

BBC

RUFUS HOUND tells us why he's proud to be
a *Doctor Who* fan who gets to play a Time Lord!



DOCTOR WHO

The **OFFICIAL MAGAZINE**
of the BBC Television series

MAGAZINE™

GHOST BUSTERS?

Why *Doctor Who*
is full of more
spooks, psychics
and supernatural
scares than you
ever realised!

panini **magazines**

ISSUE 509
March 2017

THE **ODD** COUPLE!

Where next for **the Doctor** and **Nardole**?
The new series: coming soon to BBC One!



THE ORIGINAL MASTER IS BACK! A brand new comic adventure!



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BBC
DOCTOR WHO
MAGAZINE

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"Doctor Who knows my name, and it smiles at me when I walk into a room! I still can't quite believe it."

– RUFUS HOUND



PETER CARLADI PHOTO © HIW EVANS/SHUTTERSTOCK

LETTER FROM *The Editor*

Now we're well into 2017, we're getting pretty close to a new series of *Doctor Who* – which means that rumours about the episodes are starting to appear, photos of filming are appearing online and lots of burning questions are appearing on internet fan forums. Here's a random sample: 'Who are Harmony Shoal?' 'Return of the Movellans?' 'Possible new theme?' 'Max Capricorn spotted on set?' 'Honestly, how many more years will this show go on for?' 'Is Nardole Moffat's final salute to the haters of Timey-Wimey?' 'Will we ever see a toilet in the TARDIS?' (I can exclusively reveal that the answers to these questions are as follows: No. Lots. No. Don't know. Yes. Probably not. Maybe. However, you'll have to work out yourself which answer relates to which question.)

However, we're all particularly excited in the *DWM* office, because we've just seen some photos taken earlier today where the Doctor is wearing a **NEW JACKET!** This might *seem* trivial, but I remember the days when Sylvester McCoy getting a new brown jacket for the start of Season 26 was so top-secret that it had to be hidden from view during outdoor filming under an equally exciting new duffle coat!

Peter's new jacket will keep us going for a while. Not long now till the *really* exciting stuff gets underway...

Tom

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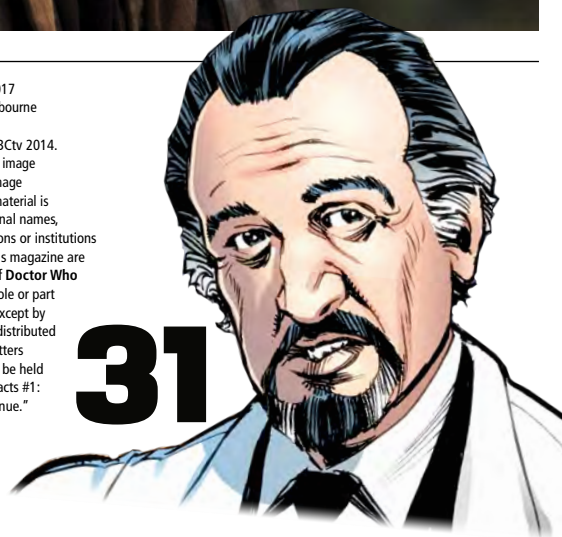
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“Haven’t you noticed? The Doctor is completely off his trolley. Seriously, the man is barking mad.”

NATHAN STONEROCK asks: By the end of *The Return of Doctor Mysterio*, it seems the Doctor has made peace with the fact that River Song has died, having spent 24 years saying goodbye on Darillium. Do you feel that River Song’s story is done? And if so, would you have an objection to someone else, say Chris Chibnall, bringing her back after you have left as showrunner?

■ Well, yes, that does seem like the end to me. Except, of course, it isn’t, and can’t be. There’s always the chance that River will show up again, at some other point in her timeline, with a stolen camel, seven more husbands, and a nuclear submarine. Big Finish isn’t done with her, I believe, and any reason to get Alex Kingston back in action is a good one. But for me, I think, I’m done. Back when I thought I might be leaving at the end of 2015, I specifically planned the Darillium scene as my goodbye – bringing everything full circle, to the moment (in *Forest of the Dead*) just before I took over. Which, frankly, was a moment of self-regard that was properly rendered silly by me staying on the show for another series. As to Chris – well, entirely up to him. *Doctor Who* is his from 2018 onwards, and I wouldn’t dream of getting in the way. If Mrs Who makes another appearance, I’ll find out the same way you will – from behind the sofa.

DAVID HEADMAN asks: Now that Clara has gone travelling with Me, Danny Pink is dead and we are moving on to a brave new era with Bill and Nardole, is it still possible that we can get an explanation for how Orson Pink looks like Danny Pink and has a grandparent who was a time traveller?

■ Orson Pink is descended from another branch of the family. We were careful never to say he was directly descended from Danny.

LILY RINGLER asks: Does Nardole have a last name?

■ Everyone has a last name. Everyone has a first name. Question is, are they one and the same? (Nardole is a creature of mystery – it says so on this t-shirt – and I am not allowed further clarity.)

ANDREW WEBSTER asks: I rewatched *The Husbands of River Song* in preparation for Nardole’s return and noticed that the Doctor makes a big fuss about the TARDIS not being able to take off with King Hydroflax’s head in the TARDIS while his body is outside. But when his body comes into the TARDIS it has Ramone’s head on and (we later discover) Nardole’s head inside – and yet the TARDIS takes off with their bodies outside! How is this possible?

■ Once Hydroflax steals your head (don’t let that happen, it’s very upsetting) it becomes part of his biomechanical DNA – you belong to the robot, not your original body. So just as the TARDIS interprets Hydroflax’s head as linked with his machine component, Nardole and Ramone register as part of the exo-skeleton, rather than their former physical selves. It says here. No, shut up, it does.

TIMOTHY REENE asks: It’s just occurred to me how little sense it makes that the TARDIS’ lamp flashes as it lands. For a time/space vessel intended for unobtrusively exploring the universe, why does it want to draw attention to itself as it lands? Saying ‘it looks cool’ would be cheating. Any in-universe ideas?

■ But ‘it looks cool’ is the in-universe explanation. Look, haven’t you noticed – the Doctor is completely off his trolley. Seriously, the man is barking mad. He basically runs away for a living, but still chose to wear that scarf. One morning, he decided it would enhance his air of personal enigma to stick a question mark handle on his umbrella. He wore converse trainers with a suit, he made a screwdriver sonic, he thinks fezzes and bow ties are cool, he hid himself away in a Medieval castle with a tank and an electric guitar, he thinks he’s in a television show and

sometimes talks to the camera... oh you finish the list. Do you think, for one second, that man would look at the light of top of his disguised time machine and not think, “Ooh, it would be cool if it flashed.” He’s insane, I’m telling you. You should try writing for that lunatic, it’s *exhausting*.

LUKE WILLIAMS asks: What would you do for the 100th anniversary of *Doctor Who* if they brought you back to direct it? Bearing in mind that you’d be 102.

■ Decompose.

FRANK OFFERINO asks:

If you split Captain Jack perfectly in half and kept the pieces separate, would they grow into two Jacks?

■ This has already happened.

They didn’t come out of the room for 400 years. By which time there were 28 of them.

CHRIS FENN asks: Now that former movie Dr Who Peter Cushing has made a somewhat unexpected return to the big screen in the new *Star Wars* movie, when can we expect *The 13 Doctors* and the return of Hartnell, Troughton and Pertwee?

■ Well, like every other *Doctor Who* fan, that was my first thought. (My second was that they could put Sean Connery into *On Her Majesty’s Secret Service*.) But, you know, word on Media Street is that *Star Wars* just might have a tiny edge on us, budget-wise. I know Kathy Kennedy, I’ll check with her, but I’m fairly sure those are quite expensive movies and possibly that sort of thing might be a bit beyond us for now. More importantly: will the software ever exist that can recreate the comic timing of Patrick Troughton?

But what am I saying? To hell with reason, let’s start a letter-writing campaign. Who’s with me? Team, let’s get *angry*!!

Dear Chris Chibnall,

I am extremely furious at your continued failure to digitally recreate dead actors for me. I hope you die, and change your mind.

Best wishes,
A TRUE fan.

PS Please make more episodes of *Open Air*. You were good then. *Dwll*

If you have a question for Steven, email us at dwm@panini.co.uk with ‘Ask Steven’ in the subject line.



River Song:
will she return?



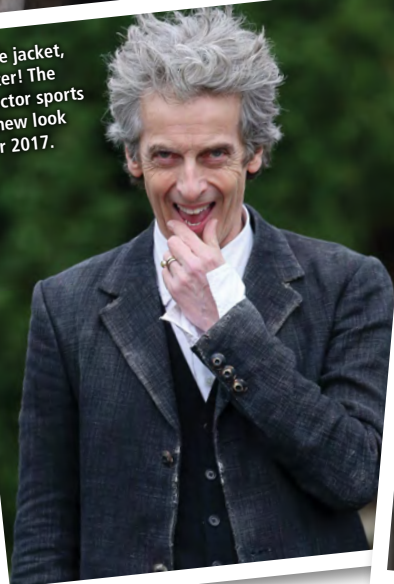
Gallifrey Guardian

All the latest official news from every corner of the *Doctor Who* universe...

Peter Capaldi and Pearl Mackie record scenes for Episode 8 on Thursday 26 January.

Stand by for Action!

Nice jacket, Peter! The Doctor sports a new look for 2017.



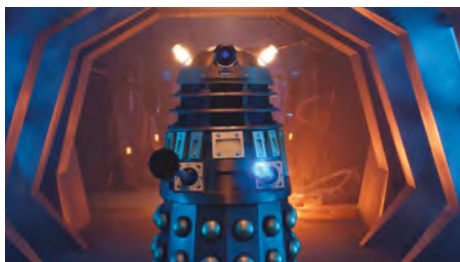
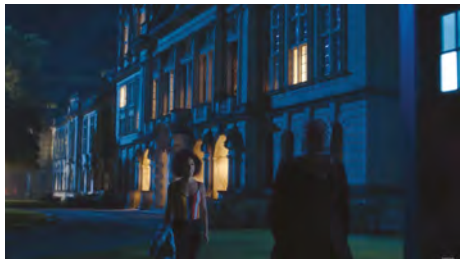
Peter and Pearl chat to Matt Lucas during a break in the recording of Episode 1, *A Star in Her Eye*, recorded back in June last year.

The new series of *Doctor Who* – the third to star Peter Capaldi as the Doctor and 36th season in total since 1963 – is now just a couple of months away.

The 12-part series has been recording since June 2016, and a trailer including clips from many of the forthcoming episodes was seen at the end of the recent Christmas Special, *The Return of Doctor Mysterio*. (For trivia fans, the Christmas episode itself was made as Block Three of the series, after the first four episodes of this year's run.)

Over the page, **DWM** runs through what we know about the upcoming episodes so far, as we get ready to find out what will happen when the Doctor and Nardole meet Bill Potts... ▶

PHOTOS © HUW EVANS/REX/SHUTTERSTOCK



EPISODE 1

■ Written by **Steven Moffat**
■ Directed by **Lawrence Gough**

"I'm Bill. I serve chips. He's a professor. Or a lecturer. Or as I call him... Doctor what?! And now we go everywhere!"

■ In the first episode, Bill Potts meets the Doctor and Nardole... and her life will never be the same again!

The season-opener – which has previously been announced as being called *A Star in Her Eye* – was recorded alongside Episode 2 in the first production block. The director is a newcomer to *Doctor Who* – Lawrence Gough, whose previous TV work has included episodes of *Misfits*, *Atlantis* and *Endeavour*. Shooting began in June 2016 at Cathays Park in Cardiff, with scenes recorded at Cardiff University.

Writer Steven Moffat has said, "I think every time we get a new companion – even more so than a new Doctor – you are sort of saying, 'This is the beginning. This is where it starts. You can join in here.'"

Aside from the glimpses of the episode shown at the end of *The Return of Doctor Mystero*, we've already seen one complete scene, which was shot and broadcast back in April of last year, when we saw the Doctor and Bill on the run from a gang of angry Daleks (see tinyurl.com/IntroducingBill). How will *Friend from the Future* fit into the rest of events?



Pearl Mackie is guided through a scene from the first episode.



Bill as we first saw her, in *Friend from the Future*.

© HUW EVANS/REXUSHUTTERSTOCK

EPISODE 2

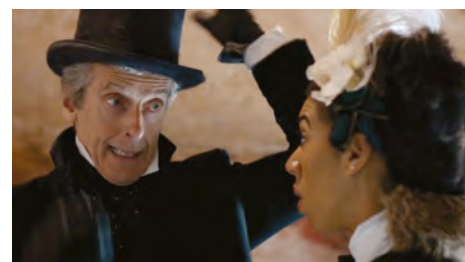
■ Written by **Frank Cottrell-Boyce**
■ Directed by **Lawrence Gough**

■ The Doctor and Bill take a trip to the future in Frank Cottrell-Boyce's second *Doctor Who* script – his first being 2014's *In the Forest of the Night*.

The story was partly recorded in Valencia in Spain – as the cast and crew spent a week working in the city on the Spanish south-eastern coast from Monday 25 July 2016 – and features some stunning locations, including Valencia's futuristic City of Arts and Sciences complex. The buildings were designed by architect Santiago Calatrava, and have previously been used as a location for scenes from the 2015 George Clooney film *Tomorrowland*.

Among the cast already confirmed for the episode are Mina Anwar as Goodthing, Ralf Little as Steadfast and Kaizer Akhtar as Praiseworthy.

As we can see from the clips in the trailer, this story features some decidedly odd-looking smiling... robots? Astronauts? Walking emojis? Or something else? Whatever they are, we'll find out very soon!



EPISODE 3

■ Written by **Sarah Dollard**
■ Directed by **Bill Anderson**

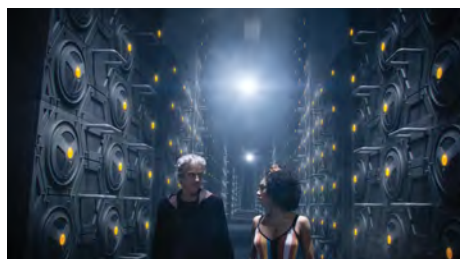
■ The Doctor and Bill travel back in time to Regency-era London – 1814 to be precise – where something nasty is waiting for them...

Sarah Dollard, the writer of 2015's *Face the Raven*, has written this episode, which was recorded in Block Two with Episode 4. Sarah tweeted, 'I don't know how [production designer] Michael Pickwood does it. His team are building something VERY BIG for my ep. I just stared and stared and was like... how?'

The director is a newcomer to *Doctor Who*, Bill Anderson, whose previous credits include *Mr Selfridge*, *Taggart* and *Silent Witness*.

The episode sees the Doctor and Bill change out of their regular clothes and adopt period garb, with the Time Lord donning a natty top hat and a sombre black suit, and his companion a beautiful green dress.

Sarah Dollard commented on Twitter, 'PCap & PMack are a phenomenal duo, the sets & costumes are breathtaking, I am verklempt.'

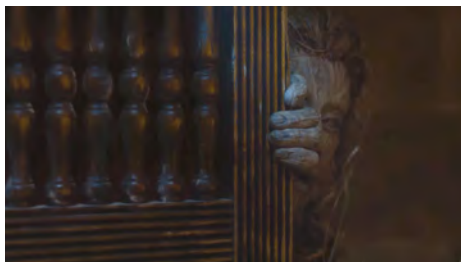


EPISODE 4

■ Written by **Mike Bartlett**
■ Directed by **Bill Anderson**

■ David Suchet, best known for playing the lead role in ITV's *Poirot*, guest-stars as 'the Landlord' in this scary adventure. It's written by Mike Bartlett – his first script for *Doctor Who*. Mike's 2015 BBC One drama, *Doctor Foster*, proved a huge hit with audiences and is returning for a second series this year.

Peter Capaldi has claimed that the story will make us afraid of creaking floorboards, which makes it clear that this is going to be a particularly creepy one...



EPISODE 5

■ Written by **Jamie Mathieson**
■ Directed by **Charles Palmer**

■ Charles Palmer, who directed *Smith and Jones*, *The Shakespeare Code* and *Human Nature/The Family of Blood* in 2007, finally makes his return to *Doctor Who*. Episode 5 was recorded with Episode 10 as Block Four, and has been written by Jamie Mathieson, whose 2014 debut script *Mummy on the Orient Express* won the **DWM** Season Survey. He also wrote *Flatline* (2014) and *The Girl Who Died* (2015).

As seen in the trailer, Jamie's new episode sees Bill and Nardole donning space suits and encountering a blue-skinned alien, while Jamie has said that the episode is "very, very scary. Like, *seriously* so..."



EPISODE 6

■ Written by **Steven Moffat**
■ Directed by **Daniel Nettheim**

■ Daniel Nettheim, who directed the 2015 two-parter *The Zygon Invasion/The Zygon Inversion* has returned to oversee Episode 6 and 7, made as Block Five. We know that Michelle Gomez (alias the Doctor's nemesis Missy, aka the Master) has made a return to the show during this production block – what mischief will she undoubtedly be up to this time?

EPISODE 7

■ Written by **Peter Harness**
■ Directed by **Daniel Nettheim**

■ Peter Harness, writer of the episodes *Kill the Moon* (2014) and *The Zygon Invasion/The Zygon Inversion* is back for his third consecutive series of *Doctor Who*. The episode was shot in December and January, with some shooting taking place in Tenerife in the Canary Islands, which has previously been used for the Moon (*Kill the Moon*), Skaro (*The Magician's Apprentice/The Witch's Familiar*) and Gallifrey (*Hell Bent*). Could that possibly suggest a return to one of those locations?

EPISODE 8

■ Written by **Toby Whithouse**
■ Directed by **Wayne Yip**

■ Block Six, comprising Episodes 8 and 9, sees director Wayne Yip make his *Doctor Who* debut. As well as directing Episodes 6 and 7 of the recent BBC Three spin-off series *Class*,

Wayne's previous credits include *Secret Diary of a Call Girl*, *Utopia* and *Misfits*. Episode 8 has been written by Toby Whithouse – making it Toby's seventh script for the series; his most recent being 2015 two-parter *Under the Lake/Before the Flood*. And as you can see from page 5, the Doctor gets a new jacket!

EPISODE 9

■ Written by **Mark Gatiss**
■ Directed by **Wayne Yip**

■ Mark Gatiss' ninth TV episode since 2005 will have just started shooting by the time you read this issue. His last episode for *Doctor Who* was 2015's *Sleep No More*, and last issue Mark told **DWM** that, "In my new one, I've got a running joke about sci-fi films. The Doctor doesn't know what Bill is talking about, because he doesn't watch them. He's going, 'Is that the one where the little girl goes to see the wizard?' 'No!'"

EPISODE 10

■ Written by **Rona Monroe**
■ Directed by **Charles Palmer**



■ After a gap of nearly 30 years since her previous *Doctor Who* script (1989's Seventh Doctor tale *Survival*), Rona Monroe has returned with another adventure which she has confirmed is called *The Eaters of Light*. The cast includes Rebecca Benson, Daniel Kerr, Juwon Adedokun, Brian Vernel, Ben Hunter, Aaron Phagura, Sam Adewunmi and Billy Matthews. The episode was originally announced as being Episode 9, but it has since swapped in transmission order with the Mark Gatiss episode.

EPISODES 11 and 12

■ Written by **Steven Moffat** (Director TBA)

■ The final two episodes of the season are, as ever, shrouded in secrecy for all sorts of reasons – not least of which is because at the time of going to press, these scripts haven't been finalised, casting is yet to take place, and shooting is still a good few weeks away! However, you can be sure that the episodes will conclude the 2017 series in suitably dramatic style...

CHRISTMAS SPECIAL

■ Written by **Steven Moffat**
(Director TBA)

■ The last episode of 2017 is still almost a year away, but we do know that it will be the final episode to be made under showrunner Steven Moffat and executive producer Brian Minchin, before the series returns in 2018 under the auspices of Chris Chibnall and Matt Strevens...

Miss me? Michelle Gomez posted this photo on Instagram of her return to the *Doctor Who* set during production of Block Five.



MORE BRIG BOOKS

■ Candy Jar Books has released two more titles in its range of Lethbridge-Stewart books, which feature stories of the heroic figure the Doctor first met in 1968's *The Web of Fear*. *Mind of Stone* by Iain McLaughlin and *The HAVOC Files 3* (a short-story collection) are out now priced £8.99 each from www.candyjarbooks.co.uk

NEW ACTION FIGURES

■ Character Options has unveiled three new 5.5" Doctor Who action figures for 2017. They are: the Tenth Doctor in a tuxedo, and two figures of the Twelfth Doctor – one in hoodie and checked trousers, and the other in hoodie and black jumper. The new figures will be available from mid-spring.

KOCH MEDIA

■ Two new DVD sets are set for release on 6 March from Koch Media. *WarTime Chronicles* contains *WarTime*, which was the first independently produced Doctor Who spin-off drama. It stars John Levene as Sergeant Benton and was first released direct to video in 1987. The set also contains the special feature *WarTime ReUNITed*, and a Jon Pertwee and UNIT Panel from the 1986 convention Panopticon VII. Meanwhile, *The Doctors: The Jon Pertwee Years* contains a compilation of six full-length interviews, previously released by Reeltime Pictures. The interviewees are 1970s cast members Jon Pertwee, Katy Manning, Nicholas Courtney, Caroline John, Richard Franklin and John Levene.

THIS WEEK IN DR WHO

■ Wherever you are in the world, follow a new Twitter account at [www.twitter.com/TWIDW_Listings](https://twitter.com/TWIDW_Listings) – which lists various Doctor Who transmissions around the globe.

Old enemies return to face the Fourth Doctor!

In 2018 the Fourth Doctor will confront one of his greatest foes again as Sutekh – who first appeared in 1975's *Pyramids of Mars* – returns in a brand-new full-cast audio story.

It's just part of a season that includes the return of the Voc Robots (as first seen in the 1977 story *The Robots of Death*), an alternate life for Leela and a new shape-shifting villain. Series Seven of *The Fourth Doctor Adventures*, starring Tom Baker as the Doctor, Louise Jameson as Leela and John Leeson as K9, will be told across two box sets, with the first being released in January 2018.

In *The Sons of Kaldor* by Andrew Smith, the Doctor and Leela arrive on a seemingly deserted ship where the sole surviving member of the crew is in suspended animation, and robots from Kaldor tend to the systems. But something is outside, and it's trying to get in... Martha Cope plays Commander Lind, and Oliver Dimsdale plays Rebben Tace.

"I love Andrew's script," says producer David Richardson. "It takes certain elements from *The Robots of Death* and spins them off into an exciting and

brand-new direction, one that is full of twists and turns."

The Crowmarsh Experiment, written by David Llewellyn, finds Leela waking up in a scientific institute on Earth, where, known as Dr Marshall, she has undergone a psychological experiment. The story guest-stars Julian Wadham, Dan Starkey and Damian Lynch.

In the final story, *The Mind Runners/The Demon Wakes* by John Dorney, the travellers visit Chaldera, a world that has reached the limit of its resources. The tale introduces an enigmatic new villain: Mr Shift (Andy Secombe). Former *Blake's 7* star Josette Simon plays Taraneh.

The second box set will be released in May 2018, opening with *Shadow of London* by Justin Richards. The TARDIS lands in the capital city... but it's not how the Doctor remembers it.

The next story remains under wraps for now, but the season will culminate with *Kill the Doctor!* and *The Age of Sutekh* by Guy Adams, which marks the long-awaited rematch between the Fourth Doctor and Sutekh. Gabriel Woolf has returned to voice the Egyptian god and Sophia Myles (who played Reinette in the 2006 TV episode *The Girl in the Fireplace*) plays the role of Rania Chuma.

"Guy's scripts tell a dark and visceral tale, unflinchingly illustrating the power of Sutekh's insanely evil abilities," explains director Nicholas Briggs. "The stakes are so high in this story that it feels as though good will never triumph. It's a remarkable piece of work, and with such a fabulous cast, I can't wait to hear it come to life."



