SARAH SPECIAL

Elisabeth Sladen interview
Girl talk
Or "stop whining girl, you're useless".
HELEN STIRLING on female characterisation in the Sarah Jane era.
Jackson in THE HAND OF FEAR, a role originally scripted for a man — until director Lennie Mayne decided to give the role to former extra Frances Pidgeon, with whom he had worked on THE MONSTER OF PELADON.

A CONTRAST is Vira in THE ARK IN SPACE (serial 4C) is a strong, compassionate leader. Her status is forced upon her by the loss of Noah, and to some extent the unexpectedness of her position is what gives Vira her strength. She is unlikely, but she cannot allow herself to fail — even mourning her husband Noah is not allowed. She is unsure of her judgement, but she has to be right.

Once Vira had lived with the Doctor, he typically takes authority on himself. This is not entirely with her consent, but neither is it entirely against her wishes. She becomes more of a figurehead than a force to be reckoned with. However, at the end of the story Vira is in her element as the job she was trained for takes over, normality is resumed, and she smiles her first real smile of the story.

In THE BRAIN OF MORBIUS (serial 4K), the Doctor is first hunted and then helped by the Sisterhood of Karn, who are led by Maren. Maren is one of the most credible female characters to have appeared in the series. She is at times tolerant, just, fanatical, loyal, cunning, heroic, and terrifying. She is almost forced by circumstance to become everywoman. Old when the effect was discovered, she has experienced more of real life than her clustered companions.

Sarah Jane Smith was created to bring the illusion of equality to the series, and to a large extent she succeeded. On the surface, she seems the epitome of a women's libber — clever, career-minded, fiercely independent, courageous. Beneath the surface Sarah is panicky and often foolishly. She does not doubt her ideals but neither does she always live up to them.

She believes in equality without falling prey to the idea than women are superior to men. She recognises that the Doctor has a wider field of experience, but she refuses to play the dumb female. She aids the Doctor in the execution of his plans (shooting the explosions in PYRAMIDS OF MARS, serial 4G) and often makes suggestions of her own. So it is sad that she is constantly forced either to follow the Doctor blindly or to strike out on her own, only to have to be rescued. She is an example of problem facing women today: ideas are fine but they do not always work in practice because that requires both sexes to participate willingly. And unfortunately many people still think that equality is a dirty word.

Since Sarah's departure, only her immediate successor has benefited from the ground she broke for female characterisation in Doctor Who. Leela pushed the new companion role to the extremes, after which Romana was a reversion to more traditional feminine attributes — elegance, sophistication, beauty as distinct from streetwise self-assurance. For every Leela, there is Mel; for every Tegan, a Nyssa. And people remember the former rather than the latter.
METROPOLITAN PROFILE: 
Sarah Jane Smith, novelist

Sarah Jane Smith has made her name over the last nine years as one of Britain’s foremost science fiction authors. Sarah Jane Smith’s series of books, featuring the mysterious hero ‘The Doctor’, have topped best-seller lists here and in the States. And now there is talk of a possible TV series and film.

Sarah Jane Smith started as a journalist. Her brief, but remarkable, success in that role made it possible to go freelance, and to become an author at the age of 32.

But where does her inspiration come from — especially her often outlandish flights of fantasy? And now that she has apparently decided to kill off the character of ‘The Doctor’, what is the future direction of her fiction writing?

Sarah Jane Smith saw herself as the archetypal eighty-weights determination, self-willed, a go-getter. One of the strongest early influences was her aunt, virologist Lavinia Smith, who often looked after the young Sarah. A much-respected expert in her field, Doctor Smith was an early feminist hero for the generation who were discovering in the seventies that there was life after the Zanussi.

When Sarah went to University (she read English her home University of Liverpool) her aunt was more than just the delightful and strong-willed woman Sarah had grown up with, she was someone to be proud of knowing.

Scorning the sayer professions chosen by many of her university contemporaries, Sarah decided to follow her father’s career in journalism. She became a junior reporter with a small local paper on the South Coast of England. This had the twin advantages of being far enough from home to avoid the undue influences of her parents, but not too far to solicit their advice and assistance when necessary. For all her impetuousness and youthful idealism, Sarah always had a good deal of common sense.

