed by preceding programmes, what was on other channels, whether an episode falls on a bank holiday, and even what the weather is like. Individual rises and falls may be hard to explain without this full context, therefore, but the trend for each season overall can be discerned.

Weekly changes in audience size for Series 1-7a (2005-12)

The top chart opposite plots the cumulative change in each episode’s viewer numbers from the previous episode, with the initial episode normalised to zero. The immediate observation is that Series 2 (2006) was the only one to build on its debut audience the next week. Because season openers tend to get a higher rating than later episodes thanks to all the launch publicity, to build on this for the second episode is impressive. Note, however, that this season had the lowest audience for a debut episode, at 8.6m viewers, until 2012’s Series 7a (8.3m). However, it was also one of only two seasons to later rise significantly above its initial audience, thanks to the return of the Cybermen in episode five; Series 4’s surprise regeneration at the end of episode 12 led to the concluding episode gaining almost two million extra viewers, almost 1.5m above the season’s opening episode.

Conversely, Series 1 (2005) had the biggest fall from its opening episode, although this did score a record high of 10.5m viewers owing to anticipation around the return of Doctor Who to our screens, a figure not beaten within any other 21st Century season (only by special episodes). The general trend for most of these Series is gradually to dip around the middle before picking up again towards the season finale. Series 3 (2007) bucked this trend the most, with a relatively light dip early on (surprisingly the return of the Daleks gained the second-lowest audience that year) but then a more steady rise to a finale almost as widely seen as its debut. Only Series 1 and 5 (2010) had an overall downward trend, closing with 3-4m viewers fewer than they started with. They had the greatest drop-offs after their opening episodes; however, and each was a new experience for viewers — Series 1 being the first for over 15 years, of course, and Series 5 being the first headed by Steven Moffat and starring Matt Smith.

The bottom graph shows the same cumulative changes, but normalised to each year’s second episode, to take out the impact of the opening episodes’ typically higher audiences. The relative evenness of Series 3 is clearer here, hovering around the zero line, as are the two halves of Series 6 (2011). Series 5’s decline is also seen to be less severe without the huge opening audience, dipping by only a million or so towards the end. Being the only year to raise its audience after the first episode, Series 2’s line moves down here, highlighting its mid-season dip.
Original audience size versus popularity rating by fans

When gauging the popularity of any particular Doctor Who story there are two available measures: the number of people who chose to watch it when it was first broadcast, and the subsequent opinion of dedicated fans. A third measure would be the audience appreciation index, but these figures aren’t available for all episodes. As we have seen, there are many factors affecting the number of people who decide to sit down and watch an episode or Doctor Who at any given showing. So audience size is a very broad guide to how much people like the programme, perhaps termed applied to longer timescales than individual serials, but it is the best indicator of the general popularity of the series we have. Fans, on the other hand, like nothing more than debating the pros and cons of stories and ranking them relative to each other. There have been many surveys of story popularity over the years and, while finding two fans who agree on how good a story is is pretty close to impossible, the bigger the survey sample the more accurately an overall opinion can be distilled. For this chart, the scores from the Doctor Who Dynamic Rankings site at dewhurstdesigns.co.uk/dynamic were used. This boasts an ongoing survey of fans’ opinions, with more than 7,300 voters to date. The scores used here were those as of 23 November 2012.

Plotting each story on an axis of average number of viewers versus overall fan rating shows the spread of the programme’s popularity. A diagonal joining the minimum and maximum figures on each axis gives a line that can be said to represent agreement between general viewers and fans about their liking of a story, with results above and to the left of the line indicating the audience liked them more than fans do, while those below and to the right are stories fans like more than the public did. An imaginary line moving perpendicular to this would connect stories of equal overall regard, with greater concord between the two audiences the closer the story is to the diagonal.

Not unexpectedly, more stories fall below the diagonal, indicating they’re more highly appreciated by fans than their original broadcast audience size suggests they were by the general public. This is clearly demonstrated by the fans’ highest rated story (by some margin), 2007’s “Blink”, which was originally seen by a below-average 6.62m viewers on broadcast. 1965’s “The Web Planet” (closest to the upper left corner of the chart), on the other hand, was seen by an impressive 12.5m people when first shown but is the 12th lowest rated story by fans, with a score of 4.71 out of 10. Conversely, originally seen by a below-average 6.62m viewers on broadcast. 1965’s “The Web Planet” (closest to the upper left corner of the chart), on the other hand, was seen by an impressive 12.5m people when first shown but is the 12th lowest rated story by fans, with a score of 4.71 out of 10. Conversely, originally seen by a below-average 6.62m viewers on broadcast.