Tom Baker and Gabriel Woolf: ready to confront each other as the Doctor and Sutekh once more!



Sutekh in 1975's *Pyramids of Mars*.



EXCLUSIVE OFFER FROM BBC STORE

BBC Store offers digital copies of BBC programmes past and present to buy, download and keep. This month, **DWM** readers can buy a bundle of three classic stories which are all set in the spookier realms of the English countryside, in which beautiful villages harbour dark secrets. The collection is available at a special discounted price – saving you over 60%! The titles included in this offer are:

- *The Dæmons* (1971), starring Jon Pertwee as the Third Doctor. An archaeological dig at the quaint village of Devil's End unleashes demonic forces.
- *The Android Invasion* (1975), starring Tom Baker as the Fourth Doctor. The TARDIS arrives at a picturesque English village on a beautiful summer's day – but where are the villagers?
- *The Awakening* (1984), starring Peter Davison as the Fifth Doctor. A trip to

visit Tegan's grandfather turns into a nightmare when the villagers' Civil War reenactment brings a brutal past into the present.

DWM readers can buy this bundle to enjoy on computers, tablets and mobile devices for only **£4.99** (normal price £13.99) at <https://store.bbc.com/doctor-who/bundles/villages-of-the-damned-collection> using the code **VILLAGE**. The offer ends on 10 March.



What topped the Christmas TV ratings? And how has *Class* fared on BBC One...?



7.8 million viewers watch *The Return of Doctor Mysterio*

After 366 days, *Doctor Who* finally returned to TV on 25 December 2016 with a brand new episode: *The Return of Doctor Mysterio*. Sandwiched between *The Great Christmas Bake Off* and *Strictly Come Dancing*, the Doctor was making his 12th consecutive appearance in the BBC's Christmas Day line-up.

So, how many watched it? Well, the good news is that *The Return of Doctor Mysterio* had an official BARB rating of 7.83 million viewers, which was enough to make it the eighth-most-watched show of the week. The Christmas week chart (see right) was topped by *Call the Midwife*, which had a consolidated rating of 9.21 million. This actually makes it the lowest figure to top the Christmas charts since BARB began compiling the figures in 1981 – fewer even than the 9.69 million who saw the chart-topping *Mrs Brown's Boys* at Christmas 2014. More positively, however, *Doctor Who* itself showed an increase in its audience from the previous year, when *The Husbands of River Song* was seen by 7.69 million. *Strictly Come Dancing*, *EastEnders* and *Coronation Street* also delivered modest increases on their Christmas 2015 numbers, which is good news after several of these shows fell to their lowest-ever festive figures a year ago.

Doctor Who's achievement is made more impressive when you consider its fiercer ITV competition this time round. In 2015 the Doctor faced *Paul O'Grady*:

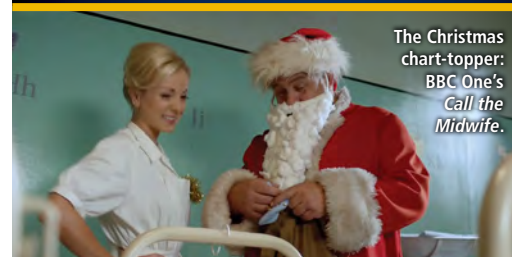
For the Love of Dogs (which had fewer than four million), whereas in 2016 the opposition was the rather stronger might of *Emmerdale*, which managed a healthy 6.21 million (including ITV+1 viewers).

Doctor Who was also one of the top shows in terms of catch-up viewers. While 4 million watched live as the show went out at 5:45pm, a further 1.7 million watched later in the evening, and another 2.1 million caught up over the next seven days. During the whole of December, only *Call the Midwife*, *Mrs Brown's Boys* and the *Strictly Come Dancing* Final (shown on Saturday 17 December) gathered more viewers on catch-up – although the subsequent New Year's Day edition of *Sherlock* was the master of all of them, building on the 5.74 million who watched live to reach a grand total of 11.33 million a week later.

I'll move on to something else in a minute – but indulge me, it's been a whole year since I've had the opportunity to jabber on about *Doctor Who*'s ratings. *The Return of Doctor Mysterio* now stands as the third highest figure of the Peter Capaldi era so far (*Deep Breath* and *Last Christmas* are the two episodes which have broken eight million). Furthermore, it means that *Doctor Who* has one of the top drama ratings of 2016. While BBC drama had a good year with *Call the Midwife*, *Happy Valley*, *The Night Manager*, *Silent Witness* and *Death in Paradise* posting some of the most impressive figures, ITV's best-performing non-soap drama was *Victoria*, starring Clara Oswald actress

TOP 40 UK PROGRAMMES

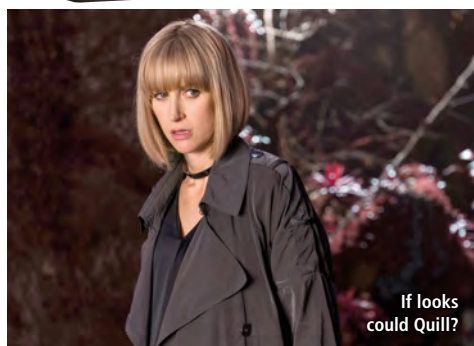
Week covering 19–25 December 2016



Pos	TV Series (Channel, day)	Consolidated rating (millions)
1	Call the Midwife (BBC One, Sun)	9.21m
2	Mrs Brown's Boys (BBC One, Sun)	8.98m
3	Strictly Come Dancing (BBC One, Sun)	8.94m
4	The Great Christmas Bake Off (BBC One, Sun)	8.21m
5	Coronation Street (ITV, Mon)	8.20m
6	Coronation Street (ITV, Wed)	8.17m
7	Coronation Street (ITV, Sun)	8.12m
8	Doctor Who: Doctor Mysterio (BBC One, Sun)	7.83m
9	EastEnders (BBC One, Sun)	7.83m
10	Coronation Street (ITV, Fri)	7.60m
11	Emmerdale (ITV, Tue)	7.43m
12	Coronation Street (ITV, Mon)	7.41m
13	Emmerdale (ITV, Wed)	7.30m
14	EastEnders (BBC One, Mon)	7.28m
15	Emmerdale (ITV, Mon)	7.11m
16	EastEnders (BBC One, Tue)	7.06m
17	We're Going on a Bear Hunt (Channel 4, Sat)	6.73m
18	Last Tango in Halifax (BBC One, Mon)	6.71m
19	Emmerdale (ITV, Fri)	6.68m
20	EastEnders (BBC One, Thu)	6.64m
21	Emmerdale (ITV, Thu)	6.64m
22	Last Tango in Halifax (BBC One, Tue)	6.53m
23	EastEnders (BBC One, Sat)	6.51m
24	Michael McIntyre's Big Xmas Show (BBC One, Sat)	6.44m
25	Emmerdale (ITV, Thu)	6.43m
26	Coronation Street (ITV, Sat)	6.37m
27	EastEnders (BBC One, Fri)	6.33m
28	Emmerdale (ITV, Sun)	6.21m
29	Grantchester (ITV, Sat)	5.55m
30	Six O'Clock News (BBC One, Tue)	5.51m
31	Six O'Clock News (BBC One, Mon)	5.49m
32	The Queen's Christmas Message (BBC One, Sun)	5.47m
33	In Plain Sight (ITV, Wed)	5.45m
34	Six O'Clock News (BBC One, Fri)	5.39m
35	Six O'Clock News (BBC One, Wed)	5.26m
36	Frozen (BBC One, Sun)	5.25m
37	Six O'Clock News (BBC One, Thu)	5.14m
38	Maigret (ITV, Sun)	4.92m
39	Pointless Celebrities (BBC One, Sat)	4.75m
40	Ten O'Clock News (BBC One, Mon)	4.72m

All ratings in this chart are consolidated figures, taking in 'live' viewers and recordings watched within seven days of transmission. However, the figures do not include online catch-up services (eg iPlayer watched on a PC or mobile), or repeats shown at other times, but do include +1 channels. All figures: BARB www.barb.co.uk

Jenna Coleman. However, *The Return of Doctor Mysterio*'s audience was higher than all but one episode of the royal drama. You can see a more detailed run-down of 2016's top-rated TV shows in the chart overleaf. *Doctor Who* itself is disqualified from an entry on the list (which requires at least three editions to have been broadcast during the year, in order to calculate an average), but nevertheless you can see at a glance just how well the Christmas Special has done compared to the year's biggest TV hits. ►



◀ CLASS DISMISSED?

Moving on to matters elsewhere, *Doctor Who*'s first spin-off drama for five years launched on BBC Three in October. With the channel moving to an online-only platform early in 2016, *Class* has been one of the channel's first shows to debut on iPlayer. With such little precedent, it's been tricky to provide a solid analysis of *Class*' performance.

However, it must be said that the data we do have hasn't been all that encouraging. The episodes will remain on iPlayer until this autumn, but as of the start of January, Episode 1 had received a total of 660,000 requests. Episode 2, however, which was launched simultaneously, had only received 296,000 requests – with subsequent episodes lagging further behind. No episode of *Class*, not even the first, has troubled BARB's weekly Top 50 chart for on-demand programmes.

Phase two for *Class* was its BBC One broadcast, but it has to be said that the show seems to have been given a bit of a bum deal – two episodes at a time, on Monday nights, from 10:45pm. Maybe I'm wrong, but there's a definite whiff of BBC One trying to be rid of its obligation to air the series as quickly as possible, with the second episode of each double-bill finishing after midnight. The ratings have been disappointing, even accounting for this late-night placement. Episode 1 had a consolidated figure of **1.06 million** (the average BBC One rating for that timeslot is currently 1.85 million), while Episode 2 had **0.55 million** (under the 0.64 million that typically watch BBC One at that time of night). Consolidated ratings for later episodes weren't available at the time of going to press, but the overnight figures suggested that Episodes 3 and 4 would be down 100,000 on the respective first week numbers, with Episodes 5 and 6 even lower again.

Class isn't the first BBC Three show to have received a BBC One screening. In February to April last year, *Cuckoo* aired on the main channel in the late night slot of 11:15pm. The seven episodes averaged 1.17 million, peaking at 1.35 million for the season finale. *Uncle* is currently airing its third series on Friday nights at 11:25pm on BBC One, having launched first on iPlayer. That show attracted 1.19 million for its first episode, three days before *Class* Episode 2 pulled in less than half that number in the same timeslot.

So, what's gone wrong for *Class*? Well, we might question the promotion. The BBC One trails failed to mention the show's *Doctor Who* connection, which seems peculiar when that's your biggest selling point. If you've been given the chance of a five-second teaser trail to be seen by up to 13 million people after *The Great British Bake Off*, you might want to use those five seconds with something more interesting than a shot of an empty corridor. Even the title of the show feels like a misstep, partly because there was a recent CBBC comedy sketch show with that name (and

2016'S TOP RATED TELEVISION SERIES					
Ranked by average audience per episode					
Position (last)	TV Series (Channel)	Average	Highest rating (Date)	Lowest rating (Date)	
▲ 1 (1)	The Great British Bake Off (BBC One)	13.57m	15.90m (26 Oct)	13.08m (7 Sep)	
2 (–)	Planet Earth II (BBC One)	11.92m	13.14m (13 Nov)	11.10m (11 Dec)	
▲ 3 (2)	Strictly Come Dancing (BBC One)	10.87m	13.30m (17 Dec)	8.94m (25 Dec)	
▲ 4 (6)	I'm a Celebrity... Get Me Out of Here! (ITV)	10.33m	12.66m (13 Nov)	8.46m (7 Dec)	
5 (3)	Call the Midwife (BBC One)	9.86m	10.89m (6 Mar)	9.21m (25 Dec)	
6 (5)	Britain's Got Talent (ITV)	9.43m	12.46m (16 Apr)	6.50m (24 May)	
7 (–)	Mrs Brown's Boys (BBC One)	8.57m	8.98m (25 Dec)	7.92m (1 Jan)	
8 (–)	Happy Valley (BBC One)	8.55m	9.34m (15 Mar)	8.25m (16 Feb)	
9 (–)	The Night Manager (BBC One)	8.42m	9.12m (27 Mar)	8.06m (13 Mar)	
▲ 10 (10)	Silent Witness (BBC One)	8.41m	8.72m (5 Jan)	8.08m (26 Jan)	
11 (7)	Death in Paradise (BBC One)	8.08m	8.71m (7 Jan)	7.78m (28 Jan)	
▲ 12 (25)	Ant & Dec's Saturday Night Takeaway (ITV)	7.70m	8.69m (20 Feb)	6.70m (26 Mar)	
13 (14)	Coronation Street (ITV)	7.66m	9.14m (4 Jan)	5.95m (29 Jun)	
14 (–)	Victoria (ITV)	7.64m	8.00m (28 Aug)	7.31m (2 Oct)	
15 (15)	The X Factor (ITV)	7.62m	10.05m (3 Sep)	6.35m (10 Dec)	
▲ 16 (36)	Vera (ITV)	7.25m	7.38m (31 Jan)	7.04m (21 Feb)	
17 (18)	The Apprentice (BBC One)	7.12m	7.65m (27 Oct)	6.38m (1 Dec)	
18 (–)	The Missing (BBC One)	7.11m	7.83m (12 Oct)	6.59m (16 Nov)	
19 (–)	War and Peace (BBC One)	7.06m	8.41m (3 Jan)	6.57m (17 Jan)	
20 (–)	The Durrells (ITV)	6.94m	8.20m (3 Apr)	6.18m (8 May)	
21 (–)	Cold Feet (ITV)	6.90m	8.44m (5 Sep)	6.45m (10 Oct)	
22 (12)	The Great Sport Relief Bake Off (BBC One)	6.85m	7.44m (3 Feb)	6.08m (27 Jan)	
23 (20)	EastEnders (BBC One)	6.84m	9.40m (1 Jan)	4.68m (27 Jun)	
24 (–)	Marcella (ITV)	6.81m	8.04m (4 Apr)	6.26m (2 May)	
25 (–)	Michael McIntyre's Big Show (BBC One)	6.60m	7.58m (17 Dec)	5.93m (10 Dec)	
26 (22)	Still Open All Hours (BBC One)	6.55m	7.75m (24 Jan)	3.89m (26 Dec)	
27 (27)	Emmerdale (ITV)	6.51m	8.03m (21 Oct)	5.04m (24 Jun)	
28 (9)	The Voice UK (BBC One)	6.49m	7.87m (9 Jan)	5.10m (26 Mar)	
29 (16)	Poldark (BBC One)	6.39m	6.88m (6 Nov)	5.95m (2 Oct)	
30 (–)	Endeavour (ITV)	6.34m	6.73m (10 Jan)	5.94m (24 Jan)	
31 (–)	Grantchester (ITV)	6.32m	7.12m (2 Mar)	5.55m (24 Dec)	
32 (–)	Scott & Bailey (ITV)	6.28m	6.58m (13 Apr)	6.03m (20 Apr)	
▲ 33 (43)	Midsomer Murders (ITV)	6.26m	6.63m (6 Jan)	5.21m (18 Dec)	
34 (31)	Countryfile (BBC One)	6.03m	8.76m (7 Feb)	2.28m (26 Jun)	
35 (39)	Benidorm (ITV)	5.92m	6.54m (11 Jan)	5.55m (1 Feb)	
36 (35)	Home Fires (ITV)	5.88m	6.59m (3 Apr)	5.44m (1 May)	
37 (–)	Shetland (BBC One)	5.77m	6.12m (15 Jan)	5.45m (22 Jan)	
38 (–)	Brief Encounters (ITV)	5.71m	5.93m (4 Jul)	5.42m (8 Aug)	
39 (–)	In Plain Sight (ITV)	5.62m	6.17m (7 Dec)	5.25m (14 Dec)	
40 (–)	The Secret (ITV)	5.58m	5.79m (29 Apr)	5.22m (6 May)	

Figures: BARB. Programmes are ranked by average viewing audiences in 2016, excluding repeats, but including HD and +1 channels. In order to calculate an average, at least three editions must have been broadcast in 2016. For this reason, one-off shows (eg *The Eurovision Song Contest* and *Children in Need*), and sports events are excluded. The ▲ symbol indicates a rise in the show's average audience since 2015 (see chart in *DWM* 496).

others called *Class Dismissed* and *Top Class*), and partly because it hardly makes it sound particularly exciting (we rarely see the characters attending classes anyway). Besides, if you're trying to encourage the young audience to engage with the show on social media, you also need a more distinctive and searchable hashtag than #Class, which brings up hundreds of generic and unrelated topics.

But how well did *Class* go down with those who did watch it? Something I've rarely talked about in this column is AI figures. These 'Appreciation Index' scores are awarded out of 100 from a representative panel of audience members. They are used to measure how well 'liked' a programme is, and can prove to be the saving grace of those shows which have small audiences, but high appreciation figures. Since 2005, *Doctor Who* has virtually always received over 80 – only four times dipping under that level, with 76

awarded to *Rose*, *The End of the World* and *Love & Monsters*, and 78 to *Sleep No More*. At the other end of the scale, *The Stolen Earth* and *Journey's End* scored as high as 91, with countless others in the mid to high 80s. *The Return of Doctor Mysterio* received a solid 82. Drama scores of 80 or more are generally considered

pretty good, whereas mid-70s are average. Sadly, Episodes 1 and 2 of *Class* received scores of 70 and 71 from the panel – the lowest scores for any TV show aired on the five main channels during the day. More worryingly still, when broken down by age-group, the score from *Class*' intended target audience (ie 16-34-year-olds) was the lowest of all – a mere 68.

As things stand, a decision on a second series has yet to be taken, but the portents aren't looking good. A petition to the BBC to renew the show has been started at change.org (search for 'BBC Class'), and has been shared by members of the cast of Twitter. After a fortnight, the petition had attracted nearly 1500 signatures, so add your voice if you'd like to see more of the Coal Hill gang... *DW!*

'No episode of *Class* – not even the first – has troubled BARB's Top 50 for on-demand programmes.'



A round-up of what the cast and crew of *Doctor Who* have been up to away from the series...

DAVID'S PROJECTS

■ **David Tennant** has now completed playing Cale Erendreich in Oregon-set movie *Bad Samaritan*. David stars in the RD Laing biopic *Mad to Be Normal*, which will be screened at the Glasgow Film Festival's red carpet Closing Gala on 26 February. He also narrated BBC One's *Spy in the Wild* until 9 February and featured on C4's *The Last Leg* on 27 January. He'll be promoting his *Don Juan in Soho* West End return from 17 March and **Chris Chibnall's** third and final *Broadchurch* series, expected to begin on ITV from 27 February, in which he plays DI Alec Hardy with **Arthur Darvill** as Reverend Paul Coates. Chibnall's play *Worst Wedding Ever* tours until 1 April.

SHERLOCK AVERSION

■ For a second successive year **Steven Moffat** and **Mark Gatiss's** *Sherlock* was most-watched programme over the festive season, with a consolidated rating of 11.33 million. Mark, who replied in verse to a *Guardian* critic's review (tinyurl.com/MarkPoem), played the Prince Regent in BBC One's *Taboo*. An appearance by Steven on Moscow's Channel One was postponed by BBC Worldwide after the *Sherlock* finale, *The Final Problem*, leaked onto the internet in Russia a day before its UK broadcast.

BRAVO TATE

■ **Catherine Tate** successfully persuaded **Frank Skinner** to consign minimiser bras to BBC One's *Room 101* vault on 13 January, the host quipping, "I sort of think the minimiser bra... goes against everything I believe in." **Bernard Cribbins** and **Hannah Gordon** (Kirsty in 1966's *The Highlanders*) presented the Shakespeare celebration *All the World's a Stage* at Guildford's Yvonne Arnaud Theatre on 6 January.



Catherine Tate enjoys her time on *Room 101*.

JENNA'S XMAS BELLE

■ **Jenna Coleman**, who met with **Peter Capaldi** during a *Paddington 2* filming break on 11 December, was the voice of Scrooge's past love Belle in Audible's *A Christmas Carol* released on 9 December. She attended the Nordoff Robbins Carol Service in Chelsea on 13 December and a Soho VIP screening of *Sing Street* on 18 December.

BILLIE LIGHTS STAGE

■ **Billie Piper**, voted Best Actress for *Yerma* by *Broadwayworld.com*, was listed at Number 60 in *The Stage 100* (the trade newspaper's annual list of theatre power players) with **Sheridan Smith** (Julie Bushby in BBC One's *The Moorside* and touring with *Funny Girl*) at Number 40. Plans are advanced for a New York Park Avenue Armory *Yerma* run in 2018, while Billie's Shelley in London-set film *City of Tiny Lights* (trailer at tinyurl.com/TinyBill) reaches cinemas on 7 April.

DOCTOR FOR DOCTOR

■ ITV's *Sugar Free Farm* opening episodes saw **Peter Davison** taken off by ambulance and he was diagnosed with labyrinthitis. Peter told *This Morning* on 17 January that he had lost half a stone during the run and said, "I can taste the sugar in everything now – in things you wouldn't know!"

IMAISIE

■ *The Book of Love* (previously *The Devil and the Deep Blue Sea*) was released in the US on 13 January starring **Maisie Williams** as homeless girl Millie (the trailer is at tinyurl.com/MaisieBook). Netflix original film *iBoy*, in which she plays Lucy, launched on 27 January (trailer at tinyurl.com/iMaisie).

MALCOLM MUSICAL

■ **John Barrowman's** character Malcolm Merlyn has crossed-over from TV show

Olivia Colman and David Tennant return for *Broadchurch* Series Three, coming to ITV this spring.



Arrow to *Legends of Tomorrow*, in pursuit of Rip Hunter, played by **Arthur Darvill**. John's character will next terrorise the DC universe in song, appearing in *The Flash* musical episode *Duet* on 21 March.

CHARITY IS CHARITY

■ **Charity Wakefield**, who recently played Julia opposite **Julian Bleach's** Geoffrey Salter in *Close to the Enemy*, plays Charity Lambert in ITV's *The Halcyon*, which concluded on 6 February. **Sarah Dollard** is one of the ITV drama's writers, while *Nightmare in Silver's* **Stephen Woolfenden** is one of the directors. Bleach plays Roger Duffy in black comedy *Raising Martha* at London's Park Theatre until 11 February.

ON STAGE

■ **Rufus Hound** plays Dr Prentice in Joe Orton's *What the Butler Saw* at the Leicester Curve from 3 to 18 March and Theatre Royal Bath from 27 March to 1 April. *My Gay Best Friend*, which featured **Louise Jameson**, played at New York's Royal Theatre in December. Louise directed *Ebenezer* and *Me* at London's The Space from 1 to 5 February. A new musical by **Tom MacRae** and Dan Gillespie Sells, *Everybody's Talking About Jamie*, runs at Sheffield Crucible Theatre from 9 to 25 February, and stars **Mina Anwar** and **Daniel Anthony**. **Ralf Little** joins the National Theatre's *Ugly Lies the Bone*, an American drama confronting the repercussions of a soldier's experience in Afghanistan, at London's Lyttelton Theatre from 22 February to 1 April. **Mike Bartlett's**

King Charles III plays at Washington DC's Sidney Harman Hall until 12 March.

QUICKIES

■ **John Hurt** (the Priest in current film release *Jackie*) has been revealed as the actor most often killed off (ahead of Bela Lugosi and Vincent Price) with character demises in over 43 of his 120-plus screen credits. **Frank Cottrell-Boyce** devised Radio 4's *The Nativity*, which aired on 24 December. **Richard Franklin** plays Engineer Sirro Argonne in *Rogue One: A Star Wars Story* starring *The Unicorn* and *the Wasp's* **Felicity Jones**.