After two years of feature writing, she found it hard to move to the national press. Instead, she confidently chose to work freelance, and found a ready market in the glossies for her brand of pithy, no-nonsense prose. One of the first to publish her articles, a series on fringe organisations, was METROPOLITAN — then edited by Percy Wolfstonecraft.

Sarah had also begun to write some fiction. This owed a little to her social realist tendencies, and a lot to an otherwise uncharacteristic and audacious romantic fantasy. Little of this early fiction was published.

Some of her early stories were the result of audacity. One example was her research into scientists going absent from a research establishment in the Home Counties. With the United Nations Intelligence Taskforce (UNIT) in charge, Sarah was lucky to get inside the secure building. She masqueraded as her aunt — who was invited initially to the safe house location but who had eventually gone on a lecture tour of the USA instead.

Her cover was blown by one of the resident scientists, though she managed to disappear from the site and remain in hiding for some time. It was alleged that she was indoctrinated into the security services, but this claim was unsupported. And her later critiques of Britain’s security networks seem to disprove this.

Sarah reappeared from her research cover in London during a more serious crisis. The capital was evacuated for reasons still not satisfactorily explained to the public. Her subsequent articles were cryptic observations of military etiquette, tantalisingly incomplete and almost certainly subject to O-notice restrictions.

The articles were published some time after the event, and after the first of several prolonged absences from her home. So deep was her research cover that friends and relatives would say she might as well have vanished off the face of the Earth.

In this time, she is known to have investigated the disappearance of small-time sales director John Lupton from a Buddhist monastery in Mortimer, Hertfordshire. She also exposed the SRS scandal which led to the closure of the government’s Thinktank establishment.

Exploiting the good relations she had established with UNIT, she worked with the Taskforce on three further occasions. The first was during the string of UFO sightings between Loch Ness and London’s South Bank, which have lately become known to intelligence insiders as the Zygon Gambit. The second time was in connection with the tragic death of the ‘lost’ British astronaut Guy Crayford.

Her last known contact with UNIT was her investigation of the illegal activities of millionaire Harrison Chase, which she pursued on behalf of the World Ecology Bureau. Chase was killed along with his entire staff when the heating system of his Dorset mansion exploded, completely destroying the house.

In 1981, after another long absence, Sarah Jane Smith was briefly admitted to hospital, reportedly for shock or a minor breakdown. Apparently undaunted, however, she was afterwards present during an emergency shutdown of the nuclear reactor at the nearby Nanrton research complex.

Perhaps the brief sojourn in hospital warned her of the downside of her erratic lifestyle. For the next five years, she produced more conventional journalism. But the experience gained in those turbulent times had other benefits in her fiction.

A comparison of her early and later fiction shows marked differences. Early works reflected her young life and experiences. The short stories in the five years following her supposed breakdown demonstrated a dynamic new approach, and introduced ‘The Doctor’ — a mysterious alien with a spacecraft incongruously disguised as a telephone box when it lands on Earth.

Her subsequent novels were produced at a prolific rate; she published 13 in six years. Her reportedly final, and long-awaited Doctor novel appears later this year.

Early Doctor stories see the character trapped on Earth. When he repairs his spacecraft in later stories, the adventures in time and space are starting and graphical.

Sarah denies that her fiction is a coked revelation of her most secret research. She also declines to comment on any similarities between herself and the supporting role of the kidnapped civil servant, Lis Sladen, claiming that it would “spoil the magic” of her concocted world.

Understandably, no-one would dispute that, least of all the millions who eagerly buy each new Sarah Jane Smith novel for an escape from the dull cares of life.

Sarah Jane Smith now lives with her husband, stockbroker Harold Sullivan, in the picturesque village of Moreton Harwood close to her aunt Lavinia. She is working on her first post-Doctor novel, which reintroduces the computer-dog first featured in one of her short stories for this magazine. Her article on witchcraft in the twentieth century will appear in a forthcoming issue of METROPOLITAN.

SHORT STORIES (all published in METROPOLITAN magazine)

NOVELS (all published by Miller-Yates Ltd, London)
Alias Smith

RICHARD LANDEN interviews ELISABETH SLADEN about herself and Sarah Jane.
I WAS brought up in Liverpool. I went to drama school for two years. It was a three year course but I got a job at the local rep as an acting ASM. They were so proud at the time that the only way you were supposed to get in was to be a student, and you’re not really supposed to do that when you’ve left drama school.