Other stories sitting on or very close to the diagonal are, from top right to bottom left: 1982’s “The Visitation” (9.78m viewers/6.6 fan score); 1972’s “City of the Daleks” (8.63m/5.95); 2003’s “In the Footsteps of the Cybermen” (8.05m/5.99); 2006’s “The Long Game” (8.01m/5.97), the same year’s “Aliens of London/World War Three” (7.81m/5.72); 2007’s “The Lazarus Experiment” (7.14m/5.49); 1983’s “Arc of Infinity” (7.15m/5.31); 2002’s “Dalek” in Monster Special/Evolution of the Dalek” (6.83m/5.25); 1973’s “The King’s Demons” (6.5m/4.93); 1986’s “The Gunfighters” (6.25m/4.82); and 1967’s “Daleks and the Brannigans” (6.27m/4.61).

Assessing the results by Doctor, while all have most of their stories falling on the ‘preferred by fans’ side, the First and Fourth are most evenly split either side of the diagonal (although widely spaced, corresponding to the two periods of the programme when viewing figures were at their highest. Most closely clustered along the diagonal are the Third, Fifth and Sixth Doctors. The Third Doctor only has one result straying far from the consensus line. 1970’s “ Inferno”, which is ranked relatively low by fans with a score of 7.39 (ranked 14th) but was seen on broadcast by just 5.25m people. The Fifth Doctor has a similar fan spread in 1984’s “The Caves of Androzani” — ranked third with a fan score of 8.47 but with viewing figures in line with the rest of the stories that year — but also a story that’s way over into the ‘preferred by audience’ side: 1982’s “ Time-Flight” was seen by 9m viewers on broadcast but is generally disliked by fans, scoring just 4.25, putting it fifth from the bottom of their rankings. The Second, Ninth and Eleventh Doctors’ stories all fall very close to each other, largely clustered in the region between 7m and 8m viewers with fan scores of 6-8. Of the two last, only season openers and Christmas specials fell significantly outside this area.
REITERATION
Average ratings for repeat broadcasts of Doctor Who episodes on BBC1 and BBC2, by year and number of stories

In contrast to today’s television landscape, when 24-hour schedules are cheaply filled with repeats of popular series, in the 1960s and 1970s when there were only three or four channels, new programmes were rarely if ever repeated. Fans would have to watch them if they wanted to see them again. The only exceptions were usually episodes that had been shown overseas but were promptly repeated on UK television, for instance the US runs of the Dalek serials. The show you had better catch it on broadcast as it was likely never to be seen again.

Doctor Who fans were more accepting of repeats; indeed, they welcomed them. Another chance to see an adventure you only half-remembered from a recent season – or one that had somehow missed you at first viewing – was a thrilling event that didn’t occur often enough. In fact, Doctor Who’s earliest repeated episode was its first. The BBC decided that as the show had launched amid the turmoil following US President John F Kennedy’s assassination the day before, plus being hit by a widespread power outage (another more common feature of the 1960s and 1970s), it didn’t get the attention they had hoped for and so an “Unreasonable Child” part 1 was repeated ahead of the second episode, “The Claws of the Nosferatu”, it gained 1 dm more viewers than the initial broadcast the week before.

Another repeat wasn’t forthcoming for six years, however. In the mid-1960s Dalek creator Terry Nation withdrew the BBC’s rights to use the creatures as he tried to launch them in their own series in the US. “The Evil of the Daleks” broadcast at the end of Season 4 in May-July 1967 was therefore presented as the final Dalek story, with their worsening destruction from civil war (engineered by the Doctor, of course). So that the following season wouldn’t be completely Dalek-less, however, the serial was chosen to be repeated during the gap between Seasons 5 and 6. This move was so unusual that the showing was actually tied into the narrative of the preceding story. At the end of “The Wheel in Space”, the Doctor warns Zoe, who has stowed away aboard the TARDIS, of the dangers she might face by presenting his “thought patterns” on a screen—that is, the video of “The Evil of the Daleks”. The following week, the repeat of episode one began with an extra voiceover by the Doctor and Zoe to explain the opening scene, and Season 6’s first story, “The Dominators”, began the week after the Dalek serial concluded with the Doctor freed from his mental efforts.

With the boom in popularity of Doctor Who during the 1970s, it became common practice to repeat a few episodes between seasons, often at Christmas. The first was a repeat of the Third Doctor’s opening story, “Spearhead from Space”, a couple of weeks after the close of Season 8, followed by Christmas by a rerunning of that season’s concluding story, “The Daemons”, edited from five episodes into a 90-minute omnibus edition. This became a regular feature, with omnibus versions of “The Sea Devils”, “The Green Death”, “Planet of the Spiders” and “Genesis of the Daleks” shown in the weeks between Christmas and New Year of 1972-73 respectively. Also slotted in were a late-summer 1973 omnibus repeat of “Day of the Daleks”, a further unscheduled repeat of the “Sea Devils” omnibus in 1974 (when cricket coverage was hit by industrial action), and an omnibus of “The Ark in Space” ahead of the launch of Season 13 in 1975.