OBITUARY

■ **Rodney Bennett**, who directed *The Ark in Space*, *The Sontaran Experiment* and *The Masque of Mandragora*, died on 3 January aged 81 (see page 62). **Philip Bond**, who played Ganatus in the first Dalek story, and 51 years later voiced Griffith in Big Finish's *Torchwood: Forgotten Lives*, died on 17 January aged 82. Dalek voice **Peter Messaline** from *Day of the Daleks* died on 8 December aged 72. **Peter Thomas**, who was Captain Edal in *The Savages*, has also died aged 80. CGI pioneer and uncredited *Castrovalva* Visual Effects Assistant **Ron Thornton** (an Emmy winner for *Babylon 5*), died on 21 November aged 59. **Andrew Sachs**, who voiced Skagra in BBCi's 2003 webcast *Shada* and the Doctor's Scarf in 2011 Fourth Doctor AudioGO drama *Aladdin Time*, died on 23 November aged 86. *DW!*



Philip Bond as Ganatus.

Your views
on everything
going on in the
hectic world of
Doctor Who...

12 DOCTOR WHO MAGAZINE

inability to even speak her name when Lucy asks later; River Song is beautifully referenced throughout, with subtlety and grace. There is no over-the-top sentimentality here, but just the necessary touches.

■ **ADRIAN PORTER** EMAIL

One of the most intriguing things about the *The Return of Doctor Mysterio* was the baddies who ran Harmony Shoal, led by Dr Sim. Just who were they? What were they? And were they the same 'zip-headed' creatures seen in *The Husbands of River Song*? There hasn't been an enemy this enigmatic since the Voord!

■ **KEITH TUDOR** ROMSEY

I loved the latest Christmas Special, and I'm loving Peter Capaldi in the lead role too. I love how much his character is naturally evolving as the series progresses (much as Hartnell's Doctor started out cold and grumpy and mellowed over time). The 2017 series trailer at the end of the episode was the icing on the cake – did I spot a hint at the return of the Dalek/Movellan war from *Destiny of the Daleks*?

■ **ALLAN MARTIN** NORTHAMPTON

We had to wait a year for the next episode of *Doctor Who*, *The Return of Doctor Mysterio*, but it was worth the wait. Action all the way through to the end. Well done Steven Moffat for another great Christmas story. The best *Doctor Who* Christmas Special ever! I can't wait for the spring for the new season of *Doctor Who*. Come quickly, spring, come quickly!

■ **JENNIFER SHELDEN** LEICESTER

What a joy the Christmas Special of *Doctor Who* turned out to be. If this is the quality we can expect, then I can't wait for the rest of the series!



Dr Sim – more mysterious than Mysterio?

I thought Matt Lucas was fab as Nardole, and I think he will make a great full-time companion. It is so long since we had an alien companion, and with Bill still to come – and played by a fine young actress – there is certainly a lot for us to look forward to this spring. I wish I had a TARDIS so that I could travel forward and find out what happens next.

■ **JACK McCULLOCH** (10) PLANET EARTH

I started to read *DWM* with issue 499, so I am very new, but so far I am loving it! I loved *The Return of Doctor Mysterio*. I also love *The Time Team*, *The Fact of Fiction* and *Wotcha!*

Welcome aboard, Jack! Now, back in *DWM* 506, *Missing in Action* looked back at 1967's *Fury from the Deep*. It reawakened some old memories for some readers...

DEEP MEMORIES

■ **ELINOR ALEXANDER** ADELAIDE

G'day there! Thanks very much for the trip down memory lane courtesy of *Fury from the Deep's Missing in Action* in *DWM* 506. I remember watching

it on the ABC, either when it first screened in Australia, or when we had the glorious treat of daily Troughton and Pertwee repeats in school holidays. Mum and Dad were avid science-fiction fans and told us that they bought their first TV in 1963 to watch *Doctor Who*.

My parents must have cursed later, though, because my sister and I refused to touch or walk on seaweed and sea foam at the beach, instead sticking to the safer sandy bits. Seaside family walks took on another dimension for a while, and were certainly a lot slower as we zigged and zagged along. What a fantastic creature and what an impact. For the record, we're okay with seaweed nowadays.

Nearly 50 years on, it's great to see that the grand *Doctor Who* tradition of turning the everyday into the extraordinary continues. I can't wait to discover the horror behind creaky floorboards this year.

■ **ERIC RENDEL** EMAIL

I really enjoyed the feature on *Fury from the Deep*, as I was one of those 50-somethings who watched it on its original transmission in 1967 and remember it well. Troughton's era as the Doctor was an interesting time of transition for me. I had been terrified during William Hartnell's tenure – I hardly remember *The Daleks' Master Plan* because I was watching it from outside the room. But by the time Patrick Troughton had taken over the role, I was that tiny bit older and I had a baby brother whom I had to impress.

Consequently, I took Oak and Quill in my stride and my enduring memory of *Fury from the Deep* was confusion about the scientific rationale behind the story. You see, I was ten years' old by then and was already reading hard science-fiction, and indeed science fact, and I could not understand the

WHO TUBE

This month's pick of *Who*-related videos



■ Toby Hadoke pays tribute to the cast and crew members of *Doctor Who* who sadly passed away during 2016.

Go to: tinyurl.com/InMemoriam16



■ Babelcolour's superb video tribute to the Doctor's nemesis the Master, in all his many and varied incarnations.

Go to: tinyurl.com/MissyMaster



■ With tongue firmly in cheek, here's a fan-made recreation of the titles to 1981 spin-off *K9 & Company*.

Go to: tinyurl.com/K9Company



■ With sets, cast and crew provided by A-level students, here's their version of *The Power of the Daleks* Episode Six.

Go to: tinyurl.com/AlevelPower



■ Rare 8mm film footage of Jon Pertwee as the Doctor in Bessie at a Target book signing event in the 70s.

Go to: tinyurl.com/PertweeSigning



WE ALSO HEARD FROM

Get in touch with us via Twitter!

@Brown1977Ben Thanks for republishing **Sub Zero* with **DWM** 508. Can we please have a Third Doctor graphic novel now please?

@Oldmankrondas Gary Gillatt's '...a trim Dalek with an angry red dome' is my favourite line in **DWM** 508.

@Jamsie42 What an ending to Part One of the new comic strip *Doorway to Hell*. Did not see that coming.

@thomasjstamp **DWM** 508 was amazing. Loved the Pink Floyd Top Ten, the Terrance Dicks interview and mention of *The Sun Makers* – my first *Who*!

◀ logic of a seaweed creature that had evolved on this planet.

I suspect it was the first time that I questioned *Doctor Who*'s scientific basis. As I became older I was happy to accept the series for what it was – fantasy and entertainment – but at the tender age of ten I was upset!

■ **JEFF ALLEY** NUMEATON

Thanks for the *Take Two* article in **DWM** 506 on the 50th anniversary of Patrick Troughton's debut as the Doctor. I am old enough to have been watching *Doctor Who* at that time, but don't remember the early Troughton episodes. *The Invasion* is my earliest memory of any story. I did read *TV Comic* and remember reading that Patrick was taking over from Bill Hartnell, so wasn't surprised when Doctor Who changed in the comic strip. Patrick is my favourite Doctor, followed by Colin Baker, and I've been fortunate to have met both of them.

NOT FORGOTTEN

■ **INGRID WARREN** EMAIL

I just wanted to congratulate everyone involved in the **DWM** 507's comic strip, *Be Forgot*. As someone who's experienced mental health problems, I find it useful to see representations of the subject in popular culture. The comic was fantastic, and very moving.

■ **LOUISE THACKER** EMAIL

Scott Gray's article on the Doctor's super abilities in **DWM** 508 was an absolutely fascinating read. I loved the analysis of the context in which the Doctor used his variety of abilities throughout his adventures. My head hovered over the pages for quite a while as I was just so intrigued about

what the Doctor can do. The lasting statement that the Doctor might be able to influence our behaviour with just a few words was quite scary, but did give me some unique story ideas!

■ **EWAN MORGAN** ABERDEEN

I read with fascination, in the **DWM** Yearbook 2017, about Toby Hadoke's joy at bumping into Jackie Lane on a Manchester to London train.

Since 2011 I have been determinedly racing up and down the country trying to meet and be photographed with as many surviving *Who* regulars as possible. I've slept in the car in a country lane for Jean Marsh and a supermarket car park for Maureen O'Brien. I've had three points put on my car licence in Cardiff for John Levene, driving at 35 miles an hour in a 30-miles-an-hour zone. Jackie Lane is 'The Tenth Planet Episode Four' rarity that we all crave. She's done one convention and a couple of other events – and over the years we've all respected her privacy.

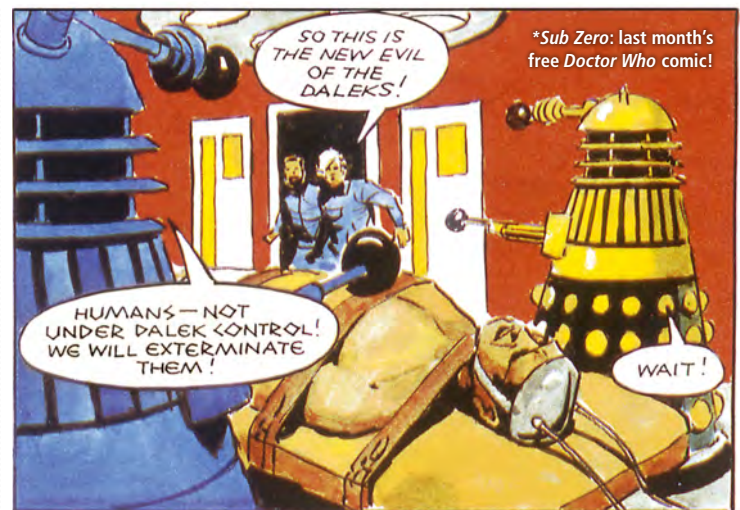
Am I tempted to leave my job, my wife and child for six months while I travel up and down the London to Manchester rail lines for that period? Of course not. The thought had never crossed my mind.

Can we strongly suggest that you *don't* go stalking actors, Ewan? Get back to your family, man!

THE CITY, NOT THE PLANET

■ **JOHN LANE** BARCELONA

I've been living in Barcelona for the past 20 years and a relationship



*Sub Zero: last month's free *Doctor Who* comic!

between *Doctor Who* and Barcelona has become very apparent to me. One of the first things I found when I got here, in a tiny, dingy bar was that very same *Doctor Who* pinball machine featured in issue 507.

I remember just standing there, staring at it in wonder, the incredible architecture of Barcelona melting away into nothing in the face of this thing of weird beauty. Some months later, in the main square, as the clock struck midnight to greet in the New Year, the first song they played was *Doctorin' the TARDIS*! In Barcelona! And when the show came back, like a reward directed solely at me, what was the last word to conclude the first brand-new season of *Doctor Who*? "Barcelona!" All this, just from seeing a photo of a pinball machine. Thanks for the nostalgia trip!

BACK TO THE 70s

■ **DR IAN SAXON** ISLE OF WIGHT

There are three things I want to praise in the recent 1970s issue (**DWM** 508). Firstly, thanks for the free *Countdown* comic-strip adventure **Sub Zero*. Do consider bringing us a combined volume of all these beautifully written and drawn early 70s stories.

Secondly, I want to say how much I have enjoyed the **DWM** comic strip since issue 501, which has been set in 1972-73. They're the best stories since *The Star Beast* in 1980 and that's praise indeed. The atmosphere is very nostalgic, and very true.

Lastly, I enjoyed the *Time Capsule* article on November 1977. It was great to be reminded of 'EBC 1' and what was on BBC2 and ITV. I always knew that the Gareth Hunt story about the Tom Baker doll was cobblers!

That's all we've got space for this issue – keep writing in! **DWll**

On this month... 10 YEARS AGO

It's February 2007, and **DWM** 379's readers are loving the new spin-offs...

SPIN-OFFS GALORE!

■ In the early months of 2007, **DWM** readers were not only looking forward to the new series of *Doctor Who*, *Doctor Who Confidential* and *Totally Doctor Who*, but also to more episodes of *Torchwood* and *The Sarah Jane Adventures*. New Year's Day had seen the broadcast of both the final two episodes of *Torchwood* Series One and the feature-length first episode of *SJA*, and **DWM** readers were overwhelming positive about both spin-off shows on the letters page, *DWM* Mail. 'A great plot which could scare any kid drinking



pop at the time!' enthused Charlie Hocklin of *Invasion of the Bane*, while Steve Talbot wrote, 'The child actors were all terrifyingly good, no precocious child prodigy manics here.' Meanwhile, David Crisp said of *Torchwood*, 'Well-written, well-directed, with excellent acting, this is a landmark series for the twenty-first century,' and Peter Wilcock wrote of the final scenes, 'It was a great piece of drama that reminded us, rather brilliantly that *Torchwood* is very much a part of *Doctor Who*.'

BRING BACK DONNA!

■ Elsewhere on *DWM* Mail, reader Dan Thornton, who had enjoyed the recent Christmas Special, had a request: 'Can we start a "Bring Donna Noble Back" campaign right now? She did a brilliant job of filling Billie's shoes and was the chief asset of *The Runaway Bride*... I was so sorry when Donna departed at the end – I hope the Doctor and Martha bump into her again someday...' For Dan, and many other Donna fans, their wish would soon be granted...



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THE FAN WHO LIVED



He was Sam Swift the Quick, and he's now the latest incarnation of that time-travelling scamp, the Meddling Monk! Rufus Hound tells us why he has Russell T Davies to thank for his chance to be in *Doctor Who*...

INTERVIEW BY **DAN TOSTEVIN**

Not many *Doctor Who* fans dedicated enough to have a Dalek tattoo, or reel off the titles of their favourite tie-in novels at a moment's notice, can say they've appeared in the show itself. Only one can say that Richard Madeley and Judy Finnigan were partly responsible for them getting the job.

But we'll come to that later. **DWM** is chatting all things *Doctor Who* with Rufus Hound – actor, comedian, and one-time 'celebrity barman' on *Richard & Judy's New Position* (no, seriously) – and we're starting with his first major involvement in the series: his appearance on August 2013's *Doctor Who Live: The Next Doctor*.

This was the show that revealed Peter Capaldi's casting as the Twelfth Doctor to the world. There were smoke machines and lasers, discussion from celebrity fans like Rufus, and interviews with *Doctor Who* legends such as Fifth Doctor Peter Davison and Wilfred Mott actor Bernard Cribbins.

"It was a super cool day in terms of the people I got to meet while I was there," Rufus enthuses, "but I was more worried about not f***ing up." He laughs nervously. "So it was a relief when it all went perfectly and without a hitch..."

Famously, Rufus' interview contained a couple of hitches. He referred to the Tenth Doctor's 'knock four times' story arc as 'knock three times', and called Ninth Doctor actor Christopher Eccleston 'Peter'. ('Rufus Hound FAIL!!' tweeted **DWM**, which has definitely *never* managed to get a Doctor's name wrong.)

"In the pressure of live television, where you're being asked to express an opinion quickly and eloquently – and, ideally, with some wit – my brain just farted," Rufus explains now. "As the words come out of your mouth, you immediately go: 'Oh no, hang on, that might not be right... s***, I look like the biggest idiot going!'"

Given that the new Doctor's name actually *was* Peter, there was speculation that Rufus knew the secret, and had accidentally let it slip.



Rufus joins Bernard Cribbins for the live announcement of the Twelfth Doctor.

"I dimly remember Peter Davison, and finding *Doctor Who* all a bit scary."

"I had my hunch that it was Capaldi," he admits, "because, like most people, I'd been following the speculation. By the time the day rolled by, there were only really five contenders that the bookies were taking seriously, and most of them were relatively unknown – or, if not unknown, certainly not as big a name as Capaldi. In cold, hard television terms, if you're going to all this trouble of making this big fanfare, and then the name that you announce as the lights are flashing and the music's blaring is someone that everyone goes, 'Who?', it really doesn't work as a pleasing piece of television. If it was somebody not terribly well-known, you don't want to do the big bells-and-whistles thing; you want to let them be seen by the audience in the

role, in the first instance, and let people make their minds up at *that* stage. So I thought it *probably* was Peter Capaldi.

"But I can swear on a dozen Bibles and the lives of my children that I had absolutely no confirmation that that was the case!" he

emphasises. "The God's honest truth is, I know Peter Eccleston [Christopher's cousin], and all I could think was, 'Eccleston, Eccleston – oh yeah, Pete!'"

After the show, Rufus wrote a blog post about the whole incident (titled, with quintessentially fannish restraint, 'I want to shoot myself in the head'), in which he revealed that he and Capaldi had later ended up in the same dressing room. 'He's properly up for it,' Rufus wrote. 'His inner child is so excited it looks like it's regenerating.'

When we press him for more, Rufus describes the post-reveal Capaldi as "warm and generous and kind and excited", but also "bamboozled" by the scale of the casting announcement. "I don't think many actors would expect a half-hour primetime television show based on a role they've accepted," Rufus points out. "If you take a role like that, you're probably very aware that it's going to be a big deal. But if your first real foray into it is a huge TV show with a drum-roll and lights flashing, and hundreds of people applauding... even though you were braced for it, I don't think very much would brace you for that. It's as much of a baptism of fire as I think you could expect.

"Talking to him about it, what was interesting was that he'd done a photoshoot earlier that day. He said he'd been playing around with a few things in the mirror, knowing he had that photoshoot coming up, and he gave just a little flash of that crow-like steel that his eyes give him. That was what I remember being really excited about. I think, as much as anything, *Doctor Who* allows you to create a god parable, and the idea that the gods we create will always be benevolent is always rather nonsensical – because, to an extent, Satan is a god, he's just not *the* God. And so the idea that the Doctor might find a little more darkness, and a little less benevolence, I found thrilling."

What a magnificent 'tache!

© LISA BOWERMAN



Born in 1979, Rufus was a child during the final years of *Doctor Who*'s original twentieth-century run, but only had a passing awareness of the show when growing up.

"What I dimly remember is, as a kid, seeing Peter Davison, and being a bit too young for it," he recalls, "finding it all a bit scary, and not really understanding what was going on. Then you had Colin Baker [the Sixth Doctor], who obviously – as I now understand – had been dealt a bit of a duff hand. If I had, by that point, taken another interest in it, I probably didn't find a great deal there that turned me on.

"And then there was Sylvester McCoy [the Seventh], and I think I probably would have been quite into that," he suggests, "but there was nobody in my life that was watching it or saying it was great, so I think I just maintained the impression that I had built about what it was, and nobody really challenged me on it. So it never really entered my bubble."

In 2001, Rufus happened to watch the ITV drama *Bob & Rose*, written by Russell T Davies. It starred Alan Davies and Lesley Sharp in the title roles – a man who has always identified as gay, and the woman he unexpectedly falls in love with.

"It just struck me as being intensely smart and nuanced," Rufus says, "and not a story you'd heard a thousand times before, and not a piece of writing that could have been written by just about anyone. It was incredibly timely and funny – and yet kind ▶

◀ of profound and moving – and the cast he put together were sensational. It was all of these things all at once. I just thought, ‘Whoever has written this must be one of the greats, and therefore I will commit myself to being as familiar as I can be with anything this person does from here on in’. So I became a huge fan of Russell T Davies as I walked about the world and watched TV.”

A couple of years later, it was announced that Russell would be the showrunner of the revived *Doctor Who*. “Him bringing back a big sci-fi thing totally flicked my switches,” Rufus remembers, “so I watched the first series in 2005, and thought it was pretty good. I think it was the relationship between the Doctor and Rose that I really loved. And then David Tennant, who I had completely adored in the *Casanova* [2005] series Russell wrote, came along [as the Tenth Doctor], and it was from that point on...”

“I just love the show,” he says, simply. “There are very, very few things that I make a real effort to watch week in, week out, and *Doctor Who* became one of them from Russell T Davies onwards.”

Around the time that Russell’s *Doctor Who* launched, Rufus was starting to become a famous face – but for comedy and presenting rather than for his first love, acting. “I earned a living as a stand-up, because I adored stand-up comedy, and many of my heroes are stand-ups – but being an actor was what I wanted to be from the age of two.”

By the time he appeared on *Doctor Who Live*, he had started to establish himself in his dream career, notably playing Francis Henshall – the part made famous by James Corden – in the touring production of *One Man, Two Guvnors*, before joining its West End cast in the same role. His sights were soon set on a *Doctor Who* role.

“From the minute I was doing any kind of acting work, my agent knew that there were a few shows that I was desperate to be on, and I would do anything in any of them,” he explains. “Throughout your twenties, you have no idea whether the world has a place for you, so you just frantically do whatever you can do, and see where you land and see what you like. Once you get into

your thirties, I think you can reach a point where you feel secure enough that you start asking less about what you’re going to do, and you ask more about whether you’re going to feel proud of what you’re doing. And increasingly, I didn’t feel that with the work I was doing on TV. I just knew that I wanted to spend more of my life being in things that I was prouder of, so where there have been shows that I really enjoy watching, I want to be a part of them. To me, it’s not really about ‘Let me grow my career’, or ‘I can’t take that part, that part’s too small’, or whatever. For a lot of this, I just want to be on the card. I want to be on the list of people that make a small contribution to a thing that I personally love.”

As such, an approach was made to *Doctor Who*’s casting director, Andy Pryor. “My agent had spoken to Andy a couple of times,” Rufus explains, “to try to get me on *Doctor Who*, and Andy said, ‘Look, mate. This happens all the time. Nobody from television decides, in five minutes, ‘Oh, I’m going to be an actor’, and then gets a part in *Doctor Who*. That’s not how it works. We take a lot more care and attention over this. It’s not just any old Tom, Dick, or Harry that we get on this show.’ And it was slightly chastising to my agent – a ‘how dare I be put forward’ kind of thing.”

“Which is frankly, I think, to be respected,” he concedes. “I can absolutely understand that. And talk to Andy, and he’ll say he said nothing of the sort. Maybe it was my agent blowing it slightly out of proportion, as well. I’m only giving you my version of the truth, rather than the absolute truth. But that was more or less what I heard back – ‘Don’t hold your breath’, essentially. ‘It’s very unlikely to happen.’”

Meanwhile, Rufus had met Steven Moffat – who succeeded Russell as *Doctor Who*’s showrunner in 2010 – on a number of occasions, first at *Doctor Who Live*, and “genuinely felt that all I’d ever done was convince him I was a massive idiot”, he laughs. “I just made mistake after mistake – rather than being cool, like a normal human being. I just started talking about how much I’d loved the stuff that he’d written, and saying that the episodes he’d written when Russell was the showrunner had been my favourite episodes of that era.”



A moment between takes on set for *The Woman Who Lived*.

“*Silence in the Library* [and *Forest of the Dead*] essentially lives as my favourite *Doctor Who* story,” he says, of Steven’s 2008 two-parter. “When I watched that, I was jumping up and down and screaming at the television. No other TV show had ever given me what I like to think of as an ‘Indiana Jones feeling’. You know when you’re a kid, and you see Indy, and he’s riding along – [sings theme tune] – and you bounce up and down, and you’re riding that horse along with him? As a grown-up, you lose all of that. But *Silence in the Library* gave me that, and how.”

“And that was what I wanted to tell the man who had written it. As such, the man who had written it – who has people banging on to him about *Doctor Who* all the time – probably just thought, ‘Oh, Jesus Christ, here we go again. How quickly can I get as far away as possible from this moron?!’”

But in 2015, Rufus finally made it into *Doctor Who*, appearing as Sam Swift – the highwayman who not only laughed in the face of death, but tried to delay it with improv, and emerged immortal – in *The Woman Who Lived*. How and when did his luck change?

“Well, the story is,” Rufus begins, “Russell T Davies and Ben Cook published a book, called *The Writer’s Tale*.” This was a collection of emails between the showrunner and the *DWM* journalist, chronicling the production of the 2008 series of *Doctor Who*. “They came on a TV show that I was occasionally a part of,” Rufus continues, referring to the aforementioned *Richard & Judy’s New Position* [Watch, 2008-09], “and in the same way that I annoyed Moff repeatedly, I think I pretty much did the same with Russell, going, ‘Look, mate, I never loved *Doctor Who* [as a child], but I love what you write, and thank you so much.’ And I showed him my tattoo! Well, that was enough for me to stick in his mind.”

