

Andrew Cooper

(Liverpool Hope University)

Adapting to Survive: The Cultural Regeneration of *Doctor Who*

Doctor Who is the longest running science fiction television show in history and next year celebrates its 50th anniversary. This essay will explore two key elements which can be attributed to the show's survival; its ability to reflect cultural demands and its ability to adapt works for television from other mediums. Originally designed to ensure the survival of the show after the lead actor left, regeneration has been a key part of *Doctor Who*. Not only has the Doctor himself regenerated, now ten times, but his enemies, T.A.R.D.I.S. and the whole design of the show have had to regenerate in order to survive. Each new actor playing the Doctor „inflects the »Doctorish« qualities in significant different ways, providing new possibilities”¹ as well as refreshing the audience with different perspectives on one continuing story. The show has had to change to fit modern technology, both involving interactive technology, such as webisodes, as well as up to date special effects. For *Doctor Who* to remain successful therefore it has to be able to regenerate to its ever changing audience.

In 1963 the producers of *Doctor Who* needed a monster for its second serial, thus on the 21st December 1963 Terry Nation's Daleks made their first appearance. The Daleks, created only 20 years after the Second World War were based on the Nazis. This is why in 1975's *Genesis of the Daleks* the Dalek's creator Davros draws parallels with Adolf Hitler. Earlier in 1964, the second Dalek story to be broadcast, *The Dalek Invasion of Earth*, sees the „Daleks visually appearing like tanks”² performing Nazi salutes in front of London landmarks, a fearful reminder of what could have happened if WWII had not been won by the allies. The Daleks were „besieged on all sides by humanoids in their world, [and] represented some kind of »other«”³. When the Doctor's companions and the Thal prisoners cease to be any use in *The Daleks*, they change their orders to „do not capture Thals. Exterminate. Repeat...exterminate”⁴, which is another illusion to the Nazi party wishing to exterminate anything which was different.

The Cybermen were another popular monster who were created in the 1960s out of situational fear in its contemporary society. Brian Robb explains in his book *Timeless Adventures: How Doctor Who Conquered TV* that „the concept for the Cybermen developed from mid-1960s anxieties about organ replacement”⁵. Like the Daleks, the Cybermen kept changing throughout the original television run, mainly in the 1960’s. The Daleks originally had to change, as they could only move if on a metal surface, but both monsters have had long evolutionary variations. The original Cybermen appeared the most human, but by the appearance in the 1982 story *Earthshock* they had evolved into metallic creatures, were only a human mouth remained. The most dramatic regeneration of these monsters took place when the series returned in 2005, which will be discussed shortly.

The series also had to regenerate its design and presentation to keep viewers engaged. In 1969 Patrick Troughton’s Second Doctor was forced to regenerate by the Timelords. The audience had once before seen a regeneration, but when they tuned into Jon Pertwee’s debut in *Spearhead from Space* there was a notable change, colour. The opening intro had been updated and the audience was introduced to the world of *Doctor Who* in colour. This was enhanced by the first story being filmed entirely on location due to a studio strike. The Third Doctor was more like a comic book hero and „just as Batman was regularly pitted against the Joker, the Doctor now faced his own arch-nemesis, the Master”⁶. As this Doctor was banished on Earth the plots were set in relatively the same time period of the viewer, which resulted in Pertwee’s four seasons dealing with „more politically and socially pertinent material”⁷. One notable story during this period is the 1970 serial *Doctor Who and the Silurians* in which the Doctor makes comment on racial and ecological tensions. This theme resurfaced again during the 1972 story, *The Sea Devils*, as well as the 1984 Fifth Doctor story *Warriors of the Deep* and more recently in the 2010 Eleventh Doctor story *The Hungry Earth/Cold Blood*. Other notable Pertwee stories include *Day of the Daleks* (the hero has to stop a potential world war), *The Curse of Peladon* (Britain entering the Common Market), *The Green Death* (environmental issues) and *The Monsters of Peladon* (The Miners Strike).