From 1976 it was usual to repeat a story or two from the previous run in the summer gap between seasons, either with the episodes edited together into a “feature length” but not cut, or individually as originally shown. In the case of the Fifth Doctor’s repeat in 1976, the original 30-minute special was shown in four parts as it had originally been. These repeats only ceased after Doctor Who was suspended in 1985.

The biggest chance to see old episodes on television again came in autumn 1981 when producer John Nathan-Turner secured a five-week run on BBC2 to bridge the longer than usual gap between seasons 18 and 19. Billed as “The Five Faces of Doctor Who”, this was the first time past Doctors’ stories had been rerun, with a four-curing of earlier and end-of-season episodes (18 years after the original run of colour). Limited to four-part stories (from what was then available in the archives) and wanting to feature all the Doctors, Nathan-Turner chose “An Unearthly Child”, “The Krifons”, “Carnival of Monsters”, “The Faceless Ones”, “The Tenth Planet”, “The Day of the Daleks”, “The Ark in Space”, “The Caves of Androzani”, “Revelation of the Daleks” and “Battlefield”.

With no new repeats of Doctor Who episodes on BBC1 after 1985’s Season 26, the rebroadcasting of “Doctor Who” on BBC2 continued into the 1990s. The first of these shows was “Day of the Daleks” again, followed by “The Tenth Planet” (as it was broadcast), “The Ark in Space”, “The Leisure Hive”, “The Caves of Androzani”, “Revelation of the Daleks” and “Vengeance of the Daleks” in early 1992. The fourth anniversary of “Doctor Who” in 1992 was celebrated with a showing of the freshly recoloured “The Daemons”, and its 30th birthday the year after saw a return to BBC2 with a repeat of “Planet of the Daleks”, each episode preceded by a five-minute look at different aspects of the show.

With the release of stories on home video ramping up in the 1990s, and satellite television channels showing older programmes, Doctor Who fans had more chances than ever to see past adventures. The Andrew-Made TV Movie didn’t lead to a series but got a repeat on BBC2 in November 1999 as part of Doctor Who Night. It was also thrilled to follow this with a full-run of colour story repeats at weekday teatimes, beginning with “Space:1999” and “The Sliders” the run skipped ahead to “Genesis of the Daleks”, but this failed to drum up extra viewers. Full audience figures for these last two aren’t available so in the chart they are represented by the average of the episodes that do have figures.

These days, with multiple channels and online catch-up services, missing an episode of Doctor Who seems impossible and repeats on BBC1 are numerous (at least of New Series episodes). As such, repeats on BBC1 are afforded only to specials. The 2007 Christmas special, “Voyage of the Damned” starring Kylie Minogue, was shown again in the New Year, while the high audience for the Series 4 finale led to a speedy repeat of its two episodes. Further repeats have been restricted to Christmas specials, including all of those to date following the 2010 special “A Christmas Carol”.

The chart shows the average audience for repeat showings for each year they were shown, in chronological order. The width of the bars is proportional to the total number of episodes repeated that year, with omnibus editions counted as one episode.
Countries that broadcast Doctor Who in the 20th Century, by number of stories shown

While repeats of Doctor Who on UK television were few and far between in the pre-digital age, the series was re-broadcast around the world in more than 70 countries. By the time Doctor Who started, the BBC was commonly selling its programmes to overseas broadcasters, either directly through its Television Enterprises department (later BBC Enterprises, now BBC Worldwide) in London or subsidiary offices in Toronto and Sydney, or via regional distributors such as Television International Enterprises, which supplied broadcasters in Africa, the Middle East and the Caribbean, Time-Life Films/ Television, which marketed programmes to the Americas, and Overseas Broadcast, whose clients included South-East Asian broadcasters.

Because different countries used different television systems of varying levels of technical sophistication, it was simpler, cheaper and more reliable to supply programmes on film rather than videocassette. For this reason BBC Enterprises regularly ‘reworked’ programmes, whereby the picture was shown on a special large, flat monitor to which was synchronised a film camera. Doctor Who was telerecorded onto 16mm black-and-white film from the start until near the end of the Third Doctor’s era, by which time providing overseas broadcasters with colour videotape was much more feasible. Positive copies of the telerecorded film negatives would then be sent to countries that bought the rights to show the programmes, and after an agreed time or number of broadcasts, were destroyed, returned to BBC Enterprises or passed on to another country that had negotiated to transmit the show. This meant Enterprises didn’t necessarily have to strike a new print for every broadcaster that bought the show but could reuse copies already manufactured or which had previously been destroyed. For example, ‘An Unearthly Child’, an example, was cut to 34 episodes in the ten years after its UK broadcast, so it’s unlikely anyone near that number of copies were made. Then again, larger countries such as Australia may have been sent or made their own duplicate copies for distribution to regional television stations. Without full records, it’s impossible to know how many copies of each story there were.