In 2014, Russell’s major Channel 4 drama *Cucumber* (broadcast the following year) entered production. Its fourth episode featured a character called Rupert, and Rufus was invited to read for



Rufus took over from James Corden in the touring production of *One Man, Two Guvnors*.

© DAN WOOLLER/REXSHUTTERSTOCK



the role. "When I first got the script," he recalls, "Rupert was called Rufus. And when I went to the audition, I had it explained to me that Russell had written it with me in mind. Not *for* me, necessarily, but with me in mind. It was like, 'I want this guy to be like Rufus Hound.'"

The job of finding someone 'like Rufus Hound' was up to *Cucumber*'s casting director – the noted Rufus Hound fan, Andy Pryor.

"Russell said, 'I want Rupert to be played by Rufus Hound, ideally,'" Rufus explains, "and I think Andy Pryor slightly rolled his eyes, but went, 'Yep, fine, we'll get him in and we'll have a look at him, but let's get a few other options of people who can actually act.' So I went and auditioned for Andy Pryor – and Andy rang my agent and apologised! He said, 'I'm sorry, you're right; he *can* do it, and I should probably have seen him sooner. So yes, we absolutely want him to play Rufus' – as it was then – 'in *Cucumber*. But rest assured, I'll be looking at the coming scripts for *Doctor Who*, and seeing whether there's something in that for him.'"

The following year, Rufus was offered Sam Swift. "So it was – in a weird, roundabout kind of way – kind of Russell T Davies who got me the part in *Doctor Who*," he sums up, "because if it hadn't been for him telling Andy Pryor to see me, then Andy wouldn't have thought I was up to it when the *Who* script was turned in."



Rufus with Vincent Franklin in Russell T Davies' *Cucumber*.



It looks like the jokes are running out for Sam Swift.



Director Ed Bazalgette describes how the next scene will work.

What was it like for Rufus to finally get a part in a show he loved? "I was definitely apprehensive about not f***ing it up," he laughs. "As I said to you before, you just want to be on the card – you just want to be on the list of people who made a contribution to something you yourself think has a value, and is worth something. But if that contribution is 'That bloke was bloody awful', arguably you were better off not having tried in the first place!"

"But I felt like I definitely had that part in me. He tells jokes, and doesn't take himself too seriously. But then, at the same time, has to take the fact that he's about to be killed pretty seriously! So there's a nice character U-turn in that, a little hurdle to cross. I've auditioned for things subsequently where I'm like, 'This is just not my part. I just don't know where to begin with this, really.' But this was one where it felt like something I would be able to do."

Then came the anxiety about stepping onto the set. "There can be a lot of politics on film sets," Rufus explains. "You just don't know, really, 'How does this all fit together? Who have I got to give a wide berth to? Who have I got to be straightforward with? Who would rather be having a bit more of a laugh, enjoying it?' If you have a regular part in something, you can really take your time working that out, but if you're only going to be around for four days or whatever, you kind of have to hit the ground running. And certainly, when you've got people who have had the fact that they've got the part announced on television with whistles and trumpets and flashing lights, you think, 'Oh, I'd better tread carefully here!'"

"But I would say all of that anxiety was dissipated, probably within the first two hours. I have never worked with a crew that was more like

a family. I have never worked alongside actors who took the work seriously, but themselves *not* terribly seriously, as was true of Maisie [Williams, who played Ashildr] and Peter [Capaldi], who I spent most of my time with. The director [Ed Bazalgette] was tremendous, the producer [Derek Ritchie] was brilliant. Everybody in make-up and costume were having a right old laugh. All the camera crew and whatever were offering up shots and angles, being creative and being given licence to be creative, licence to turn in their best work."

What was it like to reunite with Peter, nearly two years on from that 'flash of crow-like steel' he'd shown after *Doctor Who Live*? "What I found in Peter was somebody who was very open, very kind, very funny," says Rufus, "but at the same time, just very focused. Every time I looked over, he was working on it – kind of practicing, and having conversations about 'Would it be this? Do you think it would be more like that?'"

"I just looked around the entire time thinking, 'It doesn't get better than this,' you know? If this was an American TV show with an equal profile, they'd have \$500 million an episode to make this. And instead, they're on the BBC at a time when the BBC is being attacked from all sides with a view to slowly winding it down – they just don't have that kind of money. And yet, everybody is going all-out, every minute of every shot, to make this the absolute best it could be. And it felt like a complete privilege to be allowed to join that gang."

But Rufus' ties to *Doctor Who* didn't end with Sam Swift. In the 2015 audio drama *The Black Hole* – a Second Doctor story from Big Finish's *Early Adventures* range – Rufus was cast as a new incarnation of the recurring Time Lord villain known as the Meddling Monk, succeeding Peter Butterworth (on TV, 1965) and Graeme Garden (on audio, 2010-15).

"In my fandom of *Doctor Who*, I did start going into various forums and fan sites, and had to stop," Rufus explains. "It felt to me that, quite

"When you're a fan you feel a sense of ownership... but you have to know that it's shared ownership."

often, people wanted to be angry that the show hadn't been made to their specific recipe, rather than understanding that *occasionally* the show will be made to your

specific recipe, but not everybody wants the same thing, so some of the shows aren't going to be what you want them to be. I get that when you're a fan of a show you feel a sense of ownership, and oftentimes it's right to feel that way. But I think you have to know that it's *shared* ownership. It's a timeshare more than it is a home that you own. So I always struggled with that. However, at the same time, the more into *Doctor Who* that I became, the more I wanted more grown-up stories than childish stories.

"And then I started reading quite a lot of *Doctor Who* books," he continues. "I was given a complete set of the 50th anniversary editions they did of the books, where they took one story from each Doctor and released them as, like, 'These are the best books from each Doctor.' I also read *Shada*, which Gareth [Roberts] had adapted from the original Douglas Adams script [intended for transmission in 1980, before strike action interrupted filming]. ▶



The cast of *The Black Hole*: Rufus Hound, David Warner, Frazer Hines and Anthony Keetch.



And I was like, 'Oh, maybe this is a bit more like the *Doctor Who* that I personally would love to see. The books are maybe a bit more where it's at.' And then the audios – I was like, 'Hang on a second! These are really, *really* great.'

"It's not that suddenly the Doctor is smoking and taking heroin, and he punches a prostitute," he clarifies. "It wasn't like the *Doctor Who* version of *Hollyoaks Later!* But tonally, they just sit more easily with a slightly older, maybe slightly more thoughtful crowd. The thing I love about the TV show is, when you've got great science-fiction, when you've got great fantasy or whatever, it means that you can establish a world in which the real world has less relevance. If you want to examine race, anything you set in America is going to come with the weight of race, and America's troubles and struggles with race and racism, immediately attached to it – you can't escape that. But if you say, 'A planet far, far away – the red people and the green people haven't been getting on,' well now you *can* talk about race, in an abstract context. And that's sort of what I love about sci-fi.

"The problem is," he points out, "when you're making a piece of family drama, you maybe can't examine some of the darker aspects of existence, because they're just not relevant to that audience. But in the books, and with the audiobooks, I began to find, 'Oh, this is where the Whoniverse is essentially given licence to do that.' I read *Ten Little Aliens* [a First Doctor novel, first published in 2002] and *Dreams of Empire* [a Second Doctor novel from 1998] as the first two, and those were the ones that

absolutely reeled me in. I thought, 'Well, this is the real stuff,' you know?"

That made accepting the role in *The Black Hole* an easy choice for Rufus, particularly when he learned which character he'd be playing.

"Even though I hadn't been a fan of that era, at one stage I was gearing up to play a *Doctor Who* role-playing game, with one of the guys that was developing those for the BBC. He'd given me the 'bible' for the First Doctor, and flicking through that, I found out about the Monk, and read

quite a lot about him. So I understood a lot more about who the Monk was than any other character they could have asked me to play from 'original *Who*', and was deeply flattered, really. Again, it's one of those things – 'Get

your name on the card'; 'Get your name on the list of people who has made a contribution.'"

Since *The Black Hole*, Rufus' Monk has appeared in 2016 audiobook *The Blame Game* (with the Third Doctor), and will return in an episode of March's *Doom Coalition 4* (with the Eighth Doctor – see page 22), as well as *How to Win Planets and Influence People* (with the Fourth).

"It now feels recurrent enough that it's a role I take enormous pride in being able to tell people I play," he says, warmly. "He's not the same as Missy, or the Gallifreyan elders. He's a bit more fast and loose, and is as likely to help as hinder – it'll all come down to him being as selfish as possible. In the way that Missy has got plans for great world domination, it feels to me that the Monk is probably nearer to how people really would be, given the kind of powers that Time Lords have: 'How do I line my own pockets, have a laugh while I'm doing it, and entertain myself with this almost infinite lifespan?'"

"The Monk is a bit more fast and loose – as likely to help as hinder..."



Peter Butterworth as the Monk in 1965's *The Time Meddler*.

So, in the three-and-a-half years since *Doctor Who Live*, Rufus has inspired and played a role written by the man whose work got him hooked on *Doctor Who*, starred in the show itself, and become a recurring villain in the audio series. If he wanted his 'name on the card', he's achieved it and then some. Has all of that changed his relationship to *Doctor Who* as a fan?

"The thing that informs my watching it isn't just the experience of being on it, but the rest of my life experience too," he considers. "Sorry if that's a less snappy answer! But I suppose what I mean is, the more things I make, the more aware I am of how hard it is to get them made, and so the thing that's really happened for me is that I feel a lot more generous. Before I did any of these things, I would sit at home and feel, 'Oh, why have they done that? These idiots, ruining this show!' But I think that once you've been on a set and heard a channel controller and a commissioner come in and say, 'Well, we're considering rebranding the channel red, so can we just have a lot more red in the show?', you tear your hair out. Frankly, the fact that anything is being made at all, I just feel very generously toward!

"But [being in *Doctor Who*] does fundamentally change my consumption of it, or my joy in the consumption of it," he says, looping back to the question. "I was always a big fan of Jonathan Ross, and whenever I saw him on things, presenting his shows – especially on the radio – I always absolutely loved him. Then, with one thing and another, we ended up meeting, and worked together on a few things. Now, when I bump into him, we exchange a friendly conversation, like we're pals. And yet I remember, as a teenager, thinking, 'Jesus Christ, it would be the thrill of my life to sit down and share a drink with that man!'"

"So that's a bit how I feel about *Doctor Who* now," he concludes. "I still love it as much as I ever did, but it sort of knows my name, and it smiles at me when I walk into a room! I still can't quite believe it. I think I feel a bit more on the inside of it. But it certainly hasn't diminished my love for it." **DWM**

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CRACK OF DOOM!

The Eighth Doctor, River Song, the Meddling Monk, the Weeping Angels and a cabal of evil Time Lords... it's *Doom Coalition 4*!

FEATURE BY **DAN TOSTEVIN**

Last year, an audio *Doctor Who* episode broke all the rules.

Absent Friends had no villain, no monster. There was a mystery – why are residents of a particular village getting phone calls from the dead? – but its resolution didn't follow the usual grammar of a *Doctor Who* story. The ominously named telecoms company that had recently built a mast was just French. Its oft-stated interest in world domination was metaphorical. The free phones it had given the villagers were an honest PR gesture. And its strangely oily executive just liked to moisturise.

The timey-wimey twist which served as the real explanation was almost incidental; *Absent Friends* was more interested in exploring grief and loss, as Helen Sinclair (one of the Eighth Doctor's two current companions, a museum linguist played by Hattie Morahan) tracked down her now-elderly brother, and discovered the devastation her sudden flight from 1963 had wrought on those she'd left behind, while Liv Chenka (the other, a Kaldor-born medical technician played by Nicola Walker) got a final chance to speak to her late, beloved father.

As well as being a heartbreaking standalone character study, *Absent Friends* was the ninth instalment of something much bigger – the 16-part *Doom Coalition*, a story about the music of the spheres and the end of everything, which concludes in March with the release of *Doom Coalition 4* – and it was indicative of the ambition that has made the saga special.

"One of the things we've learned from making *Doom Coalition* is that, occasionally, you can really push the boundaries of what makes a *Doctor Who* episode," reflects producer David Richardson. "*Doctor Who* stories tend to be about good versus evil, Doctor versus monster, plots, something high-concept... There are all these different things that *Doctor Who* can be. But *Doctor Who* isn't usually like *Absent Friends*, and I think the same is true of [*Doom Coalition 4* opener] *Ship in a Bottle*."

DWM first covered *Doom Coalition* back in issue 492, where we previewed it as 'the biggest single *Doctor Who* story ever'. Like the preceding Eighth Doctor audio series, *Dark Eyes* (2012-15), it would run for 16 hour-long episodes, released in four volumes. But while *Dark Eyes* had been designed as a four-parter and extended later, a map for *Doom Coalition* was plotted out from the start by David, with director and script editor Ken Bentley.

Rufus Hound guest stars as the Monk in *The Side of Angels*.





Time runs out for the universe in *Stop the Clock*.

"It's been really good," David told us at the time, "to start off a story and know where it's going to go."

As it's unfolded, the tale has followed the Doctor (Paul McGann), Liv, and Helen as they uncover and try to thwart a Time Lord cabal seeking to destroy the universe. Founded by Padrac (Robert Bathurst), an old friend of the Doctor's, this 'doom coalition' also includes the Sonomancer (Emma Cunliffe), who possesses destructive psychic powers, and split-personality criminal the Eleven (Mark Bonnar). And at the end of the last volume, 2016's *Doom Coalition 3*, it looked like they'd won.

"The Doctor and his companions had been defeated with no way out," David nods, "which was an interesting challenge, going into *Doom Coalition 4*! We felt that, having done such a big cliffhanger, we couldn't have a quick payoff. The resolution to that cliffhanger has to be earned, and it's going to take more than one episode to actually sort it out."

That process begins with the aforementioned *Ship in a Bottle*.

"My instruction to [writer] John Dorney was to do the first episode of the last set as a three-hander for Paul, Hattie, and Nicola," David recalls. "It's an extraordinary episode, because it really is just three people in a room. It's three characters who have been defeated, and it's just 'What do they do next?' It could have been a disaster, you know? It could have been a really boring hour of three people sitting around! But it's just not. I think it's one of the best things I've ever worked on."

"To just have the three of us do an episode was an absolute, *absolute* delight," smiles Nicola Walker. "You get a really nice continuity of thought and performance, because you can really listen to each other. There's a brilliant scene where Liv says, 'We always find a way out, you always think of something,' and the Doctor has this devastating reply: 'Until you don't. There's always a way out until there isn't. And maybe this is it.' The choice for them all is: do you accept that this is the moment things aren't going to work out?"

"Scripts like that have taught us that you can occasionally step away from what is expected,"

"The stakes are high... we've got an hour to save the universe."

David says. "But you can't do it all the time. You still have to come back to what makes a good *Doctor Who* story."

And there's something for every taste in *Doom Coalition 4*. Set largely on Gallifrey, *Songs of Love* is the final appearance of River Song (Alex Kingston) in the story, and also brings back the villains, shedding new light on their plan. *The Side of the Angels* introduces another alliance of Time Lord plotters - including Rufus Hound's Meddling Monk, and Carolyn Pickles as an earlier incarnation of War Doctor regular Cardinal Ollistra - based in 1970s New York, with a plan involving Weeping Angels. And then there's the

race-against-time finale, *Stop the Clock*.

"I mean, it really is the end of the world!" laughs Nicola. "It's apocalyptic, by the final episode. The stakes are always massively high in *Doctor Who*, obviously, but in the episode we've just been recording, we've got an hour to save the universe. And yet it does distil down, at the heart of it, to something more personal. It's hugely dramatic and really exciting, but there's actually a very small, terrifying relationship at the centre of it."

The new episodes are important ones for Helen, the newest member of the TARDIS crew, who has sometimes struggled to find her place alongside the Doctor and Liv. "After all these adventures they've been on, she's still trying to find her purpose," Hattie Morahan elaborates, "and sometime feeling a bit redundant. She's sometimes relegated to the slightly more menial tasks. She puts her foot in it. She feels a bit overshadowed by Liv's brilliance at times. And in these scripts, that's absolutely

coming to a head. I've just been recording a scene where she says, 'I need redemption too. I need to matter.' For all the times she's screwed up in the past, she wants a chance to do something that redeems her and gives her significance."

With *Doom Coalition* reaching its conclusion, how closely has the story kept to its creators' original plan?

"All the story beats that we planned from the start, we've done," David confirms. "But that's not to say that we haven't added to them along the way. There are some lovely things in the final episode that never occurred to any of us when we were talking about it, but having them there gives an incredible resonance to some of the earlier episodes."

"That plan had to be in place," Ken Bentley emphasises. "We had to have a framework, and we had to stick with it as a target. Over such a long distance, you need to have something to aim for. But I never knew every detail of exactly what the story was going to be, because I wanted writers to contribute things that could become very key parts of the overall story, not just episodic detail - and that's happened, and it's been lovely to see."

In *DWM* 492, David warned us that the bigger picture of *Doom Coalition* "won't necessarily become clear" until the story was nearer completion. "We mapped out very carefully how much we wanted to reveal and when," he tells us now, "and I think you needed that time. Part of the reason people were so satisfied with *Doom Coalition 3* - and really, that's the one that people responded to most - was because it had all the build-up. Had we given away some of the story from *Doom Coalition 3* in the second volume, or even the first, I think the whole thing would have fallen apart. The interesting thing will be if people now go back and listen to the whole thing in one binge. They might see that *Doom Coalition 2* [2016], in particular, moved things on further than they might have thought - but at the time, they didn't have the context of the other sets. I think people will return to it and enjoy it in a completely different way."

"I'm very proud of the way it has come together," Ken smiles. "As much as we want *Doom Coalition* to be entertaining and satisfying, I've also wanted it to be as unexpected as possible. In every set, we've tried to do something a little bit different, and explore things that *Doctor Who* might not always have time to explore, because one story over 16 episodes gives you the opportunity to do that. I'm so proud of *Absent Friends* even just being shortlisted for something [it was nominated for the 2017 BBC Audio Drama Awards], because that's such a good indication of what we were attempting: not just doing types of story *Doctor Who* doesn't always do, but making them connect to this bigger story which is very *Doctor Who*."

"But as big a story as it is," he adds, "it's about the characters, not the big events. In *Doom Coalition 4*, even though we've set up the end of the universe, we take it right back to one room, and the two people responsible, and explore the whys and wherefores of what they're doing. We've always tried to come at it from a different direction. 'Okay, we're destroying the universe, but what's different this time?'" **DWM**



INDEFINABLE MAGIC

"Creaking doors, thunder and lightning, monsters and all the things that go bumpety-bumpety in the night." **DWM** investigates the weird world of the supernatural in the *Doctor Who* universe...

FEATURE BY **STEVE LYONS**

Ghosts are real in *Doctor Who*. There is no doubt about it any longer. The Doctor encounters them in the Drum, an underwater facility in 2015's *Under the Lake*, and concedes that they are just what they appear to be – to his companion's surprise.

"You said there was no such thing," protests Clara Oswald. "You actually pooh-poohed the ghost theory." She's right. In fact, she is more right than she knows.

When it comes to ghosts – and indeed, all matters paranormal – the Doctor has a long history of avowed scepticism. In 1971's *The*

Dæmons, Jo Grant only has to mention "the dawning of the Age of Aquarius" for him to retort: "I'm obviously wasting my time trying to turn you into a scientist!" "Well, how do you know there's nothing in it?" Jo challenges him. "Well, I just know, that's all. Everything that happens in life must have a scientific explanation – if you know where to look for it, that is."

So, when Benton is later attacked by invisible spirits, the Doctor insists that the culprit must be "a forcefield... even a psionic one". "You're being deliberately obtuse," argues self-declared white witch Olive Hawthorne. "We're dealing with the supernatural, the occult, magic." "Science!" the Doctor barks back.

He's just as quick to scold Leela for using the M-word, in 1977's *The Robots of Death*. "I know, I know," she apologises, "there's no such thing as magic." "That's right," the Doctor avers. "To the rational mind, nothing is inexplicable, only unexplained." In 1986's *The Trial of a Time Lord*, Peri refers to "the spooks and ghosts you're always telling me don't exist" – while in the TV Movie, the Doctor states, "I don't believe in ghosts!", which seems pretty unequivocal.

"Yes, well, well," he defends his complete about-turn in the Drum, "there was no such thing as, as socks or smartphones and badgers until there suddenly were... No, these people are literally, actually dead... I've never actually met a proper ghost!"

But that depends on how you define the word, of course...

At some point prior to 1989's *Battlefield*, the Doctor taught Ace 'Clarke's Law' – in reality, the third of science-fiction writer Arthur C Clarke's famous Three Laws. "Any sufficiently advanced technology," Clarke decreed, "is indistinguishable from



"You said there was no such thing. You actually pooh-poohed the ghost theory." – CLARA OSWALD

magic." Ace misquotes him slightly, but retains his gist.

The point has been demonstrated often in *Doctor Who*. *The Face of Evil* (1977) and *The King's Demons* (1983) spring to mind: two stories in which primitive societies mistake the Doctor himself for an evil, supernatural entity.

In 2015's *The Girl Who Died*, the Doctor paraphrases Clarke's Law again, before attempting to convince a tribe of Vikings that he is their god Odin, using a yoyo. He should have known it wouldn't work, having failed to pass himself off as Zeus by dint of his "supernatural knowledge" in *The Myth Makers* (1965)...

So, when Henry Gordon Jago sees a ghost backstage at the theatre (*The Talons of Weng-Chiang*, 1977), there is a rational explanation. It's a hologram, designed by time traveller Magnus Greel to guard his lair from superstitious Victorians. Makes sense to those of us who, in more enlightened times, are familiar with *Scooby-Doo*.

The woods around Fetch Priory are also reputed to be haunted (*Image of the Fendahl*, 1977), though in this case the Doctor blames a "time fissure... a weakness in the fabric of space and time. Every haunted place has one, doesn't it? That's why they're haunted. It's a time distortion." What, *every* haunted place?

A similar fissure brings the disembodied Gelth to Cardiff in 2005's *The Unquiet Dead* – although the Doctor calls this one a 'rift'. "A weak point in time and space," he explains in familiar terms, "a connection between this place and another. That's the cause of ghost stories, most of the time." So, *most* haunted places, then.

One morning, Earth wakes to find "ghosts, everywhere" – including one in Jackie Tyler's flat

that "just feels like" her father (*Army of Ghosts*, 2006). In fact, the apparitions are Cybermen from a parallel Earth, each forging a 'psychic link' with the bereaved in order to pull themselves into our dimension. Which is far more logical and believable than the ghost theory because, you know, science...

Similarly, Caliburn House is haunted by "the Witch of the Well... an objective phenomenon, but objective recording equipment can't detect her", so we're told. Or, if you prefer, by pioneering time traveller Hila Tacorien, trapped in a collapsing pocket dimension in 2013's *Hide*.

Clarke's Law, then, performs an invaluable function in *Doctor Who*. It allows for anything, anything at all, to be true – as long as it can be blamed on science beyond our understanding. We can choose to accept the Doctor's reassurances and believe that his adventures still take place within a rational universe.

He lays this conceit bare in 2006's *The Girl in the Fireplace*, upon finding what he calls "a

spatio-temporal hyperlink". Asked what this is, he replies, "No idea. Just made it up. Didn't want to say 'magic door.'" 2014's *Last Christmas* makes the point that the Doctor's existence is no less probable than that of (the fictional) Santa Claus...

The Doctor is tripped up by Clarke's Law himself in 1965's *The Chase*. Menaced by Count Dracula and Frankenstein's Monster in a haunted house, he knows things can't be as they seem: "This house is exactly what you would expect in a nightmare... Yes, yes, it exists in the dark recesses of the human minds. Millions of people, secretly believing... makes this place become a reality."