I started literally on a pound a week. And remember the stage manager I’d wash the stage for. I certainly did. They were doing the play The Long, The Short and The Tall, and they totally covered the stage in sand. I really earned my apprenticeship.

I was so good an ASM that I wasn’t getting any acting parts. And I realised that if I made a few mistakes I’d get better ones, so I did things like take the curtain up in the interval, which I really got into trouble for. I think it was a nicer AS M ing, but I went on from there into weekly rep, which is a killer, but it’s the most amazing grounding. If you know the lines you’re lucky, forget about that.

I was at St Helens, then on to St Annes, and then I went to Malvern, did a short time there, and then I went on to Farnham. By that time the assistant director who had been at Liverpool had gone as full-time director to Manchester, and I really had the most wonderful time of my life. I stayed 3 years.

My husband [Brian Miller] was working working working there too, he liked the work and I was just given wonderful parts. I did three years there.

Grannada were very good. They were just down the road, and if you had a big part in a programme you needed to go down and say “have you got a little maid going?” — which used to bump up your income a bit.

But Tim Allen Ackroyd was over in Leeds doing radio plays. Sundays we used to go over to him. He hadn’t had his big success then. When Relatively Speaking came out he started to be better known, and he got his own company together in Scarborough. I was there for two seasons. Brian had got a job in the West End. We were still living in Manchester, so we moved to London. That was ‘72.

And then, boy was I out of work. Talk about being a little fish in a big pond after being a big fish in a little pond in Manchester. I didn’t know what to do. Brian was out every night at the show, working. Didn’t have an agent — I didn’t think I needed one. I just used to work. I was naive in that way.

I did one Z-Cars and then I did a Doornwatch — it was Anthony Andrews’s first TV appearance and it was about plutonium. I swear I only got the job because I took The Guardian into the audition under my arm, and the director was reading The Guardian. Can you imagine casting me as a girl terrorist? I was so naif then! And I had to say I could drive. I’d only just passed my test, and what they’d got was this great big van! Driving for television isn’t like driving in real life. The sound man is fighting the cameraman for room, he has a sound-stick up between your legs, you wonder which one is the gear lever and you hope you’re not touching something of has! And they say “We want you to drive fast!”, They had to do so many takes!

But aren’t we lucky to be doing what we do? I know Tom Baker used to work in a biscuit factory. He said he nearly went mad with the boredom. He was meant to take off all the burnt ones biscuits and just package the ones that were good. To relieve the boredom he tried to get all the burnt ones in one pack. The manager must have been looking at pack with all the burnt biscuits in, but Tom said he had to do something... The hurt is when you don’t work and then four jobs come in at the same time.

I actually got Doctor Who through Z-Cars. Michael Crawford was doing a series called Some Mothers Do ‘Ave ‘Em. I did that, and I was doing some little adverts. I was there for one advert from eight o’clock in the morning, and I got back at two the following morning. Brian had left a message for me to say “Phone your agent tomorrow because you’ve got an interview with Barry Letts for Doctor Who”.

Now, as you know, when the BBC want a new girl they don’t publicise the fact, otherwise they would have the world and his wife all wanting to go in the TARDIS with the Doctor, so they don’t say they’re looking for anyone. And I don’t know someone had been chosen before me, but they’d scrapped that and were looking for someone else. Time was running out. Barry Letts had apparently been looking down the corridors of Television Centre “Does anyone know a girl who might fit this character in Doctor Who?” Evidently my producer on Z-Cars said “Do you know Llin Staden?”. I went along to see Barry Letts, and I thought it was for one story.

It was such an in-depth interview. Normally you read a little scene, and you stay for a quick chat, but I was there for some time. He said “Would you come along to a rehearsal and read that with another actor, and meet Jon Pertwee?” And I thought “Oh, maybe it’s for more than one story, maybe it’s for a couple.”

I went along to the rehearsal, and I remember Jon walked through the door — he’s got this shock of white hair, he’s over six feet tall, and he’s wearing a denim suit with badges all over it (except that Jon has since told me it was embroidery). As he talked to me, Barry (who I couldn’t see) evidently was pointing to my head indicating “It was a good reading, she’s all right”. Barry came round into my eyesline, and Jon went behind me, pointed to my head, nodded, put his thumb up, “Yes, she looks OK”. So I was offered the job.