Australia was one of the earliest and most consistent buyers of Doctor Who, first showing the series from January 1965 and going on to broadcast all but two of the original series stories. This was vitally key to the programme’s showing in Asia and New Zealand as a major broadcaster like ABC in Australia could afford the initial clearance fees necessary to show the episodes. These were generally applied to a region rather than one country, so once ABC had bought a serial other broadcasters in the same region could purchase it at a much lower price. This meant if the Australian broadcaster rejected a story, it was effectively unavailable to the rest of the region as other broadcasters were unable or unwilling to pay the full clearance fees. Nonetheless, the first overseas broadcaster to show Doctor Who was NZBC in New Zealand, which bought the first three stories and showed them from September 1964. These were given a ‘Y’ rating by the country’s television censors, which meant they couldn’t be shown before 7.30pm; subsequently NZBC decided it preferred to show the programme earlier (and maybe wasn’t keen on paying the initial clearance fees) and so didn’t buy any more until the late-1980s, by which time Australia had bought and shown later stories, making them cheaper for NZBC to purchase. Even then it only broadcast those which received a ‘G’ rating, which meant many serials were omitted if they couldn’t be suitably cut. Australia’s censors also required occasional cuts to make the programme suitable for a young audience, and ironically the removed material was kept long after the episodes themselves had been destroyed, making their short snippets all that survives from many 1960s episodes.

The other major buyers of Doctor Who were Canada and the US, although they didn’t pick up the programme until the 1970s and only later showed the earlier stories. Canada had bought the first seven stories in 1965 but dropped the series after showing only five. Other countries that had significant periods of showing Doctor Who were Gabon, the Arab Emirates of Abu Dhabi and Dubai, Hong Kong and Singapore.

This map shows which countries broadcast original series episodes of Doctor Who before 2000. The size of each disc is relative to the number of stories shown, and the colour coding indicates which Doctors’ era these stories were from. Note that these bands are sized relative to the radius of the disc, not its area. As the last shown Doctors in the era with the most shown at the edge, visually this favours those Doctors who had more episodes shown in the country in question, which is most likely to be remembered by viewers. As Australia, Canada, New Zealand and the US showed most (surviving) episodes from all eight 20th Century Doctors, their discs have not been colour coded. Although BBC Enterprises sales records have been examined by various researchers over the years, they almost always complete and even consistent. The broken circles indicate where there is some evidence the country bought Doctor Who but either it’s inconclusive or searches of local newspaper listings have given no proof the episodes were actually shown.

The two main periods of overseas sales were the early First Doctor and Fourth Doctor stories — the era where new sales were first being negotiated and where new stories were being shown. The former are predominantly in the Caribbean, Africa and the Middle East, plus Hong Kong, Singapore and Thailand in the Far East. The later sale of Fourth Doctor stories to American broadcasters through Time Life also opened up markets in Central and South America, as well as Brunei and the United Arab Emirates. The cluster of Fourth Doctor sales shows the Fourth Doctor stories, plus Saudi Arabia and South Korea, were later the BBC’s surviving archival episodes had been collated and offered for sale in the mid-1980s. The Second Doctor got most exposure in parts of Africa plus Hong Kong and Singapore, whereas the Third Doctor’s appearances in Japan, the Philippines and Saudi Arabia were probably all of the bulk of Time Life’s deal with US television stations, which also supplied US Air Force bases. The 1980s Doctors had their less distribution, the Fifth only showing in the Netherlands and even less Nigeria, plus later in the UAE, while the sale of the Seventh Doctor stories to Germany led to it later showing the Sixth Doctor’s era.

For comprehensive information on the sale of Doctor Who overseas, visit broadcast.org, from which data used here was derived.

REVIEW


### Number of countries each Doctor Who story was broadcast in during the 20th Century, by region

We’ve looked at where around the world Doctor Who was shown, but which Doctors and stories were the most widely seen? This chart lists each 20th Century story with a dot for every country in which it was broadcast. These are coloured by region, with the four key markets — Australia, Canada, New Zealand, and the US — getting their own colours, while other countries were grouped into the six main territories in which the stories were sold: Sold deals represented overseas sales, in which the episodes' original sales period (usually within five or ten years) were marked for erasure by the company responsible for the tapes (BBC Enterprises). As such, some episodes were broadcast in countries that bought the stories after the original sales period. These are marked by the country’s name in the figures. A ring indicates countries that bought the stories when they were offered again after the BBC's archive holdings of the series were first collated in the early 1980s. For stories originally broadcast in the UK after 1984, a ring represents the country that bought the story as 'back catalogue', having already shown earlier stories. Filled paler circles denote a country that documents suggest probably showed Doctor Who but for which corroborative evidence, such as contemporary programme listings in local newspapers, has not yet been found.