Well, okay, such places do exist, as we eventually see in *The Mind Robber* (1968) – but this isn't one of them. The Doctor has been fooled by a fairground attraction in the far-flung future year of 1996; "sufficiently advanced technology" indeed.

Even the Drum's ghosts are soon blessed with a pseudo-rationale. The Doctor realises that "they're not a natural phenomenon. It means that someone is... hijacking their souls and turning ►



Miss Hawthorne clashes with the Doctor over matters of magic versus science.



Inside the dark recesses of the human mind?

◀ them into transmitters.” None of which contradicts his initial diagnosis, does it? Unnatural these ghosts may be – created by the Fisher King’s alien science – but this makes them no less “literally, actually dead”. It doesn’t change the fact that their ‘souls’ enjoy a physical existence *beyond* death.

Thus, *Doctor Who* explicitly supports a paranormal fringe theory – one that many real-world scientists have deemed incompatible with physics as we understand it, one that the Doctor himself has previously rubbished. If you think this is a first for the series, however, then you can’t have been paying attention...

“Do you believe in ghosts, Brigadier?” asks the Doctor in 1972’s *Day of the Daleks*. “Oh, my mistake,” he snipes upon getting his answer, “I was forgetting the unimaginative nature of the military mind.” He later clarifies his position: “There are many different kinds of ghosts, Jo. Ghosts from the past and ghosts from the future.”

It’s the latter type that haunt Sir Reginald Styles: specifically, time-travelling guerrilla assassins. Regardless of their ability to appear and disappear from inside locked rooms, they are very much alive – which makes the Doctor’s criticism of the Brig seem rather unwarranted, not to say hypocritical.

Another time-travelling, flesh-and-blood ‘ghost’ – the Sontaran, Linx, popping in from the Middle Ages – vanishes before the Doctor’s eyes in *The Time Warrior* (1973/74). “You mean a ghost?” the Brigadier asks him, only to be shot down again: “Oh, I very much doubt it!” The poor chap can’t seem to win.

The Doctor has a point, though. There *are* “different kinds of ghosts”.

In 1989’s *Ghost Light*, we learn that Ace was once traumatised by a haunted house. So, naturally, the Doctor takes her to said house a century earlier. There, the pair meet – and defeat – the alien villain Light. However: “The house will remember,” says the Doctor. “Just the ghost of an evil memory lingering.” Ace recalls that, in the future, the building was “full of evil and hate... So, I burnt the house down.”

We never learn why Light – of all the many evil visitors to our planet – left such a powerful ‘memory’ behind him. He isn’t the only one, however. In 2010’s *The Pandorica Opens*, a coalition

of aliens gathers Amy’s memories from her lifelong home to build a trap for the Doctor. “Structures can hold memories – that’s why houses have ghosts,” he reminds us. He also gives this phenomenon a label: ‘psychic residue’.

Well... a parapsychologist might call it a ‘residual haunting’, as opposed to ‘intelligent haunting’. It’s the theory that (some) ghosts have no agency of their own, but are more like psychic recordings of traumatic events – and the Doctor just bought into that theory wholesale.

Sarah Jane Smith adds more pieces to the puzzle in *The Sarah Jane Adventures*. She exposes the ghosts of Ashen Hill Manor as living beings trapped, like Ms Tacorien, ‘between dimensions’ in 2009’s *The Eternity Trap*. “I’ve seen so many things in my life,” she proclaims, “wonderful and frightening, yet all of it had a scientific explanation of some kind. The trouble with ghosts is, there simply isn’t any scientific basis for them to exist.” We know now,

of course, that she is wrong.

She could only have meant ‘intelligent’ ghosts, anyway – having previously accepted that Lavender

Lawns might be

“haunted by a nun” in 2007’s *Eye of the Gorgon*.

“I assume that, by haunting,” says her computer, Mr Smith, “you mean the projection of energies imprinted on psychic-assimilating matter.” “Obviously,” she replies.

“Old houses,” Sarah Jane reaffirms in 2010’s *Lost in Time*, “they sometimes retain an echo of the past, trapped within the very fabric of the building.” In this case, however, she is seeing ghosts through a ‘time window’ opened by chronosteen, an alien metal ‘forged within the Time Vortex’ – so, just another type of rift.

Perhaps it is the crack in Amy’s bedroom wall – “a split in the skin of the world,” says the Doctor in 2010’s *The Eleventh Hour*, which sounds like a ‘time fissure’ don’t you think? – that captures and stores her ‘psychic residue’. Perhaps Light’s thought-powered ship was constructed from ‘psychic-assimilating matter’. That would satisfy Clarke’s Law, wouldn’t it...?

Or we could blame it all on ‘psychic energy’. There is absolutely such a thing in the *Doctor Who* universe – and it’s a physical, measurable phenomenon. A ‘fantastic blast’ of it is released when a planet is crushed (*The Pirate Planet*, 1978),

“I assume that, by haunting, you mean the projection of energies imprinted on psychic-assimilating matter.” – MR SMITH



The Sensorites: one of several alien races to possess psychic abilities.

“enough to smash open the neural pathways of anyone with telepathic abilities”, such as the Mentiads of Zanak. The Plasmatons (*Time-Flight*, 1982) are composed of ‘particles of protoplasm bonded by psychic energy’.

It can also be generated, more mundanely, when people get over-excited. This happens during an English Civil War re-enactment in 1984’s *The Awakening*, with the Malus using said energy to create – you guessed it – ghosts. The Doctor tells us that on Harkol, the Malus’ home planet, “psychic energy is a force that’s been harnessed in much the same way as electricity is here.”

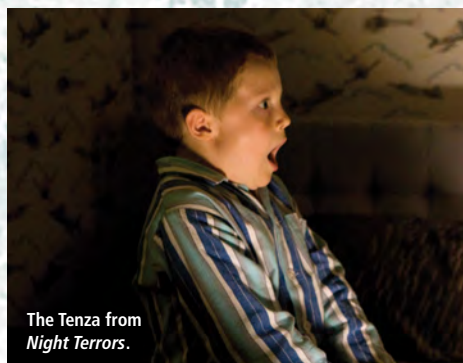
Artefacts like the Firestone (*The Unicorn and the Wasp*, 2008) can manipulate psychic energy; as presumably can the Doctor’s psychic paper. ‘Psychic’ or ‘telepathic fields’ are also commonplace (2007’s *Last of the Time Lords* uses the terms interchangeably); indeed, the TARDIS has one (first mentioned in *Image of the Fendahl*, established as a translation mechanism in 2005’s *The End of the World*).

Psychic powers are innate to many races, among them the aforementioned Mentiads, the Sensorites (*The Sensorites*, 1964), the Macra (*The Macra Terror*, 1967), at least those Silurians who possess third eyes (*Doctor Who and the Silurians*, 1970), the Xeraphin (*Time-Flight*), the Eternals (*Enlightenment*, 1983), the Gastropods (*The Twin Dilemma*, 1984), the Ood (*The Impossible Planet*, 2006) and the Tenza (*Night Terrors*, 2011), not to mention the Time Lords. Oh, and human beings, of course. Quite a lot of human beings.

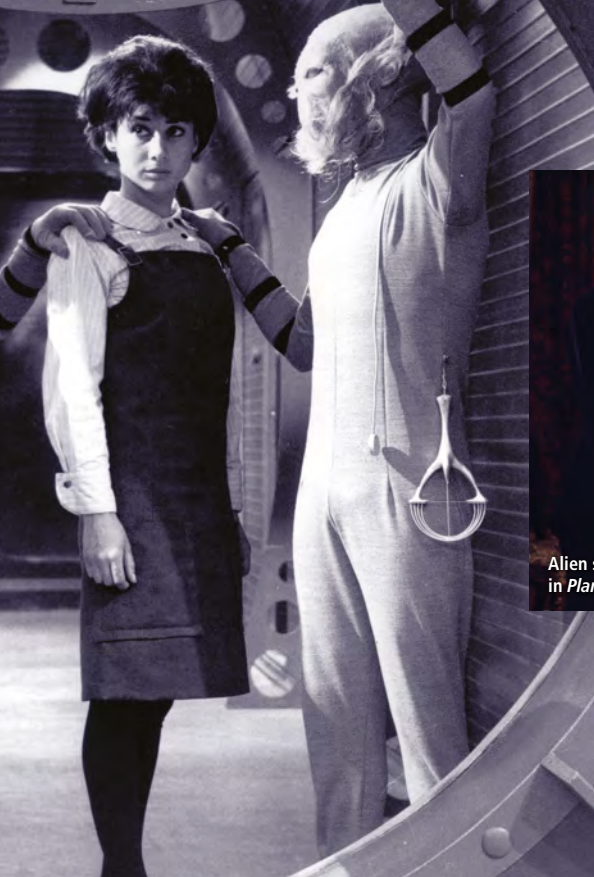
In the real world, for over 50 years, the James Randi Educational Foundation offered a substantial prize – climbing to one million US dollars – to “anyone who can show, under proper observing conditions, evidence of any paranormal, supernatural, or occult power or event”. The cash went unclaimed – although many people tried, professing unlikely abilities from divination to remote viewing.



The Doctor meets the Mentiads in *The Pirate Planet*.



The Tenza from *Night Terrors*.



Alien science at work
in *Planet of the Spiders*.

If the Foundation ever had an equivalent on the Doctor's Earth, it would have been bankrupted long ago.

Human psychics are real in *Doctor Who*.

The Myth Makers teaches us that the Greek myth of the Trojan War is substantially true – including the part played by the prophetess Cassandra. “I dreamed that, out on the plain,” Cassandra augurs, as did her mythical counterpart, “the Greeks had left a gift, and... we brought it into Troy. Then, at night, from out its belly, soldiers came and fell upon us as we slept.”

Well, that is pretty much spot on, isn't it? Although – she is looking *right* at the Trojan Horse as she casts her prediction; the rest could be a lucky guess. “Don't pay attention to Cassandra,” her father cautions, implying that she has not always been so accurate. “She takes the gloomiest view. I suspect it's a kind of insurance, so that if things do go wrong she can always say ‘I told you so.’”

Planet of the Spiders (1974) leaves no such room for doubt.

After taking in the stage act of ‘mind-reader extraordinaire’ Professor Herbert Clegg, the Doctor concludes that his clairvoyant powers are genuine. Clegg also demonstrates psychometry (divining an object's history by touch – though the Doctor calls it “psycholotry”) and psychokinesis (moving objects by the power of thought). “A very rarely developed faculty in homo sapiens,” the Doctor observes. “Mr Clegg, your powers may seem to be extraordinary, but I assure you that they lie dormant in everyone. They're perfectly natural.” What, really?

The Doctor is suddenly a parapsychologist himself, conducting ‘a little research’ into the abilities of Clegg and others like him. It's instructive to note, however, that in 1974 this would have placed him in respectable company.

As *Planet of the Spiders* was broadcast, the Stanford Research Institute was testing the psychic claims of, among others, notorious cutlery-bender

Uri Geller (“Now, er, do you feel up to bending the odd fork?” the Doctor asks Clegg). The study's broadly positive findings were published in the UK science journal *Nature*, described in its editorial as “the serving of a notice on the [scientific] community that there is something worthy of their attention and scrutiny”. To contemporary viewers, then, the Doctor's claims may not have seemed too far-fetched. He could actually have been on the cutting edge of modern scientific thinking...

Meanwhile, in darkest Mummerset, more ‘dormant’ psychic powers are being awakened, allegedly by simple meditation. Telepathy, mental images and the harnessing of (psychic?) energy as a physical force are all on show. Even Sarah Jane pulls off a nifty teleporting trick: “The Queen taught me. Nothing to it, really,” she claims. She's probably lying – she is in the thrall of said Queen at the time – but it's notable that the Doctor accepts her story without question.

At least some of this, it seems, is enabled by the ‘strange properties’ of crystals from Metebelis Three – including one that the Doctor has brought to Earth. “It clears the mind and amplifies its power,” he tells us. Through prolonged exposure, even common Earth spiders can develop astonishing abilities.

In the real world, the Stanford study was roundly discredited. A few more psychics appeared in *Doctor Who* during the 1970s – but their abilities are never again claimed to be ‘natural’. In each case, as with Lupton, Sarah Jane, *et al*, Clarke's Law is reasserted: there is alien science at work.

Thus, Magnus Greel grants “mental powers undreamt of in this century” to another stage performer, Li H'Sen Chang, in *The Talons of Weng-Chiang*. “You are thousands of years ahead of your time,” Greel boasts. Herbert Clegg's name never went down in history, then... The mad computer Xoanon, likewise, breeds “self-denial, control, telepathy” into the human Tesh, in 1977's *The Face of Evil*.

Meanwhile, in haunted Fetchborough, Martha Tyler makes a name for herself as a fortune teller (*Image of the Fendahl* again). “You know I've got the second sight,” she boasts. “Well, telepathy and precognition are normal,” says the Doctor, breezily, “in anyone whose childhood was spent near a time fissure like the one in the wood.” So, this is all the fissure's fault too – how very convenient!

We don't know where Herbert Clegg grew up. We can easily imagine, though – should we wish to – that time was a bit frayed in the vicinity. The Doctor's research may have led him to the same conclusion, hence his newfound knowledge of the subject. Ancient Troy may have had a fissure too...

In recent years, however – since *Doctor Who*'s 2005 relaunch – human psychics have become more commonplace than ever.

Sometimes, we've been offered familiar, comforting explanations for their powers. For example, the Cardiff Rift worked its not-magic on servant girl Gwyneth (*The Unquiet Dead* again). “Ever since I was a little girl,” she claims, “my mam said I had the sight... Every night, voices in my head.” “You grew up on top of the Rift,” the Doctor tells her. “You're part of it.”

A boy named Jamie developed telekinesis when Chula nanogenes put him back together wrong (*The Empty Child/The Doctor Dances*, 2005) – while the Cult of Vulcan receive a double whammy in 2008's *The Fires of Pompeii*. First, Pyroviles merge ▶

GHOSTLY SOUNDS

Both the Doctor and Sarah Jane appear to have forgotten that they met real ghosts in the 1996 BBC radio drama *The Ghosts of N-Space*. The Brigadier summons his old friend to Sicily, to investigate the haunting of his Uncle Mario's castello – only for the Doctor to reveal some startling secrets of life and death: “You see, every sentient being on Earth has an equivalent N-body, coterminous with the ordinary body... when somebody dies, the N-body goes into N-Space. It often seems like a tunnel of darkness leading to a blissful light.”

Unlike his TV counterpart, he doesn't use the word ‘souls’ – but he may as well have done.

N-Space is “nowhere. Literally... You see, N-Space isn't in this space-time continuum at all... It's short for Null-Space... the trouble is, with some people, the mind is so attached to the things of Earth that they can't give them up. Well, often they can't even take it in that their earthly lives are over.

So, instead of just passing through, they get stuck in N-Space. Some of them even try to get back through the barrier – and if they can find the smallest flaw, they'll come back and try to relieve their final moments and make them come right.”

“Ghosts,” deduces Sarah Jane. “Yes,” the Doctor confirms, “ghosts.” Unfortunately, the barrier between dimensions is fracturing – thanks to ancient astrologer Maximilian Vilmius' scheme to

make himself immortal – and ‘N-Forms’, to give them their ‘scientific’ name, are escaping at an unprecedented rate. The Doctor and Sarah Jane have to take leave of their bodies to follow Vilmius into the afterlife...



◀ with them, unlocking their “latent psychic talent”. Then, the eruption of Mount Vesuvius proves “so powerful, it cracked open a rift in time, just for a second” – the effects of which ripple back through time to add precognition to the sisterhood’s repertoire.

The Doctor appears to glimpse the future upon meeting Ashildr in *The Girl Who Died*. Brushing off the phenomenon, he tells Clara, “Too much time travel. It happens... People talk about premonition as if it’s something strange. It’s not. It’s just remembering in the wrong direction.” Make of that what you will.

In other cases, no explanations have been deemed necessary. We don’t know how Maebh Arden was able to communicate with trees and pick up a stray thought from Clara (*In the Forest of the Night*, 2014); nor how Carmen (*Planet of the Dead*, 2009) came by her ‘gift’. “Ever since she was a little girl,” her husband Lou, insists, “she can just tell things.” “Low-level psychic ability,” the Doctor diagnoses, “exacerbated by an alien sun.” She goes on, memorably, to predict his forthcoming regeneration.

Back home, Carmen employed her abilities – as one very well might in her shoes – to play the lottery. Under Earth’s boring old yellow sun, she never managed to scoop the jackpot – but her results are remarkably consistent all the same: “Every week, twice a week, ten pounds,” according to Lou. And that is an easily testable claim, well worth a million dollars of James Randi’s money.

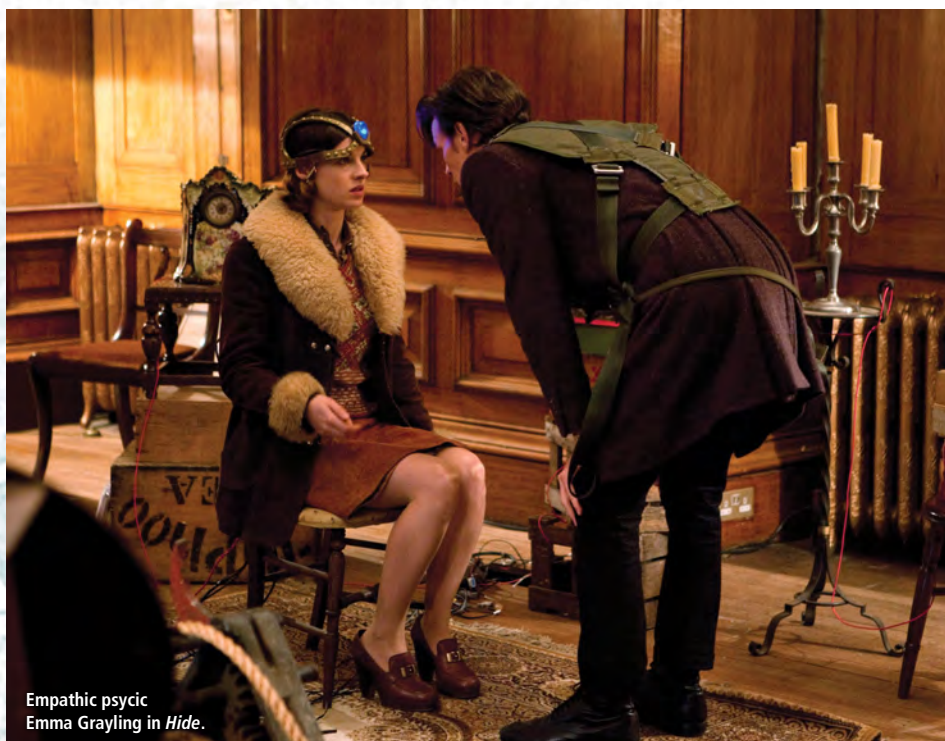
So, maybe Carmen ticked the ‘no publicity’ box. She doesn’t want the burden of becoming rich and famous and rewriting science as we know it – just as Herbert Clegg, fearing for his sanity, conceals his abilities behind a cloak of illusion. No doubt Mystic Mags, whose tealeaf readings are entirely accurate (*The Sarah Jane Adventures: The Curse of Clyde Langer*, 2011), values her privacy too. But with these and so many other genuine psychics out there, must we really wait until the fifty-first century – Greel’s time – for them to be recognised as such?

And then there are the cases of Tim Latimer and Emma Grayling.

“Sometimes I say things and they turn out to be correct,” insists the former (*Human Nature/The Family of Blood*, 2007). “Just little things, tiny things. I can’t help it. It’s just some sort of luck.” Or, as the Doctor calls it, a “low-level telepathic field”. He tells schoolboy Tim that his ability is caused by “an extra synaptic engram” and, more significantly, that he was “born with it”.

Ghost-hunter Emma is an “empathic psychic” (*Hide*): “Sometimes, I sense feelings, the way a telepath can sense thoughts.” Digging deep into his history, the Doctor gives her a Metebelis crystal – “It amplifies your natural abilities, like a microphone” – enabling her to guide him home from a pocket dimension (“Non-psychic technology won’t work where I’m going”).

After four decades of attempted rationalisations, *Doctor Who* has slid back to its position circa 1974: that human psychic powers are indeed (or at least can be) entirely ‘natural’. Score one more for the believers.



Empathic psychic
Emma Grayling in *Hide*.

Ah, but cynics are a stubborn breed... apparently. The Pharos Institute “was set up 20 years ago to study paranormal phenomena,” Sarah Jane reveals in the 2007 *Sarah Jane Adventures* story *The Lost Boy*. “They’ve been running experiments in mind over matter just as long.” “With little success,” Mr Smith

remarks, tartly. Seriously, where are all those genuine psychics hiding?

“Most people write off our researchers as cranks,” complains Professor Celeste Rivers – even though they’ve harnessed ‘telekinetic energy’ and can prove it to any passing journalist.

Oh, but they’re using alien science, of course: “These headsets take the latent raw psychic ability all humans possess to move objects with the power of thought, and directs it.” Those ‘latent’ abilities again...

Maybe Pharos should have set up shop in Cardiff. We haven’t looked at *Torchwood* yet; suffice it to say, it features paranormal phenomena aplenty. We

can blame this mostly on the Cardiff Rift, active again from 2005’s *Boom Town* and throughout the first two seasons of the spin-off series. Ghost sightings are caused by a ‘fracture’ in the Rift (*To the Last Man*, 2008) or by ‘major Rift flares’ (*Exit Wounds*, 2008). The Rift may also explain Bilis Manger’s ability to cross time zones and telepathically share premonitions (*End of Days*, 2007) – or another reliable fortune teller: a young tarot card reader (*Dead Man Walking*, 2008).

Clement McDonald developed a psychic sense of smell after being abducted as a child by the 456 (2009’s *Children of Earth*) – while more ‘ghosts’ are created by a ‘quantum transducer’ (*Ghost Machine*, 2006), converting and amplifying one particular form of quantum energy: “It’s emotion,” says Captain Jack Harness. “Human emotion is energy. You can’t always see it or hear it, but you can feel it. Ever had *déjà vu*? Felt someone walk over your grave? Ever felt someone behind you in an empty room? Well, there was. There always is.”

The Doctor could have learned about ‘proper’ ghosts much earlier, had he bothered to speak to Jack and company. They could have told him about Eugene Jones, who swallows a “Dogon sixth eye” before dying in a car accident (*Random Shoes*, 2006).

‘People talk about premonition... It’s just remembering in the wrong direction.’ – THE DOCTOR



Sarah Jane visits
the Pharos Institute.



Invisible Eugene
in *Torchwood*’s
Random Shoes.

He is able to hang around the real world post-mortem, and even gain enough solidity to save Gwen Cooper's life before fading away.

Might the Doctor have given us a 'scientific explanation' for the Night Travellers (*From Out of the Rain*, 2008)? "They only performed in the dead of night..." Jack recalls of this eerie circus troupe. "They'd just appear from nowhere." In the present day, they emerge from a celluloid film to perform for a spectral audience. "So, that's how he makes his ghosts!" exclaims Jack, upon learning that the Travellers' leader, the aptly named Ghostmaker, has been collecting the "last breath" of his victims in a silver flask. Yes, of course, it all makes sense now!

And how about the "Cottingley Fairies"?

In the real world, these magical creatures were supposedly photographed by two young girls in 1917. "But these photographs were fake..." insists Gwen in 2006's *Small Worlds*. "And when the girls were old ladies, they admitted they were fakes." She's right, they did – and yet somehow, the fairies are real all the same. Jack describes them as "a touch of myth, a touch of the spirit world, a touch of reality, all jumbled together" – and chides Gwen for "looking for explanations... This isn't police work... It's not science!"

So, fairies – as an actual supernatural phenomenon – are real in the *Doctor Who* universe.

