

**COMPLETE
7-DAY GUIDE TO
BBCtv and Radio**

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RadioTimes

Raider of the lost archives

Michael Wood
time-travels from here
to 'Domesday', Sunday
BBC1, as Thursday's
'Tomorrow's World' scans the
census for the future – the BBC
Domesday discs, out this week.
See pages 3 and 98



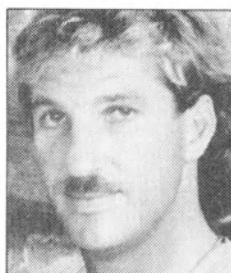
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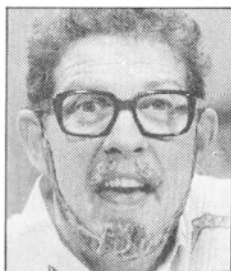
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Ian Botham, p9



Phil Cool, p23



Edward G. Robinson, p26

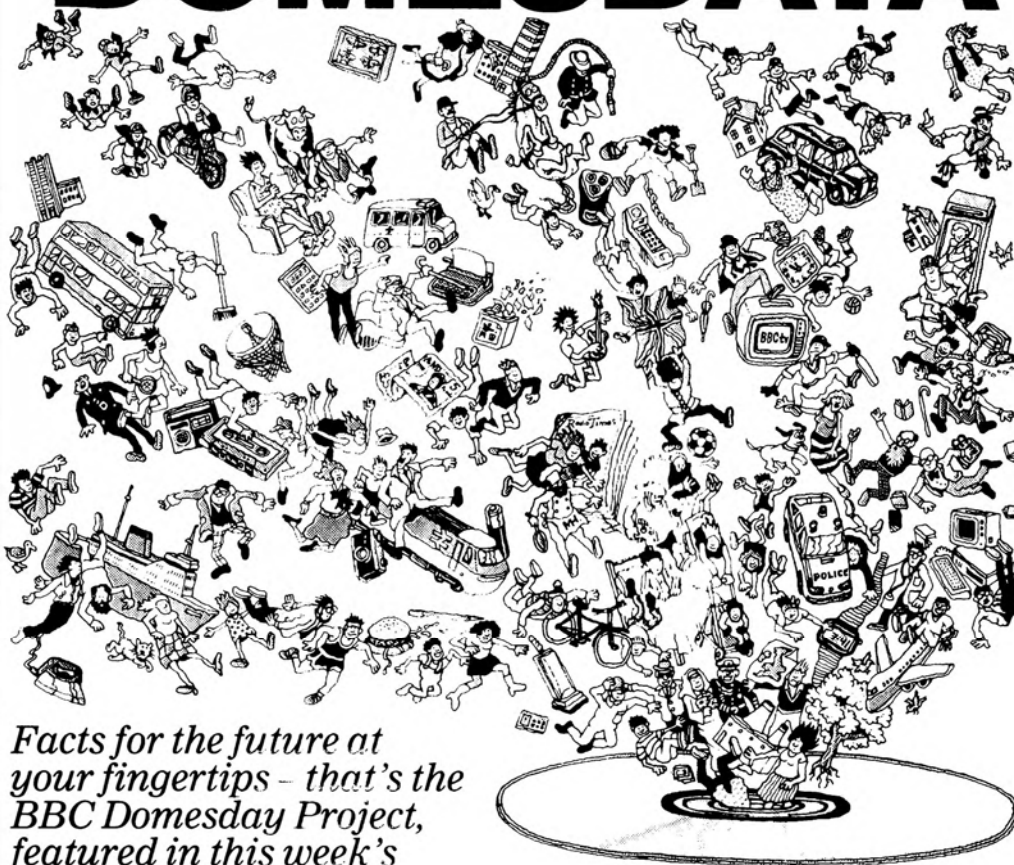


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Cover by
Chris Ryan

DOMESDATA



*Facts for the future at your fingertips - that's the BBC Domesday Project, featured in this week's 'Tomorrow's World'.
Madeleine Kingsley reports*

Tomorrow's World Thursday 8.0 BBC1

'CONSIDER IT AS electronic croquet,' advised my guide to the twin BBC Domesday discs, deftly sliding one sleek silver side into the streamlined player.

With multi-media hoops and an infinitely wider range of strokes than the grass game, he might have added. For a first random, but addictive, dip into the Advanced Interactive Video System took me through a typical terraced house and a Scottish wilderness. At the touch of a button I invoked a colourful barchart showing the distribution of British trees and a picture set of butterflies. I saw film of the decade's major news events and called up an essay on pollution. And then I summoned photographs of local landmarks at my home village and an essay on their way of life by local prep-school children.