Most obviously obvious is the field period when the series was most widely sold: the early First Doctor stories and the early Fourth Doctor stories. The colouring also makes it easy to see where these showings were: in the former case, predominantly African countries, along with the Caribbean and the Middle East, while the latter’s sales were initially to Central and South American countries (although exactly how many is unclear, boosted by further sales in Europe in the late-1980s). Conversely, the Third Doctor era saw most sales to Asia, alongside the US’s first purchases of the series. Some of the variations in broadcasting of Doctor Who can be tied to the batches in which episodes were initially offered: sometimes the country didn’t have to take all the episodes in a batch. For example, the first batch comprised of the opening stories and, presumably as it was a new series, was shown in full by all the countries that bought it. The next two batches covering “Marco Polo” to “The Chase” were less consistent, however, with some African, Middle Eastern and South American countries not showing all stories. The reason for this is to do with how the programme was dubbed for non-English-speaking audiences. BBC Enterprises was happy to sell to foreign-language broadcasters and would supply them with the usual film prints (with English soundtracks) plus a tape of just music and sound effects that is, no dialogue (and often different music from that used in the original episodes) with which the buyer could mix their own recording of the dialogue in their local language. One early such market was the Spanish-speaking countries of Central and South America, and in 1956 one of the first shows to show interest was Radio Caracas Televisión (RCTV) in Venezuela. This was the first broadcaster in the region to show Doctor Who, and, it seems, the one to arrange for a batch of early serials to be dubbed into Spanish. However, for reasons unexplained, RCTV chose not to re-dub the historical stories — except for “The Aztecs”, which had obvious relevance to its audience. Records show it cancelled its purchase of “Marco Polo” and “The Reign of Terror” from the first season, presumably after viewing the film prints and deciding adventures in 12th Century China and Revolutionary France wouldn’t interest Venezuelans (or at least not as much as voyages to Marinus and the Sense-Sphere). The BBC would only have created music-and-effects tracks for the serials Venezuela ultimately ultimately bought, so when other countries such as Mexico and Chile purchased the series they were only offered those stories that had already been re-dubbed. Equally, when broadcasters in Arabic-speaking countries in the Middle East and North Africa were considering buying Who in late-1967, they were only offered those same non-historical serials for which music-and-effects tracks had already been made, to which they could add their own Arabic dialogue. The effect of this is clearest from the chart. Of the first 17 stories, the ones set in Earth’s past — “Marco Polo”, “The Reign of Terror”, “The Romans”, “The Crusade” and “The Time Meddler” — sold slightly fewer, all because RCTV decided it didn’t want those historicals (only “The Aztecs”). The African country that showed all these stories was Sierra Leone and, thereafter, where “The Aztecs” were dubbed into Arabic. The fall in sales with the loss of those African and Middle Eastern buyers is striking (not helped by Hong Kong and Thailand dropping the series at the point too), followed by the South American broadcasters after “The Chase”.

For the remainder of the First Doctor’s run, Barbados, Sierra Leone, Singapore and Zambia were the main buyers alongside Australia and New Zealand, while the Second Doctor stories were mainly bought by Australia, Hong Kong, Singapore and, latterly, Gibraltar. These are less well-sold stories that are now largely missing from the BBC archives, but that doesn’t necessarily imply a direct causal link. Indeed, research has shown most of these episodes survived undamaged in Sierra Leone until the 1990s when they were discovered during civil war. Conversely, even paragraph, these episodes survive from “The Daleks’ Master Plan”, which with its sequel “Mission to the Unknown” are the only stories never to have been broadcast abroad. Australian concerns rework these episodes as soap for the ABC’s preferred transmission time slot so did not show them rather than make programmes specifically in the BBC’s material for other broadcasters to acquire. This is often the case with stories that were sold in late 1965, when it too was initially rejected by the ABC, and the original transmission tapes were subsequently marked for deletion (now shown only on UK broadcasts). Fortunately all but episode 1 lacked the seqencing process and the serial was later sold to the four key markets during the 1980s.

While the early Fourth Doctor seasons were ultimately seen in more countries than even the early First Doctor stories, their distribution was slowed. Initially only Australia, Hong Kong, the Netherlands, New Zealand and the United Arab Emirates showed Fourth Doctor stories within two or three years of their UK transmission. It was only after American distributor Time-Life bought Season 12 in 1975 that the programme gained wider showings in Central and South America (outside Spanish), boosted later by sales in Asia, the Caribbean and Europe from the mid-1980s onwards. While these episodes established a dedicated audience for Doctor Who in the US, which went on to buy the rest of the series and as much of its back catalogue as they then survived, few of the other countries stuck with it, only Brunei, Gibraltar and the UAE showing most of the remainder of the Fourth Doctor era. For the rest of the original series, there were almost the sole buyers, with other countries occasionally showing sporadic blocks of episodes: Gibraltar’s once-consistent broadcasts ended with Season 16; the Netherlands showed nine stories from Seasons 19 and 20; Japan bought Season 24 but no more, whereas Germany’s transmission of the Seventh Doctor stories were popular enough that it later showed the Sixth Doctor.