The series also changed each time a new executive producer took charge of the show. For example Tom Baker’s early years under Philip Hinchcliff saw the stories become darker and moodier. In 1980, Tom Baker’s last season, the series was updated with a new title sequence, costume and revamped theme tune. Under the guidance of John Nathan-Turner the revamped series concluded with another regeneration. During Tom Baker’s final story, *Logopolis*, the new companion Tegan Jovanka accidentally stumbles into the T.A.R.D.I.S. Throughout series 19 the new Fifth Doctor tries to return Tegan to contemporary England, and unsuccessfully lands on Earth in a variety of different time zones. This was a running joke with the Doctor’s apparent love of earth and cultural events. This concluded with the Doctor arriving at Heathrow airport and stopping the Master with the aid of Concord, which had only been in service for six years. The series continued to try and regenerate to the ever changing eighties. A new T.A.R.D.I.S. console was unveiled

in the 1983 twentieth anniversary special, *The Five Doctors*, which was endowed with numerous buttons and switches and looked the most like a computer of all the previous consoles. After regenerating the Sixth Doctor wore a multicoloured costume to represent the colourful decade and add a splash of colour to the show. In John Tulloch and Manuel Alvarado's *Doctor Who: The Unfolding Text* it is stated that the show had to shift „its ground in response to social and professional pressures”⁸. It was during the end of the 1980's that the show started to fail due to these pressures.

Due to poor scripts at the end of the eighties the show started to decline. Political and relevant stories were replaced by farcical adventures. An exception can be the 1988 serial *The Happiness Patrol*, which sees a futuristic British Society in fear of Helen A, the leader of their society „who has been often interpreted as a Thatcher parody”⁹. This was spoilt however by the Kandy Man, a robot which looked like Bertie Bassett and was Helen A's executioner. Certainly the end of *Doctor Who* in 1989 resulted in the scripts no longer engaging the public and thus „struggled to find a way to »regenerate«”¹⁰.

„The cancelation of *Doctor Who* meant the end of a popular cultural phenomenon”¹¹ and the attempted regeneration of the series in 1996 with the Television Movie failed to engage with the British populist as it appeared too American. The next regeneration resulted with the successful revival of the series in 2005 thanks to Russell T. Davies, who was inspired by the success of other science fiction shows such as *Buffy the Vampire Slayer*, *Angel* and *Smallville*. Davies re-styled *Doctor Who* into the same format of the American shows he had watched, with episodes now being 45 minutes long and inserting an over arching storyline across a 13 episode series. Director Graeme Harper stated that Davies „oversees everything on a creative level”¹². He had overall control over all scripts for each series, which is the same role Stephen Moffat has had for the past two years. Davies understood that for the show to be a success it had to appeal to the audience as it was billed „as a family show watched in the homes by families”¹³. This is why all of the companions of the Davies era had families that they could go back to and Moffat's companion Amy Pond has recently got married to her long suffering boyfriend Rory Williams who also travels with her. Both lead writers knew that they were not producing „a reboot or a remake [...] but an updated continuation of the previous program”¹⁴.

Davies is a self-confessed *Doctor Who* Fan, so whilst at the same time he wanted to create a new feel for the show, he also was aware of the shows rich heritage. It is for this reason why the T.A.R.D.I.S was still a Police Box and, despite a new interior, still contained key features, such as the roundels and six sided console unit. Even the trusty Sonic Screwdriver, which was originally destroyed in the 1982 story *The Visitation*, resurfaced in a new form. Both of these are still in the series and have been updated again for the current Doctor. The Doctor's costume also changed to adapt to its modern audience. When the series returned the war damaged 9th Doctor wore a leather jacket and jeans, very different to the Edward-

ian clothes often worn by the classic Doctors. The 10th Doctor wears a smart suit with converse training shoes, which had just come into fashion around the time of his regeneration. The current 11th Doctor now represents the recent retro trend, sporting a tweed jacket and bow tie. Of course it is not only the Doctor's attire and devices that have been adapted to the modern audience. Voted the most evil monster of all time, Davies was fully aware of the significance of the Daleks and how fans would expect their return to the series. On the fourth of August 2004 the BBC announced that the Daleks would be returning, after lengthy negotiations with the estate of Terry Nation. Making their new season debut on the 30th April 2005, the Daleks came back looking stronger than ever. They had been redesigned, keeping the iconic shape, eye stalk and weapons, but looking more like a tank. With their success Davies turned to the Cybermen and 'upgraded' them for the twenty-first century. Again the same characteristics remained, but the monsters appeared more metallic and were made more receptive to a modern audience by having them use modern technology, such as Bluetooth. For the finale of the second series Davies wrote *Army of Ghosts* and *Doomsday*, which saw for the first time the Cybermen meeting the Daleks. This story worked within the series and was greatly anticipated by new fans as well as the old. It was of course something Davies admitted he had always wanted to see as a child. This is a perfect example of the new generation of stories being written by fans, which brings us on to the second section of this paper.