It was just a contract for one season. I had an agent then, and I told him I’d accepted and he said “You idiot! Why didn’t you let me talk money first?” I knew when I started that Jon was going to leave, and when he went I wasn’t ready to go. We’d heard terrible stories about Tom — “Oh my god, you’re not going to work with him, are you?” — and it was wonderful! What it allowed my character to do... mean, the assistant never makes the running in Doctor Who, she never should, but it allowed different facets of me to bounce off the rest of the cast. It was very good, and that’s why I stayed that long with Tom.

EVENTUALLY I’d had enough: I had nothing to go to, nothing lined up, but I went to Philip Hinchcliffe and I said: “I think I should go while my character is still popular — I can’t stay forever, I don’t want to be asked to leave, and I’d rather go on my own terms.” I said: “Please don’t marry me off to anyone else, and please don’t kill me off.”

Philip said: “How do you want to go?” I said: “I don’t want the entire story to be about me going. Let it be a Doctor Who story, and right at the end just let me go.” Lennie Hayton said: “What do you want to do for the last shot?” and I replied: “Can we do it like the Americans, and freeze frame?” They were really very open to suggestions. The dog was just there on the road. It’s not me whistling at the end — I can’t whittle. Lennie said: “Just put your lips together, and I’ll blow.”

I had a lot of flak from American fans who said: “We weren’t expecting it, and we didn’t want to see it.” I replied: “Well, you missed me, so it worked!”

I adored Sarah, and I’d defend her to anyone. I knew she was so stupid at times, but always with the best will in the world. So she went down the same hole every time, and she fell over, and she tripped over, and it got to be like The Perils of Pauline. I really found it a challenge. I asked Barry Letts: “What do you want? What’s she supposed to be like?” He said that she jumps before she thinks — she’s an instigator. They tagged this journalist thing on. So he left me alone, saying: “Just do what you think is right”.

I don’t like THE TIME WARRIOR (serial UUU) because I think I overreacted terribly in it. It’s the most difficult thing just to stand and be, which is why I admire American actors so much. I was absolutely terrified. I knew how popular the programme was. I wasn’t a great fan of it: I watched it, and what I did like about it was, if you just watched the odd episode you didn’t actually have to watch the story. I knew Katy Manning was popular before me, and here was this intruder! They didn’t want to see her! Jon couldn’t have been more helpful, he really eased my way.

I couldn’t believe K•9 and Company was such a challenge. It really was, working with that mutt. It was very limiting, because at certain points you were running out of a door to save someone, and they would say: “Hold the door open so the dog can get through!” You can be made to look a terrible fool with that dog.

The show got good ratings, and John Nathan-Turner thought it would make a good series. It is...
We got a lot of stick from Mary Whitehouse, in the latter part when I was on. We had a few directors who'd come off doing The Sweeney and things like that, and they were very into making it feel real. I think you should realise that on Doctor Who, the blood (if there is any) is tomato sauce. But I think fear is a very healthy thing.

**ON REVENGE OF THE CYBERMEN**

(sernal 4B), I nearly drowned. We were working so quickly. The director was very good to us — he was saying: "Don’t worry Lis, everything will be fine". But he turned into a different person when time was running out. We were down in Wookey Hole, and an awful lot of accidents happened. There’s a legend about the Witch of Wookey. The river runs at thirty miles an hour into this big hole, nobody knows how deep it is; they’ve lost people down there, I’ve since found out.

I was told to get in this little boat and go straight across to the other bank, get out and run. So muggins gets on the boat, and it turned over! I jumped, I didn’t know what else to do, and I went in. Terry Walsh was wonderful. He was also doubling as one of the Yogous, and the make-up girl had said to him: "Go on, get in your costume". He had said: "No, I’m not getting out of my wetsuit until Lis has done her scene". So he was just sitting in the cold water.

They had to give me tetanus injections in the hospital. I was OK but I got to bed that night and I shook — delayed shock, I suppose.

There was one scene where Ian Marter said: "Oh, this scene’s a bit odd, will you come and read through it with me?" We went and sat beneath the Witch of Wookey stone, and we looked at this one scene, which didn’t really make much sense. We didn’t know why it was there; I put an arrow on my script to remind me to tell the director about it. We forgot about it, what with everything, and we finished filming, and we said in the pub that night: "Oh, we didn’t mention to Mike Brunt about that scene". Then we both got our scripts out, and there was my marking on the page before, but we couldn’t find the scene. Believe me or believe me not, people are not wanted by the Witch of Wookey...