Other mythical creatures are real too. Back within the confines of the parent series, however, Clarke's Law remains the order of the day.

Thus, the Abominable Snowman is no flesh-and-blood beast – as imagined by cryptozoologists – but a robot controlled by the Great Intelligence (*The Abominable Snowmen*, 1967). All the same, it demonstrably exists. Sceptics must have had egg on their faces when a Yeti, recovered from Tibet in the 1930s, was displayed in a London museum (*The Web of Fear*, 1968).

Werewolves are also real in *Doctor Who*. Mags (*The Greatest Show in the Galaxy*, 1988) hails from Vulpana, and we might assume that lycanthropy is a common trait of her species. As with the creatures of European folklore, moonlight governs her transformations and she is vulnerable to silver bullets. It's no surprise, then, to learn that another alien werewolf has visited Earth – "though technically it's more of a lupine wavelength haemovariform," says the Doctor in 2006's *Tooth and Claw*.

Vampires are also a real phenomenon. "There are vampire legends on almost every inhabited planet," says the Doctor in 1980's *State of Decay*. "Creatures that stalk in the night and feast on the blood of the living. Creatures that fear sunlight and running water and certain herbs. Creatures that are so strong they can only be killed by beheading or a stake through the heart." He soon unearths the source of those legends: "a race of giant vampires... They came out of nowhere, and... swarmed all over the universe." What to make of that, then? Do we assume that, on some planet somewhere, such creatures just naturally evolved?

Saturnyns (*The Vampires of Venice*, 2010), Plasmavores (*Smith and Jones*, 2007) and Haemovores (*The Curse of Fenric*, 1989) may also have contributed to our vampire myths – the last of these being notable for their aversion to religious

MAGIC BOOKS

The Doctor met more gifted psychics in

the 1990s, when his *New Adventures* were told in prose form by Virgin Publishing. The loose, unlabelled 'psi-powers' story arc ran through several novels, culminating in *So Vile*



a *Sin*, which features this revealing speech from the Doctor:

"Once upon a time, there were unicorns and bread-and-butterflies, planets like giant apples and suns like red balloons. But since no sentient life

had yet evolved, there was no one to notice they were impossible, so no one minded. And then along came the Time Lords." His people, he claims, were the first sentient beings "in this

universe... caught between the warm dark of magick and the cold light of science. Magick predominated for a long, long time. And then Rassilon made his decision... The world solidified around us, like water turning to ice. Squeezing out the magick. But, like an ice cube, there were little cracks and bubbles. Psi was the last magick to survive, perhaps because it was the least impossible, the closest to science... We'd chosen to make the universe rational. Its irrational citizens objected."

symbols. "It's not the crucifix that frightens them," the Doctor explains, "it's the faith of the person carrying it." So, Captain Jack was right. "Faith is an energy," the Doctor reasserts when faced with an alien Minotaur in 2011's *The God Complex* (Minotaurs are real in *Doctor Who*), "the specific emotional energy the creature needs to live."

The Loch Ness Monster is real in *Doctor Who*. There are two of them, in fact – the first one (chronologically speaking) being the mutated Borad from *Timelash* (1985).

Last April, there were two alleged sightings of Nessie in the River Thames, prompting the *Daily Beast's* Kelly Weil to write: 'In order for the Loch Ness Monster to move to London, it would have to swim northeast to the top of Loch Ness, 12 miles through the relatively small River Ness, through the Beaulieu and Moray Firths, into the North Sea, down the length of Great Britain, and many miles along the Thames. The trip – almost 600 miles by land, and considerably longer by sea – would move the Loch Ness Monster between freshwater and saltwater bodies, a dangerous environmental change that would also likely see the Loch Ness Monster run aground in some shallow inlets. The Loch Ness Monster would also have to be real.' Fans of 1975's *Terror of the Zygons* know the truth...

Even monsters 'under the bed' may be real in *Doctor Who*, according to 2014's *Listen*.

The gods of Ancient Egypt? Yup, they were aliens too (*Pyramids of Mars*, 1975). Same goes for the Cailleach, an ancient Celtic goddess (*The Stones of Blood*, 1978). Rarely has the Doctor encountered a deity, in fact, that he hasn't debunked. On other worlds, he has exposed Xoanon (*The Face of Evil*), Kroll (*The Power of Kroll*, 1978/79), Logar (*Planet of Fire*, 1984) and Akhaten (*The Rings of Akhaten*, 2013) as a mad computer, a mutated squid, a man in a thermal suit and a sentient sun respectively.

When it comes to modern-day Earth religions, he tends to be (from a real-world point of view, understandably) less forthright. He sails close to the wind, however, when describing the horned residents of Dæmos (*The Dæmons*): "Now, creatures like these have been seen over and over again throughout the history of Man, and Man has turned them into myths, gods or devils, but they're neither."

Oh, but what then of the equally horned Beast (*The Impossible Planet/The Satan Pit*) – which lays claim to being the Devil of every religion? "He has woven himself in the fabric of your life since the dawn of Time," say the Ood. "Some may call him Abaddon... Some may call him Satan or Lucifer." ►



Commander Sorin uses his faith to repel the Haemovores in *The Curse of Fenric*.



Magic of the hubble-bubble variety in *The Shakespeare Code*.

Some may claim, in fact, that Abaddon is the Beast's son, who breaks free from beneath the Cardiff Rift, killing with his shadow, in *Torchwood: End of Days*.

"I accept that you exist," concedes the Doctor. "I don't have to accept what you *are*... is there a ritual? Some sort of incantation or summons or spell? All these things I don't believe in, are they real?" He even entertains the notion that the Dæmons swiped their look from the Beast. "But if this is the original," Ida Scott asks him, "does that make it real? Does that make it the actual Devil, though?" "Well, if that's what you want to believe," concludes the Doctor. "Maybe that's what the Devil is, in the end: an idea." An idea, though, with a physical form...

Back in Cardiff, dead Torchwood operative Suzie Costello sensed "something out there in the dark, and it's moving" (*They Keep Killing Suzie*, 2006). It turns out to be an entity named Duroc, which appears in the real world in the form of a smoke-wreathed skeleton, intent upon collecting 13 souls (*Dead Man Walking*), and which may have inspired popular depictions of the Grim Reaper.

If it feels like Clarke's Law is being stretched to breaking point, then consider too this caveat from the Doctor: "the reverse is true."

So, in Ace's words (*Battlefield* again): "Any advanced form of magic is indistinguishable from technology?" Hence, when the Doctor calls Morgaine – who catches bullets, manipulates thoughts and cures blindness with a touch – a "mighty sorceress", we have to believe him. Why else indeed would a simple chalk circle ward off the Destroyer, her 'pet demon'?

For her part, Morgaine understands our technology in similar terms. To her, a nuclear missile's 'failsafe release code' becomes a 'secret incantation'. It seems, then, that magic is the 'science' of Morgaine's dimension – but, perplexingly, she can bring that magic to our dimension with its differing physical laws and *it still works*. In which case, the Doctor has seriously misled some people, among them Jo, Miss Hawthorne – and Martha Jones.

"I mean, witches, black magic and all that, it's real?" asks Martha in 2007's *The Shakespeare Code*. "Course it isn't!" the Doctor snorts. They're discussing the very witchlike abilities of the Carrionites. "Looks like witchcraft, but it isn't. Can't be... There's such a thing as psychic energy, but a human couldn't channel it like that." Unless you're Herbert Clegg, presumably.



Could the Beast have been the basis for the Devil in all religions?

"Well, it's just a different sort of science," the Doctor claims. "You lot, you chose mathematics. Given the right string of numbers, the right equation, you can split the atom. Carrionites use words instead." It's an imperfect comparison, because – not to quibble, but – nuclear fission hasn't yet been achieved by simply chanting numbers over a radioactive isotope. The Carrionites appear to alter reality with words alone – which is pretty much the definition of witchcraft, isn't it?

The Doctor also states that "the Carrionites disappeared way back at the dawn of the universe". Could they, like Morgaine, have come from – or spent time in – another reality? Could the same apply, for that matter, to the Great Vampires – who 'came out of nowhere', remember?

"I too used to believe in magic," Leela reminds us in 1977's *Horror of Fang Rock*, "but the Doctor has taught me about science. It is better to believe in science." She's referring specifically to the pseudoscience of astrology – so, the Doctor can't have told her about the Ancient Lights (*The Sarah Jane Adventures: Secrets of the Stars*, 2008).

"Astrology breaks the laws of physics..." Rani Chandra assures us, but "what if the Ancient Lights came from somewhere else? A place where the laws of physics are different, so they can break ours?" Hence, when our stars are in the right conjunction, an astrologer can wield energies undetectable by our universe's scientific devices, and control people through the power of the Zodiac.

Magic is real in *Doctor Who*. It may not have originated in the Doctor's universe – but what difference does that make?

It's enough to test even the Doctor's scepticism.

"I believe I haven't seen everything," he says in *The Satan Pit*, in contrast to previous pronouncements. "I don't know. It's funny, isn't it? The things you make up. The rules. If that thing [the Beast] had said it came from *beyond* the universe, I'd believe it – but *before* the universe? Impossible. Doesn't fit my rule. Still, that's why I keep travelling: to be proved wrong."

In which case, he's been amply rewarded. Let's recap, shall we?

"I too used to believe in magic, but the Doctor has taught me about science. It is better to believe in science." – LEELA

The Doctor's Earth is haunted by ghosts, both intelligent and otherwise. Human beings have physical souls, generate psychic and emotional energy and have latent psychic powers. Many have developed telepathy, telekinesis and other such astonishing abilities. Every creature from mythology, whether monster, god or devil, probably walked the planet at some point. Oh, and flying saucers are real too – although that one really goes without saying.

Science explains most of these phenomena, after a fashion. Some of them, however – not so much. Either way, one thing is clear. The mystics, the spiritualists, the simply superstitious – they're right. About pretty much everything. Parapsychology, in the *Doctor Who* universe, has to be a mainstream science. Professor Richard Dawkins (*The Stolen Earth*, 2008) must be a laughing-stock, James Randi a penniless destitute.

And when something – anything – goes 'bumpety-bumpety in the night', it would be wise to be very, very afraid... *DrWho*

DOORWAY TO HELL PART TWO

MARK WRIGHT: Story STAZ JOHNSON: Art
JAMES OFFREDI: Colours ROGER LANGRIDGE: Lettering
SCOTT GRAY: Editor

START TALKING, MISTER! WHO ARE YOU?

MY DEAR MISS COLLINS, YOUR ANGER IS QUITE **UNBECOMING**. ALLOW ME TO INTRODUCE MYSELF...

MY NAME IS **PROFESSOR DOMINAR** AND YOU ARE MY **HONOURED GUESTS**.



"GUESTS"? YOU **ATTACKED** US IN OUR OWN **HOME!** YOU'VE BROUGHT US HERE AGAINST OUR **WILL!**

A NECESSARY UNPLEASANTNESS, MRS COLLINS, TO REMOVE YOU FROM IMMEDIATE **ANGER**.

GIVE ME ONE **GOOD REASON** WHY I SHOULDN'T **BELT** YOU INTO THE MIDDLE OF **NEXT WEEK!**

LLOYD!

ASK YOURSELVES WHAT YOU TRULY KNOW ABOUT HIM. **WHO IS HE? WHERE DID HE COME FROM? WHAT ARE HIS GOALS?**

HE'S... HE'S THE **DOCTOR**. JESSICA, TELL HIM...

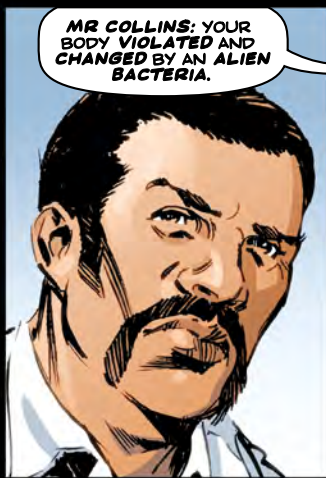
I...

BECAUSE I CAN **HELP** YOU, MR COLLINS. I HAVE INFORMATION ABOUT THE **DOCTOR**.

SHE **CANNOT**, MRS COLLINS, BECAUSE SHE DOES NOT **KNOW**. THE DOCTOR IS A **THREAT** TO YOU **ALL...**

SINCE HE ARRIVED IN YOUR LIVES, HOW OFTEN HAVE THEY BEEN PLACED IN **PERIL?**





MR COLLINS: YOUR BODY VIOLATED AND CHANGED BY AN ALIEN BACTERIA.



MRS COLLINS: WATCHING A LOVED ONE NEARLY TAKEN FROM YOU IN SUCH A VIOLENT FASHION.



LITTLE MAXWELL: SO BRAVE WHEN ABDUCTED BY SAVAGE HUNTERS AND HELD CAPTIVE ON AN ALIEN SPACECRAFT...



...WHILE HIS SISTER JESSICA WAS HUNTED LIKE A WILD ANIMAL.

THAT ISN'T WHAT HAPPENED!



JESSICA? WHEN WAS THIS?!

IT WASN'T LIKE THAT, MUM. THE DOCTOR SAVED US! YOU KNOW HE'S A GOOD MAN!

YOU SEE HOW HE ENCOURAGES YOUR CHILDREN TO DECEIVE YOU, TO WILFULLY LIE?



I'M AFRAID THE DECEIT RUNS EVEN DEEPER. THE DOCTOR MAY LOOK LIKE YOU OR I...

BUT IN REALITY, HE HIMSELF IS AN ALIEN TO THIS WORLD. DEADLY AND POWERFUL.



I KNEW IT. I KNEW THERE WAS SOMETHING NOT RIGHT ABOUT THAT MAN!

DAD, DON'T LISTEN TO HIM!

EVERYTHING'S READY, SIR.

THANK YOU, KATYA.

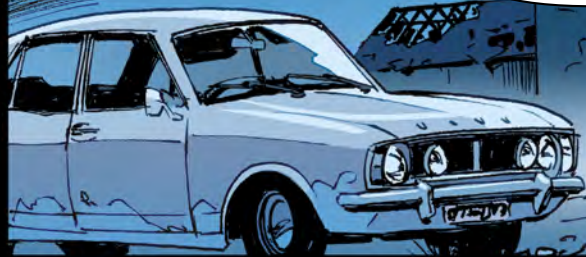
IF YOU FOLLOW MY ASSISTANT, MR COLLINS, I CAN ENSURE THE DOCTOR WILL NEVER HURT YOUR FAMILY AGAIN...

BARKING

WZZZZZZZZ!

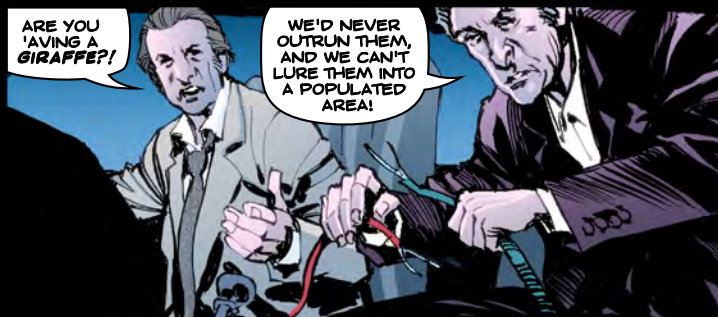
THIS IS HOW IT
ENDS, AIN'T IT? KILLED
IN THE LINE OF DUTY
BY GIANT GLASS
MOZZIES!

NOT IF I
HAVE ANYTHING
TO DO WITH IT!



I'M GONNA
BURN SOME
RUBBER!

THAT'S NOT
THE PLAN,
HAYES!



ARE YOU
'AVING A
GIRAFFE?!

WE'D NEVER
OUTRUN THEM,
AND WE CAN'T
LURE THEM INTO
A POPULATED
AREA!

SHUNNK!



YAAAAAA!



GOOD!



"GOOD"?!
HOW IS THAT
"GOOD"?!



BECAUSE
HE'S STUCK
NOW!



THESE THINGS
DON'T DO MUCH **THINKING**,
THEY JUST **REACT** -- LET'S
SEE IF THEY LEARN FROM
EXPERIENCE...



HA-HA!
DIDN'T THINK
SO! **GLASS**
BRAINS!

NOW I
KNOW WHAT A
TINNED SARDINE
FEELS LIKE!



HIT THE
IGNITION,
NOW!

**CHNK-
VRRMM!**

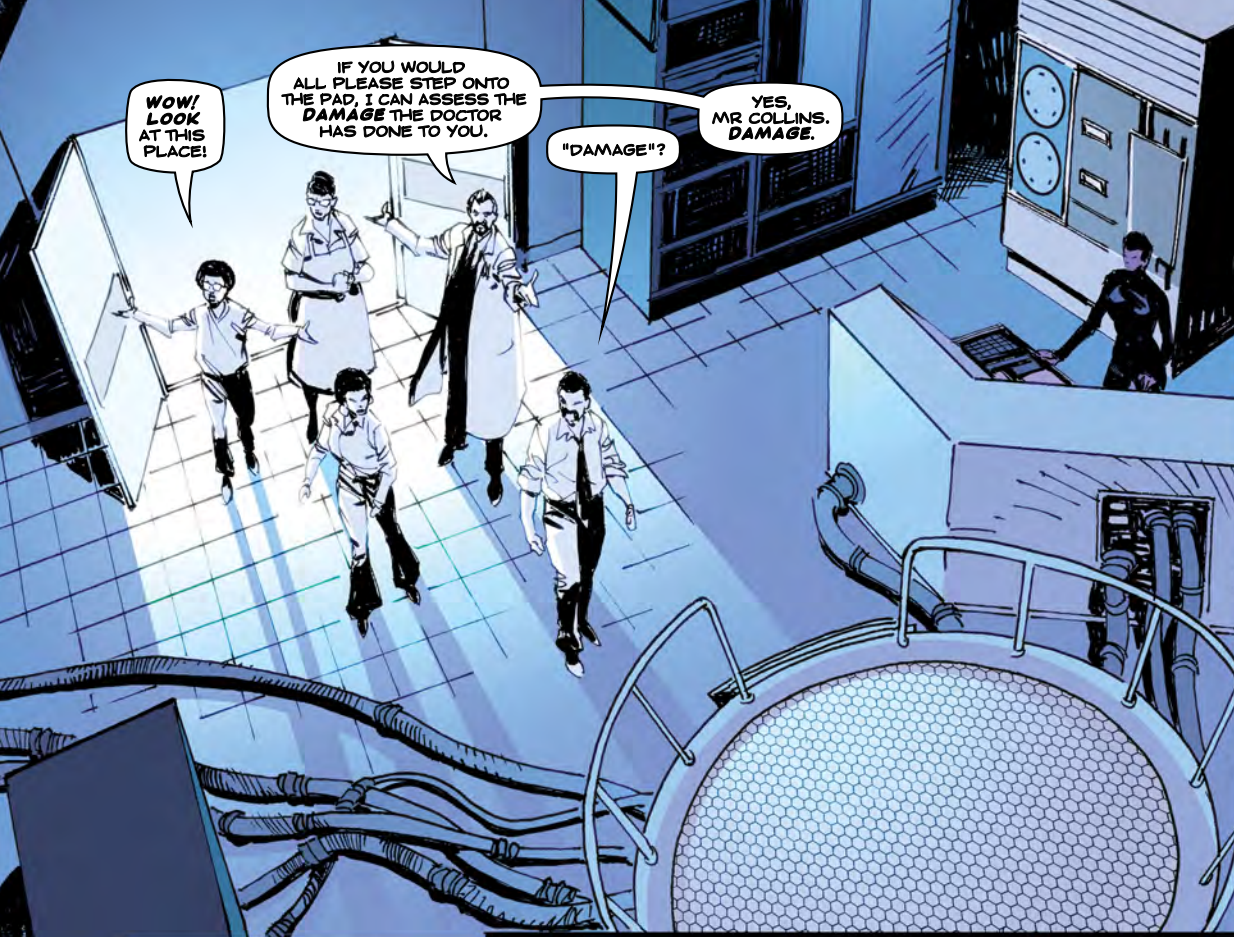


WHAT
THE HELL
HAVE YOU
DONE?!

**SAVED
OUR NECKS!
RUN!**



KA-BOOOOM!



WOW!
LOOK
AT THIS
PLACE!

IF YOU WOULD
ALL PLEASE STEP
ONTO
THE PAD, I CAN ASSESS THE
DAMAGE THE DOCTOR
HAS DONE TO YOU.

"DAMAGE"?

YES,
MR COLLINS.
DAMAGE.

I ASSURE
YOU I WILL
EXPLAIN
ALL IN DUE
COURSE.

YOU'D
BETTER.



JESSICA, FOR
ONCE, DO AS YOU'RE
TOLD.

THIS ISN'T
RIGHT, LLOYD!
THE DOCTOR
WOULD NEVER
HURT US...

HOW DO
YOU KNOW,
DEVINA?
HE'S AN
ALIEN!



ALL
SYSTEMS
ARE AT
MAXIMUM
CAPACITY,
SIR.

THEN I SEE
NO REASON
TO DELAY.
PROCEED WITH
THE SCAN.



ZREEEE!



HEY!

I FEEL
FUNNY...



SCAN CONFIRMS
SATURATION AT 100
PERCENT.

EXCELLENT!



WHAT HAVE YOU **DONE** TO US?!

OH, ABSOLUTELY NOTHING. **YET**. BUT I'M AFRAID YOU'VE BEEN FAR TOO **TRUSTING**...



WH--?!

MUM! WHAT'S HAPPENING?!

I--I DON'T KNOW, MAX...

THUNNK!



LET US OUT! **NOW!**

I'M AFRAID I CAN'T DO THAT, MISS COLLINS. I SUGGEST YOU **HOLD ON** TO EACH OTHER...



... YOU'RE ABOUT TO GO ON A **LONG JOURNEY**.

NOOOOO!!!

THRAAAK!

THAT WAS **POLICE PROPERTY**, Y'KNOW. THIS IS GONNA BE A NIGHTMARE OF A REPORT...

STILL, GOTTA HAND IT TO YOU, DOC. YOU KNOW HOW TO GET **RESULTS**. EVER THOUGHT OF A CHANGE OF CAREER? THE MET COULD USE YOU.

I PREFER THE **FREELANCE LIFE**.



SO WHAT **WERE THEY?**

BIO-TECH ASSASSINS. FLASHY AND STUPID...



...AND **FAR TOO EASY TO BEAT.**

YOU CALL **THAT EASY?!**

YES! THERE'S SOMETHING I'M MISSING...



WELL, AS YOU'VE PUT PAID TO MY MOTOR, IT'S **SHANKS' PONY** BACK TO THE NICK.

CAN'T YOU USE YOUR **MOBILE**, GET US PICKED UP?