„Every writer of the first new season had written *Doctor Who* material before”¹⁵ in varying forms, such as novels published during the „dark years” when the show was not running, to the Big Finish Audio Drama's. This results in writers being aware of opportunities to include little fleeting mentions or glimpses relating to the old series, such as the Cyberman's head from the classic series being in an alien museum in the episode *Dalek*. Writers also had the opportunity to write for classic villains and monsters, such as the Autons, (*Rose*, 2005 and *The Pandorica Opens*, 2010), The Master, (*Utopia*, *Sound of Drums*, *Last of the Timelords*, 2007 and *The End of Time* 2009/10) and the Macra (*Gridlock*, 2007). This also opened up the possibility of tapping into the wealth of *Doctor Who* stories which had taken place between 1990 and the series returning.

The first adaptation made for the new series was the first Dalek story, *Dalek*, by Robert Shearman. Big Finish Audio Adventures started in 1999 with the *Sirens of Time*, featuring the Fifth, Sixth and Seventh Doctors. This started a range of new audio adventures being written by now grown up *Doctor Who* fans for Doctors Five to Eight. Four years later Robert Shearman's *Jubilee* was released. The plot sees the Sixth Doctor and Evelyn (an audio companion who was not featured in the main series) land in a parallel world where a lone Dalek is kept captive in the Tower of London and is tortured. This is very similar to Shearman's 2005 plot where the Ninth Doctor and Rose land in an alien museum in Utah, where a lone Dalek is kept captive and tortured. The audio adventure received good responses from fans, so it was expected that Shearman would deliver a good story. *Dalek* was

a nod to the work Big Finish had achieved in *Doctor Who's* survival, but also was a perfect opening Dalek story to new fans. The solo Dalek kills nearly everybody in the story, showing how ruthless, clever and deadly it is. This was then building up to the series finale where an army of Daleks is seen and would have created terror for a child having seen how hard it was to defeat just one Dalek. Shearman also plays with the old audience view of Daleks not being able to go upstairs, despite this happening in the 1988 story *Remembrance of the Daleks*. Rose and Adam run up the stairs and laugh as the Dalek cannot follow and are then horrified when it states, „Elevate”.

The audio stories was just one medium of existing *Doctor Who* material which was adapted for the new series. One of the most prominent adaptations has to be Stephen Moffat's *What I did on my Christmas holidays* by Sally Sparrow. In this short story for the 2006 *Doctor Who Annual* a young Sally Sparrow helps the Ninth Doctor, who is trapped in the past, by following instructions left under wall paper and on a VHS. Moffat uses the character Sally Sparrow in the 2007 episode *Blink*, where she helps the Tenth Doctor who is trapped in the past by following instructions left under wall paper and on a variety of DVD Easter eggs. This was the first to feature the Weeping Angels, who have returned to battle the Eleventh Doctor. Moffat even included a line where Billy mentions the windows of the Police Box are the wrong size, a direct reference to an *Outpost Gallifrey* forum which discussed the windows of the T.A.R.D.I.S prop being incorrect. The success of this adaptation was shown in the 2009 *Doctor Who Magazine* Poll where it came second in the category „Greatest *Doctor Who* story ever”. The weeping Angels have now also been confirmed as returning in the new seventh series, a testimony to the success of Moffat's original story.

The *Doctor Who Magazine* was responsible for another adaptation, thanks to its 2006 comic strip *The Lodger* by Gareth Roberts. In this comic the Tenth Doctor is accidentally stranded when the T.A.R.D.I.S jumps ahead in time, meaning he has to wait for its return. He therefore stays with Mickey, Rose's boyfriend. Roberts had to adapt his comic to become the 2010 episode *The Lodger* by changing the Doctor and the home where he stays whilst he investigates a sinister time spaceship. The episode later had a sequel with the character Craig Owen in *Closing Time*, the character whom he stayed with in the televised *The Lodger*.