I believe there’s an awful lot other than what you can see. I will walk under ladders because I certainly won’t walk round them. But there’s an area in which is very interested in psychic things. I believe that as a child you can see things adults can’t: it’s killed off in you, we’re not encouraged to promote that part of the brain. I don’t know about the Witch of Wookey, that’s too far fetched — and yet I experienced that.

After I left Doctor Who, I went straight back to

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**Invasion of the Dinosaurs**

...so popular in America. It fills a good slot, and it had scope. I do think it could have gone a lot further. It was terribly rushed.

There was one wonderful moment at one o’clock in the morning. I was sitting on my hands on a gravestone, my bum was so cold. John was smoking cigarettes to keep himself warm, and the monks (or whatever) were going round in a circle shouting "Hecate! Hecate!" By about the twenty-fifth time they were shouting "Equity! Equity!"

I signed a contract whereby I would do a special and if it was successful, if the powers that be liked it, then there would be more. When it went out there was a blackout in certain areas of the country. Despite that, it got very good viewing figures; though whoever the powers-that-be are, they altered their planning schedules and there was no time and no room for K9. It’s gone now — I’m doing other things, John’s doing other things, but there is a market in America for it. What I’d like to do is the odd one. But you’d have to have a different kind of dog. The limitations were just unbelievable.

I HATE the Daleks. (My husband is doing chief Dalek voices now.) They were so noisy in the studio. You’re in there from early in the morning till ten at night, and these damn things are shouting all the time. I have great admiration for the fellows in them: there’s no need for them to learn the lines, but Cy Town, Murphy Grunber, John Scott Martin come to rehearsals knowing every line so they know the exact moment to put their light on and put their sink plunger out.

Once you’ve seen Davros inside the Dalek casing, and you know he’s peddling along, and he’s worn his trouser leg out so he’s got to wear a kilt, he can’t frighten you!

I loved Styre — potato head! Kevin Lindsey was very ill by the time we did the second one [THE SONTARAN EXPERIMENT, serial 4B]. We were way up in the hills and we used to come down for our meals. Kevin couldn’t: he had to have his meals taken up to him in the pouring rain on a tray. And he had to sit there drinking it through a straw because he had a heart condition and he couldn’t keep on going up and down. He had to keep his make-up on — the head and everything. We went up to him after one lunch hour and said: "Did you have a nice lunch, Kevin?". He said: "Yeah. But I didn’t half frighten the lady and her dog who came along!"

It was much easier to react to the monsters if you could see their eyes. It was very difficult working on CSO. Other than that, Doctor Who was very easy.

I liked PLANET OF EVIL (serial 4H) because it was so lovely to be in this terrible garden of Eden. Normally we get taken to every sort of rubbish dump going. I loved those big creepy flowers everywhere, and I liked my costume in that one. I had a lot of choice in my costumes. For UNIT stories it was a skirt, or a trouser suit, but Tom’s character allowed me to wear things you couldn’t buy in Marks and Spanks. One I did like very much was the Loch Ness Monster one (TERROR OF THE Zygons, serial 4F). I liked that script, though I don’t think the model shots at the end of the Loch Ness Monster were very good. I also like THE SEEDS OF DOOM (serial 4L). That was a smashing story.

One I didn’t like was THE BRAIN OF MORBIUS (serial 4K). I just remember being in that laboratory, and it was so easy to escape. I said: "Couldn’t you shoot it some other way?" It all felt so contrived — having to stay there and have that battle with the thing. Sometimes you’re a bad judge on the studio floor, but I thought that particular scene looked naff.

Some I don’t remember at all well. They’re quite a blur. I remember an eighteen foot jump into a pit [THE MONSTER OF PELADON, serial YYL]. Stuntman Terry Walsh, who looked after us all so well, said: "Lis, if you do it yourself, just think of the wonderful Hugh you’ll have!!" And I was thinking: "Won’t everyone think I’m brave, yeah, wonderful! It wasn’t good news. We had to do it again and again. When you look at it on screen, it doesn’t look anything.

8 — INVISION

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K9+ and Company
Liverpool Playhouse and did two lovely plays. Then I appeared in a six-part series for Granada called *Take My Wife*, and did another play at Liverpool. Then I went on a tour of *Bedroom Farce*, went to Yorkshire TV and did 98 episodes of the kids' programme *Stepping Stones* (which was really good to do because normally you're told to ignore the camera completely). I then did an hour long play for Granada.