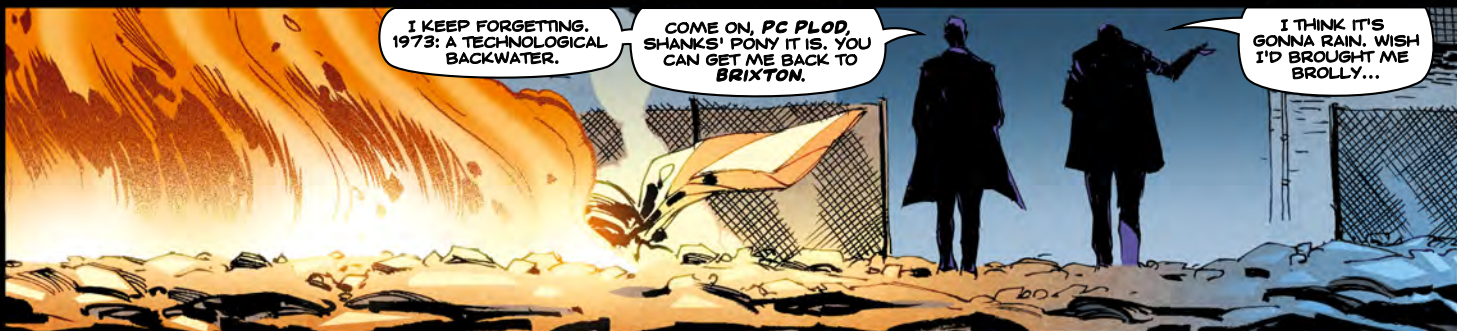
MY **MOBILE WHAT?**



I KEEP FORGETTING. 1973: A **TECHNOLOGICAL BACKWATER.**

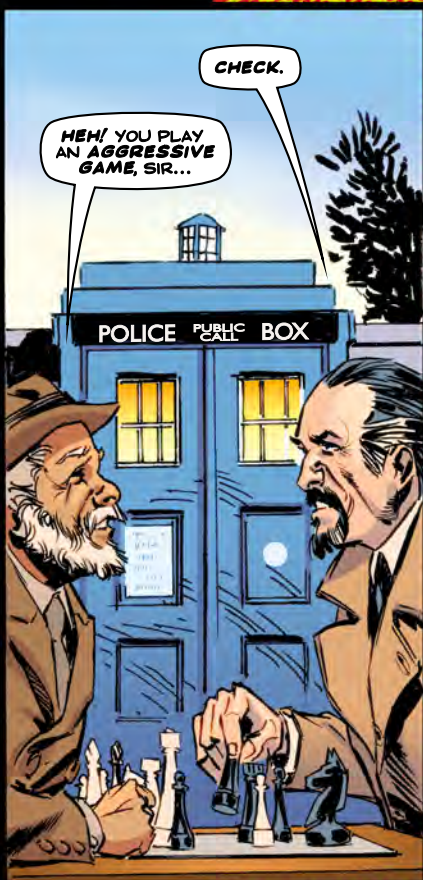
COME ON, **PC PLOD**, SHANKS' PONY IT IS. YOU CAN GET ME BACK TO **BRIXTON.**

I THINK IT'S GONNA RAIN. WISH I'D BROUGHT ME **BROLLY...**





HOOOOLLLLD
ONNN!!!





QUITE.

EXPERIENCE HAS TAUGHT ME THAT IT'S THE ONLY WAY TO WIN.

SHOOM!



AND YOU ARE A MAN WHO IS USED TO WINNING?



AAAGH!

HNNGH!

THRMPH!



NO... NO... MAX...

WE'LL FIND HIM, DARLIN'. I PROMISE YOU. WE'LL FIND OUR LITTLE BOY!

WH-WHERE ARE WE?

CAN'T YOU SEE?



OH, YES. I MAY LOSE A BATTLE OR TWO, BUT IN THE END, I ALWAYS WIN.

CHECKMATE, MR GAYLE.



FINALLY!
REMIND ME
NEVER TO TRY
HITCHHIKING WITH
YOU AGAIN.

YOU'RE
THE ONE WHO
TOLD THAT TRUCK
DRIVER HE HAD
"CURIOUS FINGER-
NAILS"...



ANY CHANCE
OF A CUPPA? I'M
SPITTIN' BUDGIE
FEATHERS AND
ME FEET ARE
KILLIN' ME!

ODD -- POT'S
COLD. DEVINA
ALWAYS HAS
A BREW ON
THE GO.

LET'S TRY
OUTSIDE...



ANYBODY
AB --

NO! NO!

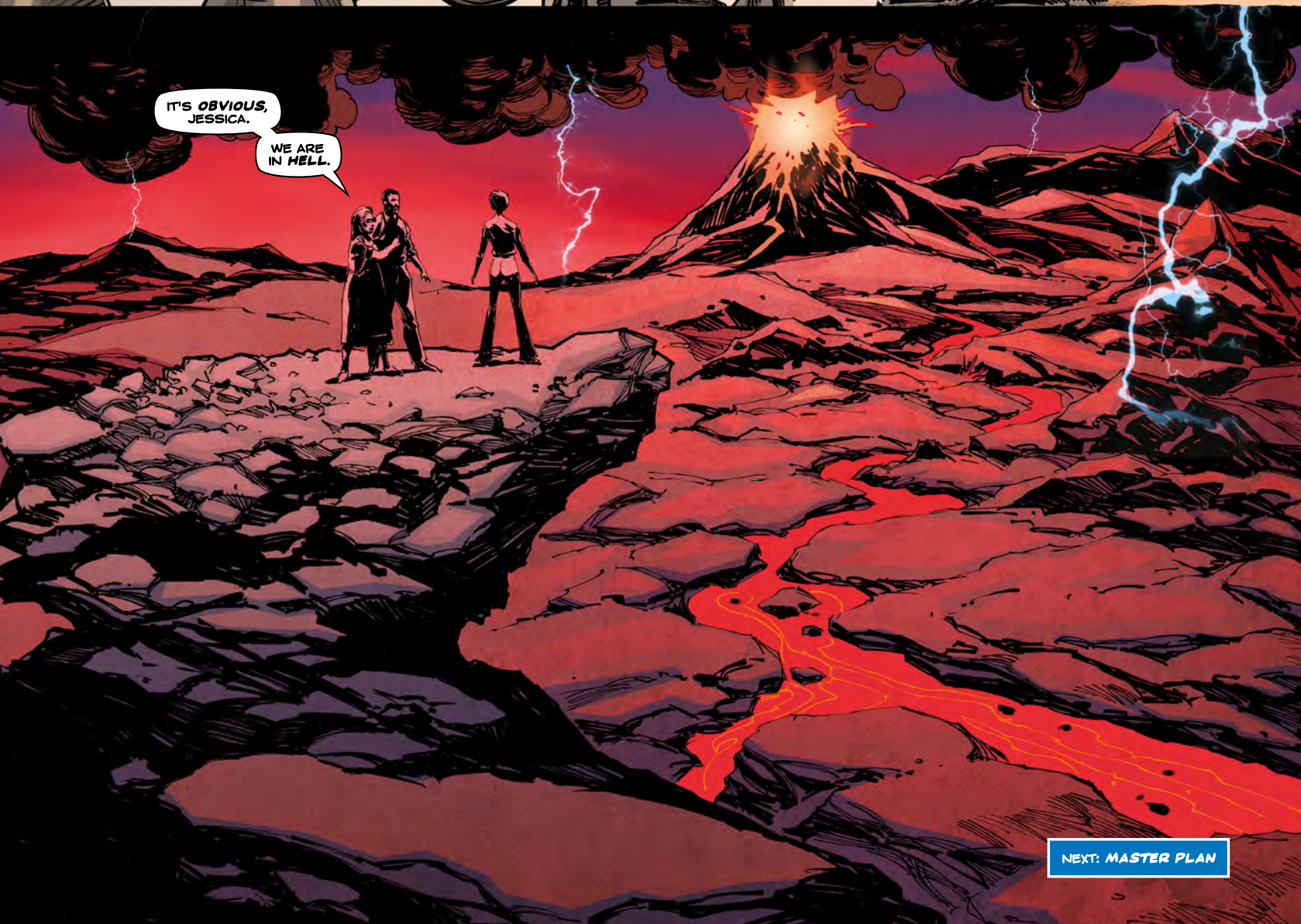
GONE!

OF COURSE! IT
WAS A DISTRACTION!
I'VE BEEN PLAYED
FOR A FOOL!



HEY, DOC? COME
TAKE A LOOK AT
THIS...

WHAT IS
THAT?



IT'S OBVIOUS,
JESSICA.

WE ARE
IN HELL.

NEXT: MASTER PLAN

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CHRIS EMMA MICHAEL WILL

The Time Team

The continuing mission to watch all 827 episodes of *Doctor Who*, in order from the start...

THIS ISSUE Episode 771 – **THE IMPOSSIBLE ASTRONAUT**

I'm the Urban Spaceman

Amy, Rory and River are summoned to Utah. But after the Doctor is shot, a younger Doctor shows up and a new destination awaits: Space 1969...

COMPLIED BY **PAUL LANG** | ARTWORK BY **ADRIAN SALMON**

Our four intrepid adventurers are back for another season of thrills and spills. But this time, the stakes are higher than ever. This time, *one of them will die!*

"Bloody Michael," hisses Emma. "I'm going to *kill* him! He's *so* late."

Will looks at his watch and tuts. "Shall we just start?" he asks.

"Give it five more minutes," implores Chris.

Just then, the doorbell rings and Emma marches off in a fury. "I hope that's him now," she mutters.

And it is! Michael enters, looking red and flustered. "Sorry, everyone," he says. "Lost track of time. I sat down after lunch to read Gary Gillatt's feature about November 1977 from **DWM** 508, and by the time I'd finished, it was already dark."

Losing track of time is something the team might be doing quite a bit of this year, as the Doctor, Amy, Rory and River embark on what might be the wibbiest, wobbliest and timey-wiemiest run of stories ever.

And never mind what's happening on screen – *The Impossible Astronaut* marks the first time a Time Team were already the Time Team when the episode they're Time-Teaming was first broadcast. This basically means their future selves must pretend to have forgotten everything their past selves ever knew or else the universe will explode, or the stars will go out, or they'll all fall into Amy's crack, or... look, it'll be bad, whatever it is, so let's just play along and hope for the best, eh?

Emma soon forgives Michael's tardiness as she fires up Netflix and selects the required episode.

"We're back!" she whoops. "Nothing like a season-opener to get me in the mood."

Michael folds his arms, crossly. "I don't believe in all this new-fangled streaming," he says. "Can't we watch it on DVD?"

Emma rolls her eyes heavenward.

"Well a painting of a naked Doctor is one way to kick things off," says Will. "Let's be grateful they didn't think of it in 1965," he chuckles.

"Our loveable space goof is getting a bit saucier isn't he?" adds Chris.

"What would Barbara Wright have said about hiding under a lady's skirt?" asks Michael, primly. "Still, it's a fantastic showcase for Matt Smith. Clever and funny."

"I associate Matt Smith as being upside-down more than any other Doctor," says Will, as our hero hangs down from a tunnel.

The Doctor is capering his way through history to attract the attention of his old pals, the Ponds – now safely back on Earth after their disastrous honeymoon.

"Of course you'd follow the Doctor through history books," says Emma. "It's great having Amy and Rory trying to work out if it's him."

And of course it's him – a fact confirmed by the arrival of a TARDIS-blue envelope containing a date, time and map reference. The Ponds aren't the only ones who've received one – an identical envelope finds its way into the not-very-high security Stormcage Containment Facility.

"River's back too!" cheers Emma. "I'm so glad she didn't explode after all."

"That's a miserable view out of her cell," notes Michael. "They

should have put the prison on a beautiful planet to make her feel worse."

"Oh wow – actual, real desert!" marvels Emma, as Amy and Rory arrive in the wilds of Utah at the appointed time. There's nothing for miles around – except for an old station wagon, compete with Time Lord reclining on the bonnet.

"A cowboy Doctor!" says Emma. "I do like Matt in a hat, and amazingly the Stetson and tweed kind of work."

Sadly, he's soon parted from his titfer, as the newly arrived River shoots it clean off his head.

"That's a lovely shot of River with the sun behind her!" says Michael. "This all looks gorgeous, courtesy of the very talented Toby Haynes, who also did the last season finale."

With everyone in place, and the Doctor and River caught up on where they are in their respective time-streams, it's time to find out what's going on, as the Doctor confesses that he's been running for a long time.

But first, a slight diversion.

"Oh God," wails Michael. "I told you we shouldn't have watched this on Netflix. This version has a horrible teaser where Amy explains what *Doctor Who* is, just before the titles, just like the one Clyde does at the start of *The Sarah Jane Adventures*."

The Doctor has invited his friends to the middle of the desert to have a picnic by the lake, to be followed by a trip to 1969.

And he's clearly been planning it all for a long time.

"The Doctor is 1,103!" splutters Michael. "Blimey, what's he been up to since we last saw him at 908?"

Amy is distracted by a mysterious, thin silhouette





in the distance. "That was weird," says Will. "Creepy figure on the dune like an Antony Gormley beach sculpture."

Michael is also intrigued: "What has Amy seen or not seen?"

Even more oddly, Amy almost immediately forgets ever having seen something at all, much to Rory's confusion. The Doctor is waxing lyrical about the Moon when another car drives up. An old man gets out and waves at the Doctor, but he's not the only new arrival.

"Woah!" marvels Emma. "Is that an astronaut standing in the lake?"

It certainly is – in full NASA gear, no less. The Doctor marches to the shoreline, warning the others not to intervene in what's about to happen. He greets the astronaut, who he's been expecting, but is quickly silenced.

"Pretty sure Apollo astronauts don't have shooty-ray fingers," says a horrified Emma, as an energy bolt floors the Doctor.

The Doctor is badly hurt. Fatally, even. "Actually dying in Episode 1 of a series. He's never done that before," Chris says, as the astronaut cuts short the Doctor's attempt to regenerate with another bolt.

"And the Doctor seemed to be expecting it," says Will. "Is that what he's been running from?"

As the Doctor's friends try to revive him, the astronaut strides back under the cover of the water, and the old man approaches.

"They're very keen to make sure we know he's dead, aren't they?" says Michael. As the old guy hands over a can of gasoline, River realises that they can't just leave a Time Lord body lying around, even if it is a dead one.

"That's just our hero, casually being burned to a crisp in the back of the shot," sobs Chris.

Will is less moved. "The cast is doing a great job bringing the emotion but I can't feel it because

I flat out don't believe he's actually dead. This is *Doctor Who*. It rather depends on the Doctor being in it. So the question – along with who's in the astronaut suit – is *how* is he not dead?"

The old man is Canton Everett Delaware III, and he has TARDIS-blue envelope number four, meaning the Doctor sent him as well.

"Is he one of those magical narrator blokes like the cowboy from *The Big Lebowski*?" wonders Chris.

"He's mysterious in a very Doctor-type way," adds Emma, as the old man tells them it's the last time he'll see them, but they'll see him again soon.

The devastated trio heads to a diner to take

stock. River had envelope two, Amy and Rory had three, and Canton was four. So who has number one? No prizes for guessing.

"The Doctor's entrance is both 'what the hell?' and the only possible thing that could happen," cheers Michael.

"He's only 909 now," notes Chris. "He's invited his younger self!"

"Nice to have the Doctor on the back foot, while everyone else knows what's going on," says Michael.

"That's a 'Spoilers' I can get behind," agrees Will, as River trots out her well-worn catchphrase. "Nicely done."

In the TARDIS, the Doctor is looking for answers.

"Can't he hear them through the floor when his friends are explaining the plot?" Michael wonders.

River begs the Doctor to trust her, but he wants to know one important thing before he does that.

Will is just as curious. "Who did she kill?" he wonders. "If River killed someone, I'd assume it was her in the astronaut outfit..."

To 1969! First task: find Canton Everett Delaware III – who, it transpires, is a disgraced

former FBI agent who's been hit up by President Nixon to investigate a series of mysterious phone calls a child is making to his direct line.

"Mark Sheppard as young Canton and his dad as old Canton is a great bit of casting," says Michael.

"Glad to see he's in this," agrees Chris. "He's a sci-fi staple!"

The Doctor might have tracked down Canton, but as he's still in the dark about what's going on, he takes extra precautions when materialising.

"Wait. The TARDIS can go on silent?" says Michael, incredulously. "That's a first. There are plenty of times that would have been useful

before. Maybe it was a Time War upgrade?"

The Doctor's idea of being discreet is, of course, not the same as most people's – he makes the TARDIS outer shell invisible, but lands it slap-bang in the middle of the

Oval Office, where Canton and Nixon are listening to a recording of one of the phone calls.

"Good Nixon nose and lovely Oval Office set there," says Will.

"Straight into a conspiracy," adds Emma.

"A creepy phone call, an unofficially secret agent and the Doctor being a buffoon," she laughs.

"And the kid on the phone is scared of an astronaut," says Will, gleefully. "It's all connected!"

The Doctor's busy taking notes when Nixon and Canton finally realise he's there and, turning on his heel, walks right into the invisible TARDIS.

"Cracking pratfall," cackles Will.

River, Amy and Rory tumble out of the now-visible TARDIS to assist, but the Doctor – now installed at the President's desk – has the situation well in hand, and brags he can solve the mystery in five minutes flat. ►

"Our loveable space goof is getting a bit saucier isn't he?"

– CHRIS

The Time Team

◀ “Even just sitting behind a desk, Matt is giving it loads,” laughs Michael. “The way he sits is so funny.”

“His intelligence really throws everyone off guard,” says Emma. “His wit really is his best defence, and weapon.”

“Toby Haynes’ direction is superb,” raves Chris. “He’s making this stand-off really tense, and yet the Doctor seems totally relaxed and in control.”

“Canton is making a great impression too, isn’t he?” adds Michael. “Very capable. And ooh! Amy has seen the spooky face thing again.”

This time it’s standing in the Oval Office doorway.

“It’s like one of the Roswell grey aliens that we’re not allowed to know exist,” says Will.

Again, Amy forgets what she’s seen. Feeling sick, she is escorted to the ladies’ room.

Michael thinks he’s spotted a clue. “Amy has a sore stomach. Right. Pregnant.”

There’s something waiting for her inside.

“The creature again!” yells Emma. “Those long, pointy fingers look... strange.”

Michael is weirded out by something else. “A scary male monster in the ladies loos! Outrageous,” he gasps, theatrically.

“Is he drying people’s hands for a living, then?” jokes Will.

The creature hasn’t done much so far, but that’s about to change as a woman emerging from one of the cubicles gets a nasty fright. Then she forgets, gets another nasty fright, forgets again and, finally, gets frazzled by an electrical charge direct from the thing’s freaky fingers.

“Her name was Joy!” wails Michael. “She really was obliterated, wasn’t she? Poor Joy. Nice way to show us the USP of these monsters.”

“Wow, that was a nasty death,” says Will. “Whatever that is, it’s super-bad,” he declares.

Amy stumbles into the corridor with no recollection of the creature – but this time she’s taken a picture as an *aide memoire*.

“Look at Amy’s rubbish phone,” chuckles Michael. “Nothing dates faster than the present.”

The Doctor tells Canton that when Nixon asked the child where and who she was, he’d wrongly assumed the answer – Jefferson Adams Hamilton – was the “who”, when it was actually the “where” – a junction near Cape Kennedy Space Centre in Florida that’s the only intersection of three streets named after America’s founding fathers.

“This episode is so tight,” admires Emma. “We’ve bounced around time and place, been introduced to new characters and multiple new plot threads, and absolutely nothing feels wasted.”

With the girl in danger, the Doctor and pals head for Florida – joined by Canton. The TARDIS lands in a warehouse near where the three streets meet. River picks up a network of underground tunnels, and she heads off with Rory to investigate.

“River’s glee at a mysterious tunnel really makes her the über companion, doesn’t it?” laughs Michael.

“I’ve really enjoyed how each of the TARDIS crew has had little moments in this episode,” says

Emma. “Each has had a moment of growth and even Canton feels well-rounded.”

“The tragedy of River’s story is played so brilliantly by Alex Kingston,” adds Chris. “It’s extra-upsetting, knowing that we’ve already seen her last adventure with the Doctor.”

Will is sceptical. “I don’t think River and the Doctor can literally be travelling in opposite directions – otherwise there’d be no point synchronising diaries, because they would never have a single overlap,” he reasons.

Finally, the tunnel leads to a door. And beyond...

“Oh! Oh!” gasps Michael. “It’s that TARDIS-type thing from *The Lodger*! Only the Doctor would recognise that, of course.”

An alarm sounds, and River and Rory realise the room is full of the creatures – as are the tunnels, which run under the whole surface of the planet.

Eek! Above ground, Canton

hears the girl scream and runs to investigate. By the time the Doctor and Amy catch up, he’s unconscious. Amy is a bit distracted, though – she’s got something major to tell the Doctor. As Michael already spotted, she’s pregnant!

“I mean Amy, that’s amazing news, it really is, but by God, pick your moment,” frets Chris.

“I wish that had been the cliffhanger,” says Michael. “A proper *EastEnders* doof-doof ending!”

The actual cliffhanger is even more shocking.

The astronaut is back, and raising its hand, just like it did when it killed the older Doctor. Amy reacts by grabbing Canton’s gun and firing – only realising who’s inside the suit when it’s too late.

“The astronaut’s a little girl?” boggles Michael.

“Woah,” gasps Will. “Amy shooting at a child is at the controversial end of cliffhangers!”

“Her panic took over!” Chris argues. “Oh, but wait... the Next Time trailer shows that she’s fine. Well that was short-lived,” he says, deflated.



“At least we immediately see she didn’t kill her,” reasons Will.

“That was a lot to take in!” admits Emma. I loved it, though – the 1960s space elements alongside alien tech made for a great aesthetic. They’re taking the alien conspiracy theory angle and putting a very *Doctor Who* spin on it.”

“Loads going on,” agrees Michael. “Not many explanations yet, but it looked glorious. A fantastically good first episode. Nice idea to start the season with a two-parter, I think...”

“That was thoroughly intriguing,” says Chris. “I don’t believe the Doctor is really dead, but lots of interesting questions raised. Canton is great, even though the Doctor meeting someone out of order has been done a fair bit. Can we watch the next one?”

You can, Chris, but not for another four weeks! Bwah-ha-ha-ha! *DWM*

“A male monster in the ladies loos! Outrageous!” – MICHAEL

AND YOU SAID...

BLAINE COUGHLAN: Because he’s usually so childlike and jolly, it’s spine-tingling when the Eleventh Doctor’s dark side surfaces. One of my favourite moments ever for this incarnation is when he growls, “Don’t play games with me. Don’t ever, ever think you’re capable of that.”

JACOB LOCKETT: What some *Doctor Who* fans don’t realise about the Silence is that their true origins are rooted in something not entirely alien: art. Their creation for the show, in reality, was partly inspired by Edvard Munch’s painting *The Scream*.

ZARA DANES: The fact that *The Impossible Astronaut* was set and filmed in America gives this story an epic quality. Director Toby Haynes did a great job – the scenes at Lake Silencio in particular were just stunning!

The Time Team will be soon be watching *Day of the Moon* and *The Curse of the Black Spot* – so send your comments about these episodes to dwm@panini.co.uk

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The Fact of Fiction

Scratching beneath the surface of *Doctor Who*'s most fascinating tales...

The Mutants

The Doctor and Jo are sent on a mission by the Time Lords to the thirtieth century – a mission that will affect the evolution of an entire planet...

FEATURE BY **ALAN BARNES**

“W

e can't afford an Empire anymore,” the Administrator of Solos tells its Marshal in Episode One of *The Mutants*. “Earth is exhausted... Finished. Politically, economically...

finished.” Substitute ‘Britain’ for ‘Earth’, and there’s the inspiration for *The Mutants* – the post-War decline and dismantling of the British Empire, which had once coloured the atlas pink.

Decolonisation began with the partition of India in 1947, after which Britain surrendered its interests throughout Asia; in Burma, Palestine, Singapore... This continued in Africa throughout the 1960s, when Nigeria, Sierra Leone, Zambia (formerly Northern Rhodesia), among many others, all gained their independence.

Independence was mostly achieved peaceably – but one exception comes to mind when we watch *The Mutants*. Ky and Varan represent the ‘Solonian All People’s Union’ (SAPU, presumably), which is reminiscent of ZAPU – the Zimbabwe African People’s Union, an organisation founded in 1961, dedicated to the overthrow of white minority rule in Southern Rhodesia. In 1965, the Rhodesian government defied British plans to grant full independence to its former colony, and eventually severed all ties with the Crown – forming a breakaway racist republic. In the 1970s, ZAPU’s military wing fought a guerrilla war against Prime Minister Ian Smith’s government; ultimately, the republic’s collapse led to the creation of modern Zimbabwe in 1980. But the villainous Marshal intends to defy the colonial authorities and make his own law – so might we compare him to Smith...?