Paul Cornell was another notable writer who was asked to pen a *Doctor Who* Script. He wrote the powerful episode *Father's Day*, which saw Rose Tyler save her Dad's life when he should have died, and the effects her actions caused. Rose spends an emotional short time with a father she never knew, tapping into the family relationship which had already been observed with Rose and her single mother. Before this Cornell had written a large number of *Doctor Who* comic strips, two audio adventures and a host of *Doctor Who* novels. He was also the writer for the fortieth anniversary webisode *Scream of the Shalka*, which starred Richard E. Grant as the Doctor. Cornell also wrote *Human Nature*, a Seventh Doctor novel which was part of the Virgin New Adventures series. The Doctor

turns himself human to better understand their behavior. He becomes a school teacher and his companion has to help him to remember who he is before they are killed. This story was also adapted to the 2007 Tenth Doctor two part story *Human Nature* and *Family of Blood*, where the Doctor turns himself human to hide from the Family of Blood. These stories, written by fans, have helped ensure the survival of the show.

Cornell did not just have his work adapted from other mediums to television, but also had his other *Doctor Who* stories adapted into other formats. His BBC Interactive story *Scream of the Shalka* was adapted to a BBC novel shortly after the final episode was broadcast. Ironically a number of the cast later went on to star in the television series, most notably being David Tennant (Caretaker) who became the Tenth Doctor (2005-10); Sophie Okonedo (Alison Cheney) who later played Liz 10; Derek Jacobi played the Master in both animation and television (2007) and Richard E Grant who will star in the 2012 Christmas Special. All of the original television series had been adapted to help the show survive, in the form of Target Novels, so it was only fitting that *Scream of the Shalka* was novelised to cement the story in the *Doctor Who* legacy. Target novelised nearly all of the classic series episodes and after broadcast, and before the age of videos and DVDs, was the only way to relive the Doctor's adventures. Perhaps the most adapted *Doctor Who* story, which has been adapted into nearly all formats, is Douglas Adam's *Shada*. *Shada* was written during Douglas Adam's brief tenure as *Doctor Who*'s script editor. The story went into production but was only partially filmed due to strike action. As a result the story has been considered „something of an itch they can't scratch"¹⁶. Brief scenes were adapted for broadcast in the twentieth anniversary story *The Five Doctors* to include Tom Baker's Forth Doctor. The story was released on VHS in 1992 with Tom Baker providing a narration of the missing plot. The most ambitious regeneration of Adam's work took place during the fortieth anniversary with the Big Finish and BBC Interactive release starring Paul McGann's Eighth Doctor. Since its launch Big Finish has produced a large series of stories for the Eighth Doctor, which has its own continuity to the Eighth Doctor's only televised appearance being in the televised movie. During this series the Forth Doctor's old companions Romana II and K9 have escaped E-Space and made their way to Gallifrey. The Doctor arrives on Gallifrey to collect Romana who is now Lord President of the Timelords to go back and finish their adventure which they originally started in his earlier incarnation. It is revealed that the original adventure did not take place due to the Forth Doctor being captured in the time scoop, which involves the brief scenes that were broadcast in *The Five Doctors*. The story was released as a four disc audio production by Big Finish and would have stood as successful adaptation but was heightened by being broadcast on the BBC website, where it can still be enjoyed. The story was split into six episodes, with audios accompanied by limited flash animations by comic strip artist Lee Sullivan. This was later adapted to a single radio play broadcasted on BBC Radio Seven in 2005. The story has again been adapted in 2012 with the BBC Book release. Adapted by Gareth Roberts the novel sought to be faithful to Adam's original un-broadcast serial, whilst fixing plot holes

at the same time. This is perhaps the best example of the cultural adaptability of *Doctor Who*, as each adaptation has stayed true to the original, but used various forms, contexts and technology to tell a new take on a classic plot and shows how one story can keep growing in success.