For comprehensive information on the sale of Doctor Who overseas, visit broadcast.org, from which data used here was derived.
**Comparison of initial UK release orders of Doctor Who Target books, BBC videos and BBC DVDs**

Unlike most TV series, Doctor Who has never been issued on other media in the order of its broadcast, starting with the first story and working through to the most recent. The books range from the Target imprint of WH Allen & Co began while the original show was still on air, but although it launched with three First Doctor stories that had previously been released in the 1960s, these weren’t the first three stories broadcast. It then skipped to stories featuring the then-current Third Doctor, moving onto the Fourth, Fifth, Sixth and Seventh as they came along, but interspersing their stories with unreleased ones from the programme’s past. When Doctor Who came to be released on VHS and then DVD, the order became even more random, to offer a more even spread of stories from each Doctor’s era. Note the list of books omits those for missing stories, while some stories were never novelised.

<table>
<thead>
<tr>
<th>Target Book</th>
<th>BBC VHS</th>
<th>Released in box set</th>
<th>BBC DVD</th>
<th>Released in box set</th>
</tr>
</thead>
</table>

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With the Target range being launched towards the end of the Third Doctor's era and Terrance Dicks being the most prolific novel writer throughout the Fourth Doctor's era, it's no surprise that most of the 84 Target books he wrote feature these two Doctors, almost half of his novelisations. By the time the majority of the Fifth Doctor stories were being adapted, Target's policy was to approach the original script writers first, many of whom were glad to revisit and revise stories they'd written some 20 years previously, and which often hadn't yet been released on video. This left fewer pickings for Dicks, whose four Fifth Doctor books are "An Unearthly Child", "Planet of Giants", "The Dalek Invasion of Earth" and "The Smugglers". He wrote only one Sixth Doctor story — the late Robert Holmes' 'The Mysterious Planet' (parts 1-4 of "The Trial of a Time Lord") — and no Seventh Doctor books, all but one of which were by their original script writers.

Looking at Dicks' books in relation to the total number of novelisations for each Doctor gives a rather different picture. While just under half of his books featured the Fourth Doctor, these accounted for seven-tenths of that incarnation's stories, highlighting just how prolific Dicks was during that era of the programme. Similarly he adapted two-thirds of the Third Doctor's stories — a sensible choice given he was script editor for that period of the show's history. Again, with a similar number of stories each in total, the share of Second and Fifth Doctor stories adapted by Dicks is roughly equal at around a third. Even his one book for the Sixth Doctor accounts for 9.1% of all Sixth Doctor stories as there were only 11 to be adapted. Of the 5,242,181 words in the entire Target range, Dicks wrote 1,814,202 — just over 35%. In comparison, the next most prolific writer, Ian Marter, wrote just 6.25% of the total word count.

Dicks may have written the most Target Doctor Who novelisations, but they're by no means the longest. In terms of the average word count per book for each author to have written more than one, Dicks comes second to last, just above the terse writings of Pip and Jane Baker. John Peel's position excludes his adaptations of "The Power of the Daleks" and "The Evil of the Daleks", which at 79,222 and 60,600 words respectively are far above the standard allowed during the main run of Target books and would give him an overall per-book average of 62,711. As such, Marc Platt's near-50,000-word adaptations of "Ghost Light" and "Battlefield" place him top.

The overall average word count across all books is just under 33,350 words, to which John Lucarotti comes closest on average, in spite (or perhaps because) of his novelisation of "Marco Polo" having one of the lowest average words per episode of the range.

Thanks to Paul Scoones for the word counts.

THE REIGN OF TERRY

### Share of Terrance Dicks' books featuring each Doctor

- **64%** Terrance Dicks
- **20%** Fourth Doctor
- **7%** Fifth Doctor
- **10%** Sixth Doctor
- **3%** Seventh Doctor
- **2%** Target range

### Share of each Doctor's books written by Terrance Dicks

- **45%** Third Doctor
- **40%** Fourth Doctor
- **15%** Fifth Doctor
- **10%** Sixth Doctor

### Average word counts by author

<table>
<thead>
<tr>
<th>Author</th>
<th>Word Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Marc Platt</td>
<td>Over 50K</td>
</tr>
<tr>
<td>John Peel</td>
<td>Under 40K</td>
</tr>
<tr>
<td>Pip &amp; Jane Baker</td>
<td>Under 30K</td>
</tr>
<tr>
<td>Terrance Dicks</td>
<td>30K-40K</td>
</tr>
<tr>
<td>Stephen Wool</td>
<td>Under 30K</td>
</tr>
<tr>
<td>Christopher H. Buehl</td>
<td>Under 30K</td>
</tr>
<tr>
<td>Malcolm Hulke</td>
<td>Under 30K</td>
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<tr>
<td>Philip Martin</td>
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<td>Don Martin</td>
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<tr>
<td>Gary Davis</td>
<td>Under 30K</td>
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<tr>
<td>Angela Robinson</td>
<td>Under 30K</td>
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<tr>
<td>John Lucarotti</td>
<td>Under 30K</td>
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<tr>
<td>Donald Cotton</td>
<td>Under 30K</td>
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<td>Sue Grahame</td>
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<td>Na Stuart Black</td>
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<td>Philip Hinchcliffe</td>
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<td>David Fisher</td>
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<tr>
<td>Peter严格按照</td>
<td>Under 30K</td>
</tr>
<tr>
<td>Terrance Dicks</td>
<td>Under 30K</td>
</tr>
</tbody>
</table>