I didn't work for the BBC for a long time. They used to see me as a silly little girl, I'm afraid. Then I did this *Play For Today*, and I've been doing a lot of adverts abroad: Holland, Spain, Dublin. They're good mortgage money.

A awful lot of Sarah was actually me. I took a lot from my little eight year-old cousin. You play every situation as if you mean it, but I was very aware that there's no other programme like it, like a comic strip. I remember when my little cousin used to get very angry about things, she used to over-react. I thought that Sarah would over-react out of fear. She was totally out of her environment. That's why the space ones were more interesting to me. Though you'd never get me on a spaceship — I don't even like going on the tube.

The very first story I did, I was travelling down with Kevin Lindsay to location and I was really quite nervous. "Well love," he said, "whatever you do, you've got to have fun". As it happened, Kevin was in the first shot of the day, and he had to come out of this big silver golf ball. He was quite camp, Kev, and he came out and he stood with his hand on his hip and he said: "I am a Sontaran!" The director went up and said: "Actually Kev, I think it's Sontaran." And Kev said, "Listen mate, I come from the sodding place, I should know!" Then he came over, and he said: "See girl, you can still have fun!"

I remember I had a few changes of costume in that, and they couldn't make their minds up which scene to shoot, and it was very difficult taking me back and forth to the van. I said: "Listen, I trained as a dancer, just give me anywhere. I'll change behind a rock." So they took me in the church and I was changing by the altar, and the Vicar came in. He went mad! I was trying to justify myself whilst still half-naked.

I remember the really difficult time when Jon was just leaving and Tom was filming. They were doing them back to back. So I was finishing my studio with Jon, being taken down in the car at four in the morning, a few hours sleeps, then do my bit with Tom. In the end I honestly couldn't remember which story I was in. Eventually Chris Barry took away my script and said: "Don't worry love, I'll tell you what to do!" I was doing the wrong story!
BIографICAL
Born, Liverpool, 1 Feb 1948. Parents lived in Penny Lane. Grammar School in Liverpool (6 O levels), then drama and dancing course in Liverpool.
1950s: danced with Royal Ballet
1960: first professional performance, Liverpool Playhouse
Married Brian Miller
March 1985: first child Sadie born (by Caeasarian section), Queen Charlotte’s hospital. Baby appeared in a video being made about babies there.

STAGE
Liverpool Playhouse
Manchester Rep
Farnham Rep
1969: The Story So Far, Theatre in the Round, Scarborough; dir. Alan Ayckbourne
Mary Warren in The Crucible
Deidre in Ohelko at the Philanthropic; Mayfair Theatre
1977: Saturday, Sunday, Monday, Liverpool Playhouse
1977: The Lion in Winter, Liverpool Playhouse
Also in 1970s: Olivia in Twelfth Night; Bristol.

FILM
Bank Secretary in Silver Dream Racer (David Wickes, 1980)

TELEVISION
1970: Anita Reynolds in Coronation Street (Granada, 6 episodes)
Special Branch
Public Eye
19 Jul 1972: Sarah in Doomwatch: ’Say Knife, Fat Man’ (BBC, d. E. Hills)
15 Mar 1973: Julie in Some Mothers Do ’Arr ’Em (BBC)
1973-76: Sarah Jane Smith in Doctor Who (BBC, 74 episodes)
9 May 1977: Presenter of Merry-Go-Round: ’The Fuel Fishers’ (BBC)
1977-78: Presenter of Stepping Stones (Yorkshire)
29 Mar 1978: Beverley in Send in the Girls: Beware the Gentle People
17 Jan 1979 - ?: Josie in Tube: My Wife (’She is charmingly exploring her training as second-in-command’ [ie. in DW]; Jennifer Lovelace, The Stage)
1982: Lady Flemmix in Guiltner in Liliput (BBC 4 episodes, d. Barry Letts)
1981: Sarah in E4 and Company (BBC 3 John Black)
1986: The Dormouse in Alice in Wonderland (BBC, d. Barry Letts)
13 Sep 1986: Mrs Barrett in Dempsey and Makepeace: ’Love You to Death’ (Golden Eagle Films/LWT, d. Tony Warraby)
19 Jan 1989: Mrs Preston in The Bill