Doctor Who has kept growing in success since its revival. The series now has a strong American following and last year had a separate series launch in the United States. Stephen Moffat answered that there was „not a huge cultural problem”¹⁷ relating the show to an American audience during the recent BBC convention in Cardiff. Whilst the show is now written with the fans in mind he added that „the American fans of the show want it to be what it is”¹⁸ and do not want it changing to fit the American culture. Writing for fans can also be seen in the preview of the new Series 7 which is soon to be broadcast. This season will be running into the fiftieth anniversary year, with the first episode entitled *Asylum of the Daleks*. The opening shots of the trailer reveal thousands of Daleks, a dream for fans of all ages, but to truly unite fans of all generations it was revealed that the new episode would „feature every kind of Dalek ever faced by the Time Lord – including the legendary Special Weapons Dalek”¹⁹ which was only seen in the 25th anniversary special *Remembrance of the Daleks*. Advances in special effects have enabled the show to produce stunning scenes that were not possible during the original running. Opening shots of *Asylum of the Daleks* is an example, just like *Bad Wolf Parting of the Ways* used special effects „enabled whole armies of Daleks to be seen where groups of four or five were shown in the Classic Series”²⁰. Comparisons will likely be made when the new series episode *Dinosaurs on a Spaceship* is broadcast with the 1974 story *Invasion of the Dinosaurs*. Previews of the new episode show the Doctor riding a Triceratops, which would not have been possible in 1974 due to the dinosaurs being models. Technology has given the series the chance to adapt and change to reflect the demands of today’s culture and provide fans opportunities which had never been possible before.

Technology has also made *Doctor Who* more accessible, with new ways of experiencing the show online and through interactive television. For Christmas 2005, straight after *The Christmas Invasion* was transmitted, viewers had the opportunity to take part in an interactive episode of *Doctor Who*. The specially written episode entitled Attack of the Graske was penned by Gareth Roberts and saw the Doctor asking the viewer to join him in his travels. Using the television remote control the viewer was able to complete tasks, assisting the Doctor to defeat the Graske’s, who had been kidnapping members of different races. The episode enables the viewer for the first time to experience what it would be like to become the Doctor’s companion and can still be viewed/played on the BBC’s *Doctor Who* website. The internet has been embraced by the producers of *Doctor Who* as a way of promoting the show. In the digital age „producers put more and more content online”²¹, such as previews, webisodes (mini episodes which assists the main televised plots, often in the form of prequels to episodes) and photos. A number of prequels have been

released online the week before the main episode was due to be broadcast, giving fans a sense of what is to come and building excitement for the new story, which should ensure a higher audience rating. The *Doctor Who* website has had a variety of games for fans since before the shows revival, but more recently specially written games have been produced for the site. The Adventure Games; *City of the Daleks*; *Blood of the Cybermen*; *TARDIS*; *Shadows of the Vashta Nerada* and *The Gun Powder Plot* all star the series cast in interactive episodes. Computer generated episodes are created were the gamer controls the central characters through the plot. Like the games console counterparts, *Doctor Who Evacuation Earth*, *Doctor Who Return to Earth*, *Doctor Who: The Eternity Clock* and the original 1997 interactive game *Destiny of the Doctors*, the gamer plays through the worlds of the Doctor enabling them to feel part of the show.

Blue Peter, the BBC's flagship children's magazine show, has had a special relationship with *Doctor Who* over the years. It has often showcased monsters and gadgets from the series in order to help children feel part of the show. As *Doctor Who* is a family show it often gives *Blue Peter* exclusive competitions. This has resulted in the Abzorbaloff (*Love and Monsters*, 2006) and more recently a special mini episode which was scripted by *Blue Peter* viewers. After the success of the first Script to Screen competition by Doctor Who Confidential, *Blue Peter* launched a fresh competition, with the winning script being made a reality. *Good as Gold* was broadcast on *Blue Peter* and featured Matt Smith as the Eleventh Doctor and Karen Gillan as Amy Pond saving the Olympic Flame from a Weeping Angel during the London 2012 torch relay. The episode is another example of how the show keeps fans engaged by providing opportunities to make them feel part of the rich heritage. It is still the same story started in 1963, but adaptable enough to be written for in cross genres.