### Share of novelisations by original TV writers

- **55%** Original TV writers
- **45%** Terrance Dicks

Even though the Target range increasingly moved towards having the television serials' original writers adapt them for print, this sheer number taken on by Terrance Dicks means that overall more than half of all the books were written by different authors to the original scripts. Dicks' coverage of other writers' work is highlighted by the fact that although he adapted all of the television scripts that perished alone — including "The Brain of Morbius" but not "The War Games" (or "The Scales of Death") — for which an assistant editor he finally wrote most of (in fact Haines') scripts — because this was only five stories the vast majority of his work for Target was in novelising other people's work. This became even clearer when looking at just those books published between 1973 and 1980 (inner ring), of which just over a quarter were by their original script writers whereas three-fifths were Dicks adapting others' serials.
Time difference in months between Classic Doctor Who stories’ releases on VHS and DVD

As we saw earlier, the release orders for Doctor Who on both video and DVD have been pretty random, in part owing to the changing priorities of the people at BBC Worldwide who control the schedule, but mainly because there really is no set order for watching the programme. Rather than any ongoing narrative, Doctor Who has been more like an anthology series with a couple of continuing characters, as the TARDIS despite its inhabitants in a new location every four weeks or so. Throughout most of the original series, there was little to link one story to the next beyond some subtle character development for the regular companions (sometimes not even that) and the occasional back reference.

So when it comes to releasing the series for home viewing, there is little imperative to present it in its original broadcast order. For one thing, many of the early serials are missing from the BBC’s archive or are incomplete, so some jumps would be necessary anyway. Then there’s the fact that not all viewers like every era of Doctor Who. The show’s unique ability to regularly recast its lead was its leading man and frequent changes of production team (as with the early serials) means the show was just a string of different adventures. So to release the series in strict order would not only depress the Seventh Doctor fans who would have to wait years to see their favourite stories, but limiting buyers to a particular era for any length of time could have made the range uncommercial.

Following on from the almost-as-arid story-based release order of the Target books, to which fans were already accustomed, it was entirely reasonable to the BBC, which wanted to get Doctor Who on VHS, to take a similar approach and offer stories from across the series’ long history to appeal to as much of the potential audience as possible. The range started slowly and experimentally, as boxes were dipped into the relatively new home video market, but by the 1990s its commercial viability was proven and releases quickly rose to around one a month.

The move to DVD began in earnest towards the end of 2000, overlapping with the tail end of the video releases (although “The Five Doctors” had been included among DEC’s first water-testing DVD issue in November 1999). As such it might be expected that the earliest stories to be sold on video would be prime choices for DVD. Indeed, if the DVDs had followed the same schedule as the videos, the rings in this chart would be much more even, although gradually shortening owing to the faster release rate of the DVDs. Overall, in fact, many of the earliest VHS releases took the longest time to make it onto DVD, notably “Revenge of the Cybermen”, the very first story on video but a relative latecomer to DVD almost 27 years later.

The shortest gap between video and DVD releases is for the TV Movie, first released shortly after broadcast in 1996, then on disc in 2003, when a story from each Doctor was issued to celebrate the show’s 30th anniversary. The “Time Meddler” has the same 63-month gap, being one of the last stories to come out on video but reaching DVD mid-range in 2008. No story has been released on DVD less than five years after its video release, therefore, with the average gap across the range being 13 years and 1 month, which at least is less than half the full span of releases, from the first story in October 1981 to the last DVD, scheduled for October 2013 at the time of writing.

To aid in reading the chart, the VHS release order is given below. This excludes stories that are missing the majority of their episodes and so don’t get their own videos, instead having their surviving episodes released either alongside complete stories or combined in sets.

VHS release order

1983
- The Tenth Planet

1984
- The Daleks
- The Curse of Peladon
- The Horns of Nimon
- Planet of the Spiders
- Spearhead from Space
- Doctor in the Dark
- The Time Warrior

1985
- The Talons of Weng-Chiang
- The Web Planet
- The Seeds of Doom
- The Ark in Space
- The Claws of Axos
- The Mutants

1986
- Terror of the Zygons
- The Mind Robber
- The Sensor
- The Sea Devils
- The Rise of the Cybermen
- Remembrance of the Daleks
- The Dominators

1987
- The Sylvester
- The Invasion
- The Armageddon Factor
- The Androids of Tara
- The Doctor’s Trial
- The Space Museum