'What do you want to know about?' the Domesday user is asked. The answer 'Everything' would take some seven years. For the contents comprise some 50,000 pictures, 150,000 text pages, 24,000 maps and 9,000 statistical data sets. It's a unique self-portrait of Britain in which one million Britons, from academics to primary-school children, have taken 22,000 person-years to create. It's an extraordinary sequel to the Conqueror's original survey.

'We had three very different, but highly exacting tasks,' says Domesday Project director

Peter Armstrong, 'to combine text, pictures and, uniquely, statistical data on videodisc; we had to create both new hardware to complement the BBC Microcomputer and a software package that would incorporate in the videodisc the storage capacity and the massive convenience that was previously the preserve of a large computer. And we had to plan editorial content!'

The discs make their public debut on **Tomorrow's World**. Says editor Richard Reisz: 'What's impressive is the amount of information they've put on the discs. It's a fascinating portrait of contemporary Britain. But the discs are an exciting pointer to the future, too.' The potential of videodiscs is enormous, and plans are already afoot to publish encyclopedias and other reference books on disc, with sound and moving pictures. 'Imagine,' says Reisz, 'a guidebook that allows you to explore a foreign city without leaving your armchair. They call it surrogate travel.'

As for the Domesday Project itself, before long Armstrong hopes every major public library will have the discs available for public information, education and entertainment. For the present Armstrong's modest professional pleasure is that his team has brought this project through from revolutionary idea to reality in what many new technology experts thought an impossible two years.

Armstrong acknowledges it has been an ongoing cliffhanger: 'It was only during October that we finally put the croquet set on the lawn and could play the game. Yes, it's fascinating now, but it's like laying down wine in the 1980s: with each passing decade the information becomes more interesting.' Roll on 2086! ●

Madeleine Kingsley was text editor on the Project

Liverpool
Donna Wright, daughter Mikki and mother Joan:
fighting to beat the bulldozers. 'Everyone's
staying together, that's the good thing'



Barry Lewis

Made in England

Domesday, Sunday BBC1

ALL THIS YEAR, IN SCHOOLS, museums, town halls, palaces, in print and in broadcasting, the English have been celebrating the 900th anniversary of the Domesday Book, writes JONATHAN MANTLE. Schoolchildren have been dressed up, exhibitions mounted, civic deeds and charters displayed, treasures polished and put on show.

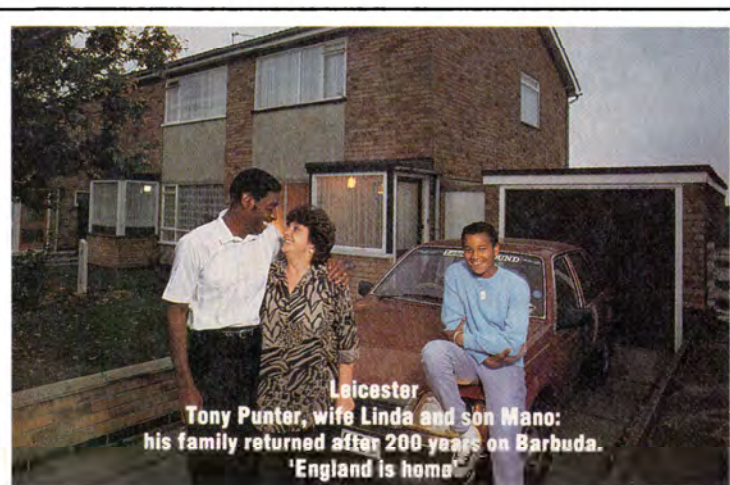
Twenty-seven generations have lived since the time of Domesday, each sharing a thirst for the continuity of their family line. But how do the English perceive their Englishness? How was it that a third-rate, underdeveloped and impoverished nation of two-and-a-half million people in 1550 came to dominate the world? Was it more than just historical chance, and if so can that help us

deal with our present, post-imperial problems and our uncertain future? These are some of the questions presenter Michael Wood asks in the five programmes of the new 'Domesday' series, which starts this Sunday on BBC1.