Despite all the changes which have happened in the past forty nine years, one thing has remained the same, the iconic theme tune. It is considered „the most famous tune to emerge from the [BBC Radiophonic] Workshop, and arguably the most famous British signature tune ever written”²². The shows unique theme tune, mainly credited to Delia Derbyshire and John Baker, and performed by Ron Grainer, was meant to represent „the unique character of the program”²³. Accompanied with an iconic opening sequence to represent the time vortex, in which the Doctor's T.A.R.D.S travels, the opening theme created something instinctively recognisable to fans of all ages. The opening sequence changed in 1966 with the new Doctor, the first time the lead actors face appeared during the opening sequence, but the music remained the same. Even the advent of colour in 1970, and an updated time vortex title sequence for Jon Pertwee's Doctor in 1974, and Tom Baker's Doctor, did not warrant a change in title music. In 1980, Tom Baker's final series, the opening sequence was again updated, with the camera appearing to be travelling through space. It was here that the theme tune properly changed for the first time, with an electronic guitar adaptation of the classic theme. Audibly and visibly the shows regeneration „heralded a bold

new era for *Doctor Who* as it entered its third decade²⁴. Colin Baker's final season, *The Trial of a Timelord* (1986), saw the theme tune regenerate to a futuristic piece of music. A year later, a new Doctor and a new opening sequence. The Seventh Doctor's title sequence used computer technology to create a new time vortex which the T.A.R.D.I.S travelled in as well as a new logo. The title music was also updated to again keep the public engaged with the show. The success of the original theme tune was even seen in the 1980's, when the electronic British group KLF (whilst using the name the Timelords) married together the iconic music with Garry Glitter's *Rock and Role Part Two*. Their hit called *Doctoring the T.A.R.D.I.S* went to number one on the UK charts. In 1996 the televised movie was produced partially by the Fox Network in America. The opening title sequence reveals, unlike the current series, how it was adapted to make it more appropriate for an American audience. „The process of familiarizing new audiences using intertextuality”²⁵ is a key example of this. The opening sequence has an orchestral adaptation of the theme tune, for the shows grand return, and has the T.A.R.D.I.S travelling through the time vortex. It also however uses sound effects from *Star Trek* and uses the terms „special guest stars” and „guest stars”, which was how the opening of American television credits often started. As previously stated this attempt to regenerate *Doctor Who* seemed to fail due to it losing its British quality and thus not connecting with the British populist, as well as not connecting with the American television audiences. Since *Doctor Who*'s successful regeneration the theme tune has changed four times to keep the public engaged with the show. The difference with all past versions of the theme is that Murray Gold, who has composed all of the music for the show since 2005, has not just adapted the original theme, but included it. Murray's scores included full orchestral arrangements which are overlaid with the original 1963 theme to create opening title sequences which reflects the shows rich history, as well as showcasing a new up to date cultural show. Unlike the original series, which used occasional background music, Gold uses musical themes and leitmotifs to include „multiple interpenetrating meanings”²⁶ which connects the audience with characters and plotlines. Although the *Doctor Who* theme has been adapted numerous times, its survival, like the show, proves that it can adapt with the changing culture.

To conclude, *Doctor Who* has regenerated in a number of ways in order to survive. „Media Science Fiction has always attempted to reflect contemporary events”²⁷ which is seen throughout *Doctor Who*. It has often dealt with political issues, which it still does in its present form, *Aliens of London* and *World War Three* for example making comment on the British Labour Government and the Iraq War. The Slitheen secretly infiltrated the Government, took over power and then created panic by assuring the general public that there was a spaceship in orbit which contained weapons of mass destruction which could be used in forty five seconds, opposed to Tony Blair's weapons of mass destruction which could be used in forty five minutes. It has been faithful to it's past, updating the T.A.R.D.I.S, monsters and equipment to different audiences, but at the same time keeping the

quintessential aspects of the originals at the same time. It has also managed to achieve greater success when it returned in 2005 by writing for new fans, but at the same time writing for existing fans. It has been able to embrace all aspects of modern culture, from animation to interactive games, special effects to adapting past works. The key to *Doctor Who*'s success has been its ability to engage the ever changing culture and engage the viewing public in new ways. It has not just been the Doctor who has regenerated, but everything which makes the show what it is. The show has regenerated numerous times, adapted to each decade since it was created in 1963, and is still going strong with the fiftieth anniversary now looming.