1988
- The Time Warrior
- The Stone in the Sky
- The Masque of Mandragora
- The Face of Boe
- The King’s Demons
- The Mutant Planet
- The Time Meddler
- The Sea Emperor
- The Dominators
- The Mysterious Planet

1989
- The Silver Nemesis
- The Sound of Drums
- The King’s Demons
- The Five Doctors
- The Armageddon Factor
- The Cosmic & the Time Meddler
- The Planet of Discord
- The Daleks
- The Invasion
- The Shortest Day

1990
- The Hand of Fear
- The Virgin Soldiers
- The Poison Sky
- The Fires of Pompeii
- The King’s Demons
- The Daleks
- The Green Death
- The King’s Demons
- The Armageddon Factor
- The Seeds of Doom

1991
- The Krotons
- The Doctor in the Dark
- The Face of Boe
- The Leisure Hive
- The War of the Worlds
- The Leisure Hive
- The Mark of the Rani
- The Demon Knight
- The Daleks
- The Time Meddler

1992
- The Power of Kroll
- The Mutant Planet
- The Androids of Tara
- The Mark of the Rani
- The Power of Kroll
- The Daleks in Asylum
- The Horror of Fang Rock
- The Androids of Tara
- The Web Planet
- The Mutant Planet

1993
- The Mark of the Rani
- The Horror of Fang Rock
- Phobos
- The Face of Boe
- The New Adventure
- The Ice Warriors
- The Ice Warriors
- The Perfect inheritance
- The Horror of Fang Rock
- The Web Planet

1994
- The Hand of Fear
- The Silver Nemesis
- The Monster of Peladon
- The Brain of Morbius
- The Mark of the Rani
- The Daleks
- The Daleks
- The Ice Warriors
- The Daleks
- The Daleks

1995
- The Androids of Tara
- The Invasion
- Revenge of the Cybermen
- The Daleks
- The Daleks
- The Daleks
- The Daleks
- The Daleks
- The Daleks
- The Daleks

1996
- The Caves of Androzani
- The Hand of Fear
- The Seeds of Doom
- The Daleks
- The Daleks
- The Daleks
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1997
- The Power of Kroll
- The Ice Warriors
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1998
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1999
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2000
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2001
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- The Daleks

Additional stories released on DVD include the Target Books releases.

The Whovian’s guide to the Doctor Who releases on VHS and DVD.
While Doctor Who isn’t the only show to keep going for 50 years, of course, it is in rare company. (Although it hasn’t been on television for all that time, Doctor Who’s initial run). Of current ongoing dramas, BBC stalwart Casualty is still going strong 34 years after 1988. The real long-runners among drama series are the soaps, of course, headed on UK television by ITV’s Coronation Street, which celebrated its own half-century at the end of 2015. The nearest BBC rival is the Welsh-language soap Pobol y Cwm, which has been telling stories about life in the Valleys since 1974. But for real soap longevity you need to look to radio, where the Today programme has been on air for over 80 years, since 1931.

What about beyond drama? Some form of daily evening News has been broadcast almost since the start of television, and on radio before that, of course. As for specific programmes, Newsnight has been analysing the day’s top stories since 1960, but is beaten by that innovation of presenting news to children without talking down to them — Newsround — first fronted by John Craven in 1972. Outlining both, however, is Panorama, which has been broadcast since 1935 and is the world’s longest running public affairs programme, and the oldest of all BBC television programmes. Quiz shows can last a long time, too. University Challenge began testing UK students’ breadth of knowledge in 1962 and is still doing so today, although on a different channel and with Jeremy Paxman proving an even sternest question master than Bamber Gascoigne. But a seven-year absence from 1997 to 1994 knocked it back to 43 years on air. The oldest quiz show on UK television is A Question of Sport, kicking off in 1956 and playing regularly ever since. But to top that half-century we must turn again to radio, where Brains has been quizzing our country’s very brightest since 1953, making it the longest running quiz programme in the world.

The most long-lived programme in all of British broadcasting, and worldwide if you exclude news, is BBC Radio’s Desert Island Discs, created by Roy Plomley in 1942 and hosted by him for its first 45 years. It has now been on air for 71 years and there’s no reason why it should ever run out of people to select their eight most indispensable music tracks. Just five years behind is Desert Island Discs’ initial run). Of current ongoing dramas, BBC stalwart Casualty is still going strong 34 years after 1988. The real long-runners among drama series are the soaps, of course, headed on UK television by ITV’s Coronation Street, which celebrated its own half-century at the end of 2015. The nearest BBC rival is the Welsh-language soap Pobol y Cwm, which has been telling stories about life in the Valleys since 1974. But for real soap longevity you need to look to radio, where the Today programme has been on air for over 80 years, since 1931.

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With analysis of the data and its context, these visualisations provide a whole new way of looking at both the fact and fiction of a television series.

**TIME & SPACE VISUALISER**

**DOCTOR WHO AS YOU’VE NEVER SEEN IT BEFORE!**

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