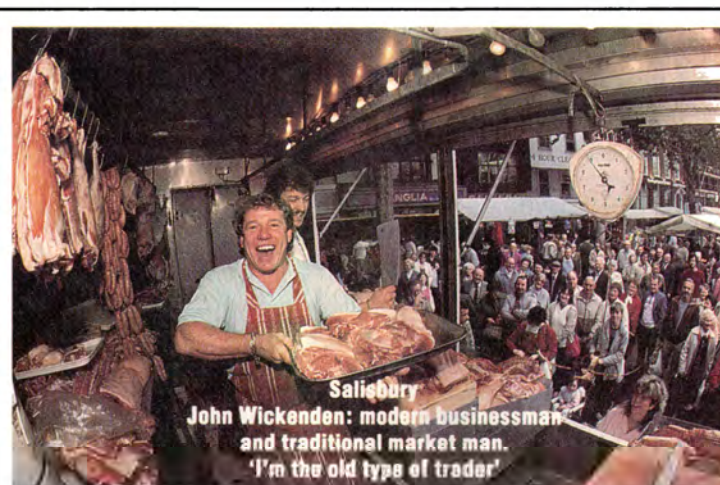
THE DOMESDAY BOOK OF 1086 marked, literally, the day of reckoning for the English, who had already suffered 20 years of famine, pestilence, devastation and slaughter since the Normans destroyed King Harold and the best part of his aristocracy at the Battle of Hastings. William the Conqueror himself is said to have confessed on his death-bed that he had 'persecuted the natives of England beyond all reason'. The natives of England, in their turn, were to learn a bitter lesson and



Althorp
Earl and Countess Spencer: opening their doors to the paying public. 'We do find it wonderful to have 100 people to dinner'



Leicester
Tony Punter, wife Linda and son Mano: his family returned after 200 years on Barbuda. 'England is home'



Salisbury
John Wickenden: modern businessman and traditional market man. 'I'm the old type of trader'

hand it down to their descendants. For by ensuring that 'not one pig was left out', as an Anglo-Saxon chronicler who knew King William personally put it, the agents of the Conqueror instilled an enduring dread of the taxman.

RINE HUNDRED YEARS AND numerous other surveys later, we still swear in 'Anglo-Saxon' and admire our Norman cathedrals. We are also probably the best-documented nation on earth. We have seen the scope of this documentation grow in diverse, overt and covert electronic forms beyond the wildest dreams of the horse-borne snoopers of the Domesday Book.

We have a grudging respect for the growing power of central

government and a touching faith in the diminishing powers of local government. We retain a strong sense of identity as individuals when our identity as a nation is in doubt to a degree greater than at any other time in living memory.

Yet it is possible that this living memory is in fact as old, or even older, than the Domesday Book. So who are we as a people, then? Where do the 'late-marrying, independent-minded, small-holding, land-dealing, free-born English', as Michael Wood puts it, come from?

Over the page we survey of some of the people (as pictured above) taking part in the television series. On England's manors, smallholdings, soles and shires, who do we find today?

Made in England - the people

Donna and Joan Wright

Donna and Joan Wright live with Donna's daughter Mikki in Gerrard Gardens, Liverpool. Mikki is the third generation of the family to live in Gerrard Gardens and she will be the last. Gerrard Gardens was built as model housing when Liverpool was a prosperous international port in the 1930s. Steps were scrubbed and everyone knew everyone else. These days everyone still knows everyone else, but some of the flats are burnt out and less than half the original community remains. There is rubbish strewn around. As we speak, our conversation is interrupted by the noise of Gerrard Gardens being demolished.

'We formed a co-operative and took the case to court,' says Donna, 'so that we could keep the community together.' They kept up the fight with the council for five years. 'The judge found in our favour,' she says modestly. 'The council didn't think much of us after that.'

Joan Wright's first house was knocked down to make way for the flat she has lived in for 50 years. Ironically, she will be moving back to a brand new detached house - and to a fourfold increase in rent which means she will be better off on the dole than in her job as a cleaner. 'Everyone's staying together,' says Donna, 'that's the good thing. Yes, I think it will be all right, in the long run.'

John and Raine Spencer

The 8th Earl and Countess Spencer divide their time between London, where they are both active on various committees, and Althorp, the family home in Northamptonshire. Earl Spencer succeeded to the title in 1975 and married the present countess the following year. He was an equerry to King George VI and for two years ADC to the Queen. His youngest daughter, Lady Diana, married her seventh cousin once removed and thus became Princess of Wales.

The Spencers became extremely rich in the 16th century from sheep. The countess admires their capacity for survival. 'My husband always says he thinks they're slightly boring because they're too good. But there have been baddies, like Lord Sunderland. He terrorised the court, apparently; but they were too frightened to get rid of him.'

Grandeur, according to the countess, 'is all a question of degree. When I first came to Althorp I had great difficulty finding my way around.' Since then, she and her husband have extensively renovated the house and opened it to the public on a proper commercial basis - they offer tourists a chance to join them at the dinner-table for a candle-lit meal.

Apart from serving in the Althorp shop, which

she greatly enjoys, the countess also finds it soothing to wander about the house alone at night, rearranging the furniture. 'But we do find it wonderful to have 100 people to dinner. It would be so depressing, wouldn't it, just to have two old people like us, sitting in one corner, watching *Dynasty*?'