RADIO
June 1976: Dorothy in Post Mortem (BBC Radio 4)
October 1976: Brenda in A Biler Alarmed (BBC Radio 4)
2 Mar 1977: Miss Brillman in The Hilden Boy (BBC Radio 4)

OTHER
1976: with Jane Smith in Doctor Who and the Pescatons
(Argo Records)

PERSONAL APPEARANCES
13 May 1976: Nationwide: interview about leaving DW (BBC)
4 Sep 1976: The Multi-Coloured Swap Shop: interview, with Tom Baker (BBC)

5.30 Colour
Dr Who
starring Jon Pertwee
in
Death to the Daleks
A new four-part story by TERRY NATION
1: The Doctor promises Sarah a trip to a ‘paradise planet.’ But
when they arrive
the Tardis suffers a mysterious breakdown. There are strange
horrors lurking in the darkness outside... Then the Doctor’s
oldest enemies come on the scene.
Spaceman...............TERRY WALSH
Dr Who...............JON PERTWEE

5.40 Colour
Dr Who
starring Jon Pertwee
in
Planet of the Spiders
A six-part story by ROBERT SLOMAN
Part 3
Sarah vanishes.
The Doctor traces her to Metebelis Three — and the nightmare begins.
Tommy..................JOHN KANE
Lupton..................JOHN DEARTH
Cho-je..................KEVIN LINDSAY
Spider voices........YASMIN CHURCHMAN
Kisnet Delgado, MAUREEN MORRIS
Barnes........................CHRISTOPHER BURGESS
INVISION ISSUE 18

THE DEADLY ASSASSIN

The stories behind the production of Tom Baker's most controversial appearance in DOCTOR WHO.

Published in two months. NEXT MONTH: For popular demand, a special limited reprint of GENESIS OF THE DALEKS (INVISION issue 4).

SATURDAY, 1ST JULY 1984

6.50 Some Mothers do 'Ave 'Em

REFERENCES

LITERATURE
BILLINGTON, Michael. Alan Ayckbourn. DRKS, Terrance. Second Doctor Who Monster Book (Target)
HAINING, Peter. Doctor Who: Twenty Five Glorious Years (W H Allen, 1986)
TULLOCH, John and ALVARADO, Manuel. Doctor Who: The Unfolding Text (Macmillan, 1983) (cf Jo Grant, women's lib, costume p182; Letts and Decks, 1982-3: lapse from feminism, Australian reaction, Philip Hinchcliffe p212; Harry p224)

ARTICLES
An Adventure in Space and Time (season 11 releases, 1987). John Peel, Jeremy Bentham, Paul Mount, Gary Hopkins
Coppelia 3 Oct 1984. Martin Wiggles (Sarah's feminism)
Coppelia of the Universe Dec 1983. Martin Wiggles (Sarah, Sarah/Doctor)


Elisabeth Sladen Fan Club issue 2 4 March 1977. Elisabeth Sladen interview ("exploring new feelings" when Tom Baker took over; making Sarah unpredictable; Barry Letts gives her the name Sarah Jane Smith) Fan Aid Mar 1985. Justin Richards (Sarah/audience/journalism)

Files: DW Season 14 1988. John Peel, and comments by

ISSUE 12 COMPETITION WINNERS

Nestles chocolate bar wrapper (reverse)

INVISION subscriptions to Ian Wheeler of Sheffield and Garry Bradbury of Preston. The Young Doctors are George Gallaccio, Robert Holmes, Douglas Canfield, Philip Hinchcliffe, Christopher Bailey, Robert Banks Stewart, Christopher Barry. Missing is Graeme Harper, then a PA but now a director.

Nestles chocolate bar wrapper (reverse)

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Coppelia 3 Oct 1984. Martin Wiggles (Sarah's feminism)
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Elisabeth Sladen Fan Club issue 2 4 March 1977. Elisabeth Sladen interview ("exploring new feelings" when Tom Baker took over; making Sarah unpredictable; Barry Letts gives her the name Sarah Jane Smith) Fan Aid Mar 1985. Justin Richards (Sarah/audience/journalism)

Files: DW Season 14 1988. John Peel, and comments by


Radio Times Special (1973): Elisabeth Sladen profile and interview.

Shada 17. David Richardson (Sarah/Jo Grant)
Shada Special Dec 1983. Thomas Noonan (Sarah/Doctor)