(Endnotes)

- ¹ J. Leach, *Doctor Who*. Detroit 2009, p. 55.
- ² J. Bignal, A. O'Day, *Terry Nation*, Manchester 2004, p. 125.
- ³ J.R. Cook, *Adapting telefantasy: the Doctor Who and the Daleks films*, [w:] *British Science Fiction Cinema*, ed. I.Q. Hunter, London 1999, p. 123.
- ⁴ D. Whitaker, *Doctor Who and the Daleks*, St Ives 2011, p. 142.
- ⁵ B. Robb, *Timeless Adventure: How Doctor Who Conquered TV*, Pennsylvania 2009, p. 70.
- ⁶ P.D. Britton, S.J. Baker, *Reading Between Designs: Visual Imagery and the Generation of Meaning in The Avengers, The Prisoner and Doctor Who*, Austin 2003, p. 174.
- ⁷ P. Wright, *British Television Science Fiction*. [w:] *A Companion to Science Fiction*, ed. D. Seed, Oxford 2005, p. 97.
- ⁸ J. Tulloch, M. Alvarado, *Doctor Who: The Unfolding Text*, New York 1983, p. 3.
- ⁹ M. DiPaolo, *War, Politics and Superheroes: Ethics and Propaganda in Comics and Film*, Jefferson 2011, p. 183.
- ¹⁰ M. Hills, *Fan Cultures*, London 2002, p. 101.
- ¹¹ P. Wright, op. cit., p. 301.
- ¹² Ibidem, p. 13.
- ¹³ D. Layton, *The Humanism of Doctor Who: A Critical Study in Science Fiction and Philosophy*, Jefferson 2012, p. 20.
- ¹⁴ S. Shimpach, *Television in Transition: The Life and Afterlife of the Narrative Action Hero*, Oxford 2010, p. 154.
- ¹⁵ C. Marlow, *The Folding Text: Doctor Who. Adaptation and Fan Fiction*, [w:] *Adaptation in Contemporary Culture. Textual Infidelities*, ed. R. Carroll, London 2009, p. 49.
- ¹⁶ I. Berriman, „Doctor Who: Shada by Gareth Roberts” book review, „SFX” 02.03. 2012.
- ¹⁷ C. Lawson, „Doctor Who” Season 7: Showrunner Steven Moffat Talks What’s To Come, Spin-Offs And „Sherlock” Crossover, „Huffington Post”, 27.03. 2012.
- ¹⁸ Ibidem.
- ¹⁹ Por. BBC.co.uk.
- ²⁰ G. Burk, R. Smith, *Who Is the Doctor: The Unofficial Guide to Doctor Who: the New Series*. Toronto 2012, p. 31.
- ²¹ P. Booth, *Digital Fandom: New Media Studies*, New York 2010, s. 81.
- ²² L. Niebur, *Special Sound: The Creation and Legacy of the BBC Radiophonic Workshop*, Oxford 2010, p. 96.
- ²³ Ibidem.
- ²⁴ J. Chapman, *Inside the TARDIS: The Worlds of Doctor Who*, London 2006, p. 134.

²⁵ P. Wright, op. cit., p. 132.

²⁶ R.J. Stilwell, „*Bad Wolf: Leitmotif in Doctor Who (2005)*” *Tuning In: Television Music*, ed. J. Deaville, New York City 2011, p. 120.

²⁷ A. Charles, *War without End? Utopia, the Family, and the Post-9/11 World in Russell T. Davies's „Doctor Who*”, „*Science Fiction Studies*” 2008, p. 451.

Andrew Cooper

Adapting to Survive: The Cultural Regeneration of Doctor Who

Doctor Who is the longest running science fiction television show in history and this year celebrates its 50th anniversary. This paper will explore two key elements which can be attributed to the shows survival; its ability to reflect cultural demands and its ability to adapt works for television from other mediums. In John Tulloch and Manuel Alvarado's *Doctor Who: The Unfolding Text* it is stated that the show had to shift 'its ground in response to social and professional pressures' (3). This can best be seen in classic monsters which have returned in the new series, most notably the Cybermen and the Daleks. 'Every writer of the first new season had written Doctor Who material before, (Marlow, 49) in varying forms, such as novels published during the 'dark years' when the show was not running, to the Big Finish Audio Drama's. The writers managed to dwell on the shows rich fan based adventures, such as Robert Sherman's 40th anniversary CD Jubilee, which became the new series episode Dalek, Paul Cornell's seventh Doctor book became Human Nature and Stephen Moffat's short story was broadcast as Blink. It will be argued that without being able to adapt and reflect cultural needs, as well as satisfying the needs of its fans, Doctor Who would not have survived five decades.