Tony and Linda Punter

Tony and Linda Punter live in Leicester. Tony can trace his ancestry back to Ashanti slaves who were owned by the Codringtons, a family with extensive sugar estates in the Leeward Island Barbuda.

Tony's family took their name from the Punters of Gloucestershire, servants of the Codringtons who were shipped to the West Indies in the 18th century. They stayed on until 1959 when they came here. Tony, aged 16, couldn't get over the fact that every house had a chimney stack. 'I thought, you know, everyone had their own bakery! I found that was a big surprise - that and the traffic.'

Tony was in the RAF when he met Linda. They married in spite of a certain amount of family protest. 'People would shout at you in the street,' says Linda. 'They thought there must be something wrong with you.'

Now they have a son, Mano (named after a character in the TV Western series *The High Chaparral*). Recently the three of them went on holiday to Barbuda. To Tony it was his first

sight of the island since 1959 ('England is home'). To Linda it was 'like going back in time, a man's island'. To Mano it was a terrific holiday. Next year they're taking him to Disneyland.

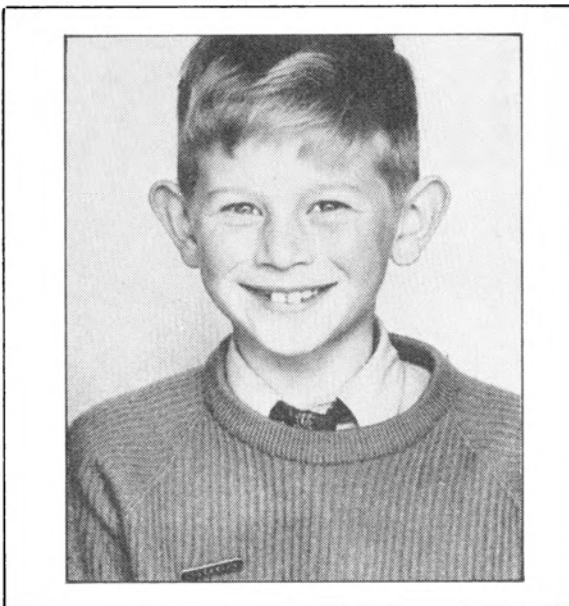
John Wickenden

John Wickenden's father was a butcher. One day, when he was 10 years old, John took him a cup of coffee and, in his own words, was 'a bit too nosey'. He stuck his left hand in the mince-meat machine and lost four fingers. But this did not deter him from following his father into the business and he is now a successful right-handed travelling butcher with clients from as far away as Jersey and the Isle of Wight.

John's is a highly organised business involving full- and part-time staff as well as sophisticated refrigerated transport, but there is also a traditional side to it that he particularly enjoys. 'Salisbury's a good market,' he says. 'The people grow up to it, as it were. It's part of their life.'

'I'm in the tradition of the old type of trader, I definitely feel that. In the old days they used to drive the oxen to market and swap it for wheat. Well, it's changed over to coin now, but otherwise it's the same, isn't it?'

If John's customers come from far and wide, it seems he in turn cannot be sure of escape from them, even on his rare holidays. 'I was lying on the beach in Las Palmas and somebody said: "Hallo, John." I said, "How the hell do I know you?" and they said, "Salisbury market."'



Michael Wood

Michael Wood (above, in 1958) was born in Manchester. His father had a pharmacist's shop and his grandfather was an engineer for Metro-Vickers. In 1966, when he was at school, he got into a controversy in the newspapers with Viscount Montgomery of Alamein over the interpretation of the Norman Conquests. 'I was saying the Anglo-Saxons were OK and he was saying they were a load of lumbering, pot-bellied yokels who had to have discipline drummed into them by the Normans.' Michael went from Manchester Grammar School

to Oriel College, Oxford, and then to the BBC. He has written and presented a number of books and programmes including 'In Search of the Dark Ages'. As well as presenting the 'Domesday' series he has written a book 'Domesday: A Search for the Roots of England'.

What is more, he still disagrees with the late viscount. 'The English were a definable entity before the Norman Conquest,' says Wood. 'The language was standardised; there was a workforce, an economy, and some very sophisticated government monopolies.'

But even as a 'definable entity' we still face profound, post-industrial problems. 'What are we going to do now?' Wood wonders. 'Are we going to go back to the land? We can't do

that. Are we going to be a nation where most people don't work, ruled by a computer-literate élite? Where the government has to pay for the vast majority of the population to do nothing?

'I live in London, but if I have any roots, they're in Manchester. Manchester United, 'Manchester Guardian', that's where I come from. If I had kids, I'd be very nervous, because of my northern roots, about sending them to public school. Manchester Grammar? Yes, it's still going, but it's not direct grant any more...'

'Domesday: A Search for the Roots of England' is published by the BBC, price £12.95