Episode One

FIRST BROADCAST: 8 APRIL 1972

In a mist-shrouded scrubland, men wearing black and silver uniforms hunt down an Old Man... with knobbly vertebrae jutting out from his spine.

■ It’s... *not* Michael Palin, as a haggard, bearded castaway staggering raggedly towards camera in the pre-credits to many, many episodes of cult sketch series *Monty Python’s Flying Circus* (1969-74). At *The Mutants*’ first playback in April 1972, *Doctor Who* producer Barry Letts became the first of many, many viewers to remark on the apparently unintentional similarity between the two, however!

■ It’s... actually supporting artiste David J Grahame – uncredited for all of his *Doctor Who* appearances, including as a Villager/Coven Member in *The Dæmons* (1971), also directed by Christopher Barry.

■ The Country scenes were filmed at an Associated Portland Cement Manufacturers site at Western Quarry, near Northfleet, Kent. The site was redeveloped in the late 1990s; if you’ve ever visited the Bluewater shopping centre near Dartford, you’ve walked on what was once the surface of Solos.

■ “Path! He’s heading to the path!” cries the voice of the Marshal from off; but as originally scripted, the Old Man was “heading for the river!”

■ Script editor Terrance Dicks adapted the serial



“It’s... the opening scene of *The Mutants*!”

as a Target Books novelisation, *Doctor Who and the Mutants* (1977) – in which scrubby Solos became ‘a planet of jungles. Hot, dense, steamy tropical jungles...’

Leading the chase, the Marshal (Paul Whitsun-Jones) removes his ‘oxymask’ to be better heard: “Hurry! Mutt!”

■ In their stage directions, writers Bob Baker and Dave Martin described the Marshal as ‘big, bull-necked, shrewd and ruthless’, wearing ‘immaculate tropical uniform’.

■ Besides Paul Whitsun-Jones, Christopher Barry considered several other actors for the Marshal – including John Bryans, who wasn’t available on this occasion; Barry would later cast him as

Torvin in *The Creature from the Pit* (1979). Also listed in Barry’s casting notebook: Michael Barrington, later Sir Colin Thackeray in *The Seeds of Doom* (1976); Dallas Cavell, who’d played a number of villainous roles in *Doctor Who* as far back as the Road Works Overseer in *The Reign of Terror* (1964); and Philip Madoc, whom Barry would eventually cast as Solon in *The Brain of Morbius* (1976).

■ The writers envisaged the Earthmen’s oxymasks as ‘sinister fleshcoloured objects with a speaking grill’ [sic].

Coming up behind, Stubbs (Christopher Coll) and Cotton (Rick





"Earth is fighting for its survival - the side effects are of no importance."

James) collect the mask accidentally dropped by the Marshal. "Mutt mad, he is. Sport to him," says Cotton.

■ Stubbs and Cotton were described as 'riot patrolmen' wearing 'similar but less flashy gear' than the Marshal's.

■ Barry had directed Christopher Coll previously: as Arnold Henshaw in *The Gold Rosette*, an episode of hotel-set series *The Flying Swan* (1965); then in a couple of *Z Cars* serials, in which Coll had played semi-regular DC Kane - *All in a Day's Work* (1967), then *Blind Alley* (1968).

■ Other possible Stubbses included Paul Angelis, another young Liverpoolian who'd served time in Newtown nick, plus: Derek Newark, previously Za in *100,000 BC* (1963), then Greg Sutton in *Inferno* (1970); Graham Weston, previously Russell in *The War Games* (1969); and also James Culliford, Stuart Henry, Nigel Lambert and Ian White.

■ Baker and Martin wrote Cotton as a stereotypical Cockney. Casting against type, Barry chose Rick James, one of four black actors on his shortlist - the others being: Dominican-born Kenneth Gardnier, who wasn't available; Jamaican-born Clifton Jones, who went on to feature as David Kano in the first series of *Space: 1999* (1975-76); and Jason Rose.

■ Given the grim historical association between cotton plantations and the slave trade, it's sometimes been suggested that casting a black actor as a character named 'Cotton' might have ►

ESSENTIAL INFO

■ Ultimately ranking 213rd (out of 241) in *DWM's* *First 50 Years* poll of 2014, the penultimate adventure in *Doctor Who's* ninth season began life early in 1971 - around the time that Bob Baker and Dave Martin's first co-authored *Doctor Who* serial *The Claws of Axos* reached the screen. One of the writers' follow-up ideas drew on decolonisation in Asia and Africa for inspiration. Meanwhile, producer Barry Letts had long harboured a story idea about a species with a life-cycle akin to a butterfly - a notion he'd first pitched to *Doctor Who* as far back in 1966, under the title *The Mutant...*

■ On Thursday 20 May 1971, Baker and Martin were commissioned to

deliver the full first episode of the story then known as *Independence*, alongside an outline for its second instalment. This was received on Friday 2 July; but the second episode's script wasn't commissioned until Wednesday 4 August, after script editor Terrance Dicks had sent detailed notes re amendments to the outline. Retitled *The Emergents*, Episode Two was received on

Thursday 26 August, alongside a detailed outline for the third instalment - which (again) wasn't commissioned until after the writers had received detailed notes from Dicks (including his request to drop a sub-plot about cloning, about which nothing more is known). The final three scripts were commissioned on Friday 1 October, following receipt of Episode Three; these were delivered just over three weeks later as *The Mutants* - a title last applied to the first Dalek serial (1963-64), part-directed by Christopher Barry.



Dave and Bob.



Location filming in February 1972.

■ Under BBC staffer Barry, work began with six days' pre-filming in North Kent between Monday 7 and Saturday 12 February 1972; two days each were given over to scenes set on the Solos Surface, at the Cave Mouth and inside the Caves respectively.

■ TV Centre recordings followed: Episodes One and Two were mounted on Monday 28 and Tuesday 29 February; Three and Four over Monday 13 and Tuesday 14 March; finally, following an experimental session at Lime Grove, in part to try out the complicated Colour Separation Overlay effects featured in the final part, Five and Six were recorded on Monday 27 and Tuesday 28 March.

The Fact of Fiction

◀ been meant to make some kind of ironic allusion. More likely, it was simply a crashingly insensitive oversight, since Barry also considered a couple of noteworthy white actors for the role. One was David Daker, who'd later feature as Irongron in *The Time Warrior* (1973-74), then as Rigg in *Nightmare of Eden* (1979). The other was a young actor whom Barry would eventually cast in *Undue Influence*, an episode of country-set solicitors' series *The Carnforth Practice* (1974). His name? Colin Baker.

They continue across the surface of the planet, Solos – a “stinking rotten hole”, according to Cotton – until they find the Marshal standing over the Old Man’s corpse.

■ In Dicks' novelisation, 'Cotton grimaced under his mask. “Wonder he doesn't want his picture taken – with his foot on its chest,” he thought.'

Stubbs uses a communicator to call Skybase: “Mutant tracked and found dead on arrival. Cause unknown.”

In the UNIT Lab, Doctor Who (Jon Pertwee) and his assistant Jo Grant (Katy Manning) witness the sudden materialisation of a spherical container – sent by the Time Lords, according to the Doctor.

■ As the scene begins, the Doctor is building a “minimum inertia superdrive” for his souped-up vintage car, Bessie; originally, this was “a new improved carburetter” [sic]. The results will be seen in the following serial, *The Time Monster* (1972).

It's an assignment, he explains. The container will open only for its intended recipient; he's just the “messenger boy”.

■ Jon Pertwee mangles the Doctor's explanation horribly. As scripted, he should have said: “I'm not supposed to open it. Couldn't, even if I wanted to. It's only meant for one person... and or creature... and it only opens for one person.” In the event, however, he interpolates “No, I'm not meant to”; then flounders, repeating “couldn't” and “even if I wanted to”; before getting back on track with “No, it's only meant for one person...”

Behind them, the TARDIS activates; the door opens. Against the Doctor's wishes, Jo follows him into the TARDIS; moments later, it dematerialises.

The TARDIS lands in a cramped Storage Area; through a porthole, they see that they're in orbit around a misty planet. Over a loudspeaker, a voice declares this to be Skybase One – and orders duty personnel to attend to the visiting party...

■ Garrick Hagon, soon to be seen as Ky, pre-recorded the various Skybase announcements.

The communication refers, however, to arrivals in the Reception/Transfer Area. Warrior leader Varan (James Mellor) steps out of a cubicle reserved for the transport of Solonians.

■ Varan was described as ‘a fierce warrior leader, a kukri-type sword by his side’ – referring to the curved, machete-like knife particularly associated with the British Army Gurkha regiment.

■ Varan seems to have been the trickiest role to fill, if the number of possibles listed in Barry's casting book is any guide! Crossed through, all



Ky (Garrick Hagon) in the caves of Solos.

‘Christopher Barry considered a couple of noteworthy white actors for the role of Cotton, including a young Colin Baker.’

marked n/a [not available]: Michael Forrest; Julian Glover, last seen as Richard the Lionheart in *The Crusade* (1965); Glyn Owen, later Rohm-Dutt in *The Power of Kroll* (1978-79); ‘Fred’ [sic: Frederick] Treves, later Brotadac in *Meglos* (1980); and finally Timothy West. Simply crossed through, for reasons unknown: Mark Kingston; Michael Robbins, later Richard Mace in *The Visitation* (1982); and finally, but most notably, William Russell – aka original companion Ian Chesterton. Also listed by the director: Brian Blessed, who'd not play a belligerent warlord in *Doctor Who* until *The Trial of a Time Lord* (1986); Michael Brennan; Robert Brown; Robert Cawdron, previously Taltalian in *The Ambassadors of Death* (1970); Thomas Heathcote; John Hollis, eventually cast as Sondergaard; Godfrey James, later Tarn in *Underworld* (1978); Peter Jeffrey, last seen as the Pilot in *The Macra Terror* (1967); frequent *Doctor Who* face Bernard Kay, last seen as Caldwell in *Colony in Space* (1971); Philip Madoc, whom Barry would eventually cast as Solon in *The Brain of Morbius* (1976); George Murcell; Godfrey Quigley; Anthony Sagar; and finally Jeremy Young, last seen as Lowery in *Mission to the Unknown* (1965).

Varan is followed by his rival, Ky (Garrick Hagon).

■ Ky was described as ‘a fierce Che Guevara type, a born revolutionary’ – after the Cuban guerrilla leader Ernesto ‘Che’ Guevara (1928-67), forever the lefty student's #1 pin-up.

■ Tony Vogel was marked ‘not available’ to play Ky. Also considered for the role: Edward Brayshaw, last seen as the War Chief in *The War Games* (1969); Jon Finch, who'd recently filmed lead roles in Polanski's *Macbeth* (1971) and Hitchcock's *Frenzy* (1972); plus James Laurensen, Sean Lynch, Patrick Mower, Christian Roberts and Bernard Sharpe.

■ In Dicks' novelisation, both Varan and Ky wear robes that mark them out as War Chiefs.

Both have come to attend a conference convened by the human Overlords. Varan has promised to help the Overlords root out the Mutants on Solos; but Ky insists that the Mutants are Solonians still, and that the Overlords have diseased their planet.

■ Originally, Ky's speech about the Overlords' “promises of freedom” concluded on a sceptical note: “Tomorrow. Always tomorrow.”

■ A lengthier Varan/Ky exchange was removed during rehearsals. Here, Varan insisted that the Mutants were no longer their people: “They have become accursed by the Gods.” By the Overlords, retorted Ky: “By the contamination they brought with them from Earth! They [sic] are the only curse on Solos – and you Varan, paid killer of your own people, know the nature of that curse best of all.”

The rivals square off... until Stubbs arrives to usher them into Decontamination; all except Varan, whom the Marshal wants to see... alone.

■ Why should Varan be excused Decontamination, despite his appointment with the Marshal? Surely he's no less lousy (or worse) than other Solonians!

Varan's bodyguard (Steven Ismay, uncredited) loiters behind. A Guard sees that he has the hand of a Mutant – but the bodyguard clobbers him and rushes off.

■ Stage directions described the bodyguard's hand as being ‘covered in reptilian excrescences’.

This is the thirtieth century, the Doctor tells Jo, at the time of Earth's empire; Solos, the planet below, was one of the last to be colonised.

■ “Did you ever read Gibbon's *Decline and Fall*?” the Doctor asks Jo – referring to Edward Gibbon's masterwork *The History of the Decline and Fall of the Roman Empire* (1776-89).

■ “Well, empires rise and empires fall,” explains the Doctor. “And if this is their idea of a reception,” he continues, “this one has obviously crumbled.” As scripted, he said instead: “... it's just not good enough!”

In the Marshal's Office, Varan complains that he should have “finished with” Ky in the

Reception/Transfer Area; but the Marshal tells him he has "other plans" for Ky...

■ The design replicated on the walls of the Marshal's Office was intended to depict 'Earth and its vassal planets. Earth at the centre of course, the others in orbit around it.' Taken literally, then, Earth's empire encompasses ten other worlds at this point.

The Doctor uses his sonic screwdriver to exit the Storage Area. Meanwhile, the Marshal tells Varan that he needs a man whom Varan trusts...

When Varan's bodyguard charges at them, the Doctor and Jo are forced to retreat inside Storage Area 3. Stubbs and Cotton are alerted to the door malfunction – and arrive at the scene to find the bodyguard using his mutated hand to try to break through the door, to get at the Doctor and Jo.

■ When the bodyguard finally breaks through the door, he knocks its palm-reading entry lock with his sword hand – causing the reader to swing freely!

Stubbs shoots the bodyguard dead; via communicator, the Marshal orders him to hold the strangers. The Administrator (Geoffrey Palmer) arrives at the Marshal's Office, surprising him with the news that Earth intends to grant Solos full independence at the next day's conference: "We're pulling out..."

■ Stage directions described the Administrator as a 'Big John Freeman type. Heavy headmasterly manner in conference, now fatigued and angry...' Former MP Freeman (1915-2014) is most often remembered as the inquisitorial interviewer in the early talk show *Face to Face* (1959-62); more significantly in this instance, he'd since served as the British High Commissioner to India (1965-68) before becoming Ambassador to the United States (1969-71).

■ Geoffrey Palmer had earlier played civil servant Masters in *Doctor Who and the Silurians* (1970), but more pertinently he'd twice before been directed by Christopher Barry: firstly as Oliver Cromwell in episodes of *The Further Adventures of the Musketeers* (1967); then as Professor Whybrow in a *Thirty-Minute Theatre* play, *The Chequers Manoeuvre* (1968).

■ Barry considered several other actors for the role. Philip Stone wasn't available; and Morris Perry had just the previous year before guest-starred as Dent in *Colony in Space* (1971). Hugh Cross and Laurence Hardy were also on Barry's list.

■ Originally, when the Marshal said he'd asked for a full report on the incident in Storage, the Administrator replied: "I should damn well think so" – but this minor oath was removed in rehearsals.

MUNT MAD

In the first draft scripts, 'munt', not 'mutt', was the Overlords' slang term for the Mutants. Apparently derived from the Zulu *umuntu*, meaning simply 'person' – this was also a hugely derogatory term used by white settlers in both South Africa and the former Rhodesia (now Zimbabwe) to refer to a black individual. Thankfully, it was decided to alter 'munt' to 'mutt' – although

not, it seems, because its use might have been considered racially offensive; rather because 'munt' sounded more than a little rude in another way entirely. In a note to the writers, Terrance Dicks explained how Head of Serials Ronnie Marsh had objected: 'It was felt at a higher level that lines like "Munt mad, he is" were open to misinterpretations!' Nonetheless, a few 'munts' survived into the rehearsal scripts – in Episode Two, for instance, where the

Marshal enquired after 'Varan – the munt?'; then told Jaeger that, 'So long as that munt stays alive, he's a menace to everybody on this ship...'

If, however, one chooses to substitute every on-screen utterance of 'mutt' for the original, one can uncover some even more jaw-dropping almost-lines. Such as this Marshal speech, also from Episode Two: "These munts are a bigger menace than you realise, Doctor. As no doubt Miss Grant will tell you..."



Earth can no longer afford an Empire, the Administrator tells him. The Marshal protests, insisting that his experiments can solve the problem of Solos' hostile atmosphere. The Administrator is adamant – but promises to find the Marshal a job on his return to Earth: "The Bureau of Records, perhaps. Something clerical..."

■ In his novelisation, Dicks explains how the Marshal first came to Solos 'many years ago, as a lowly security guard. Step by step he had fought his way to the position of Marshal, with supreme power on Solos. Now he was to lose it all at one blow...'

When the Administrator leaves, the Marshal calls for Varan...

■ Cut from the end of this scene – the remainder of the Marshal's communication (with Stubbs, presumably). Listening for a moment, he was reminded of "Your two strangers... Oh yes..." Then, he decided, "Get hold of the Administrator. He can deal with them in the morning." (Which is why the Administrator greets the Doctor and Jo with "Morning" at the beginning of the subsequent scene...)

Next morning: in a Small Room, the Administrator questions the captive Doctor and Jo.

■ As the Administrator enters – there's a long, loud creak from something or other off-screen!

The Doctor claims to have been sent from Earth; arriving, the Marshal insists that isn't possible. Jo hands the Time Lords' box to the Administrator – but it doesn't open either for him, or the Marshal; not even when the latter blasts it with Stubbs' gun. The Marshal wonders if the Doctor is an agent for the Earth Council, sent to spy on him – then follows

the Administrator to his Office, where the conference has been convened. Quietly, the Marshal confirms with Varan that his chosen man – Varan's Son (Jonathan Sherwood) – understands his new instructions. He hands over a pouch, which Varan places around his Son's neck.

■ Twenty-one-year-old *ingénue* Graham Seed was the only other actor considered for the role of Varan's Son; on radio, Seed would later become famous as ill-fated *Archers* posho Nigel Pargetter, whom he played until 2011.

■ In his novelisation, Dicks gives Varan's Son a name: Vorn.

■ Why "new instructions"? Because, as the Target telling makes clear, the Marshal had originally intended to arrange for Ky to be assassinated during the course of the conference; exactly how and why we're never told, but certainly Varan was involved. The Marshal changed his mind, however, coming up with this alternative scheme only after the Administrator told him that Earth intended to pull out of Solos.

Ky heckles the Administrator while he describes how after 500 years, Earth has steered Solos to the verge of independence.

■ In the rehearsal scripts, Baker and Martin specified that the table around which the Solonians are seated should be 'fitted with air-blowers for each delegate, so that the Solonians can breathe in the different atmosphere on Skybase One'. Most likely, this was deemed irrelevant, since the Solonians appeared to get around Skybase without difficulty otherwise; or perhaps this was a hangover from an element lost at an earlier stage?

With the Doctor having rendered Stubbs unconscious, he and Jo pass through the Transfer Area – where they note segregated cubicles for Solonians and Overlords. ►



The Doctor is employed as courier by the Time Lords.



The Marshal tries brute force to open the container.



The Doctor and Jaeger conduct an experiment.



Jo listens as Ky explains his people's predicament.

The Fact of Fiction

◀ ■ “Segregation,” says the Doctor. As originally written, this short scene contained no dialogue; instead, ‘Doctor Who registers the discrimination with a raised eyebrow.’ The policy is immediately reminiscent of the apartheid system imposed in South Africa from 1948; it’s worth noting, however, that racial segregation was practiced in the breakaway Republic of Rhodesia in the 1960s and 1970s, too.

■ All the Skybase signage uses the font Data 70, designed by Bob Newman for Letraset in 1970.

“We want freedom and we want it now!” demands Ky.

■ The Administrator’s spiel went on in lines lost from the camera script. Putting on ‘a sad face’, he continued to ignore Ky: “The time is indeed approaching when we must take our leave, when we must cast you adrift to chart your own course as [sic] independent sovereign state, free to trade and free to travel the length and breadth of empire –”

Cotton halts the Doctor and Jo at the entrance to the Marshal’s Office. There’s a scuffle as the Marshal orders Ky arrested. Unnoticed, Varan’s Son levels the pouch to eye level... and suddenly the Administrator falls dead, a dart in his neck.

■ As scripted, this scene began with Varan’s Son holding the dart gun’s “camera” up to his eye. As he focused on Ky [sic], the Marshal muttered, under his breath: “Wait. Wait for it...”

As Ky rushes out, he runs into the Doctor and Jo – and accidentally touches the Time Lords’ box, which begins to open. Ky runs on, pursued by the Marshal’s Guards – and Jo, who catches up with Ky in the Transfer Area. Ky pulls Jo into a cubicle, thinking to use her as a human shield. The Marshal and the Doctor arrive. The Marshal orders his men to open fire; the cubicle explodes.

■ The writers intended for the cubicle to disintegrate ‘in a cloud of smoke and shattered glass’!



Episode Two

FIRST BROADCAST: 15 APRIL 1972

Realising Jo and Ky have vanished, the Marshal alerts all ground stations. Jo and Ky reappear in a cubicle at the Solos Transfer Station.

■ Ky is holding Jo from behind, gripping her upper arms, when the pair disappear from the Skybase cubicle... but when they reappear in the Solos cubicle, they’re facing one another!

Jo does not have an oxymask – and no human can survive on Solos without one...

■ “No Overlord can exist without a mask,” Ky tells Jo; as scripted, he was supposed to say, “But you must have a mask. All overlords carry masks –” It’s possible that Ky actor Garrick Hagon, like Pertwee last episode, got his lines muddled here – because, following the subsequent cutaway to the Transfer Station Guard, he goes on to tell her, just as he was meant to: “No Overlord can exist for more than a few hours without a mask...”

Ky clobbers a Guard alerted by the Marshal; then he and Jo rush down the Corridor to Exit, and out onto Solos.

■ In addition to the sign reading ‘HAVE YOU GOT YOUR OXYMASK?’, Baker and Martin specified another: ‘CAUTION: YOU ARE ENTERING A NITRO AREA’. Its significance would become apparent at the top of the very next scene, when...

In his Office, the Marshal explains to the Doctor why no human can survive more than an hour Solos without an oxymask, during daylight hours: a nitrogen isotope in the soil reacts with UV rays from Solos’ sun to create a poisonous mist. The Marshal, who’s declared martial law following the death of the Administrator, threatens to call off the search for Jo unless the Doctor shows him what’s inside the box...



Prisoners of Varan!

On Solos, Jo collapses. Ky carries her away – but Stubbs, Cotton and an Exit Guard are on their trail.

The Marshal brings the Doctor to a Laboratory devoted to atmospheric modulation – and demands that Professor Jaeger (George Pravda) gives the Doctor all the help he needs to open the box...

■ Bob Baker later confessed that Jaeger was named after the German-born actor Frederick Jaeger – who’d played Joachim in HTV’s *Pretenders* (1972), a seventeenth-century-set historical series that he and Martin had not long before worked on: “I think it was a suggestion of a casting idea...”

■ Although Barry had featured ‘Freddie’ Jaeger as Jano in *The Savages* (1966), he had other ideas when it came to casting the actor’s namesake. Austro-Hungarian-born George (originally Jiri) Pravda was one of several actors of *mittel* and Eastern European extraction whom Barry considered; one of those, German-born Albert Lieven, he discovered had died on 22 December 1971, around the time *The Mutants* entered pre-production. Polish-born Vladek Sheybal, best known as chess grandmaster Kronsteen in the Bond film *From Russia with Love* (1963), was also on Barry’s list, along with Austrian-born Ernst Walder. British actors John Gabriel and Ralph Michael, both of whom had several foreign types on their CVs, were considered, too; Michaels later featured as Balaton in *The Pirate Planet* (1978).

■ Jaeger’s back-story is given in the Target Books retelling: ‘He was a vain and unprincipled man, desperate for scientific recognition, but without the talent to attain it on his own. A nasty scandal over research results, stolen from a junior colleague, had led to Jaeger’s fleeing Earth and entering the Marshal’s service.’

On Solos, Ky ambushes the Exit Guard, then gives his oxymask to Jo. In his Office, the Marshal gives Varan’s Son his “reward” for assassinating the Administrator, as he’d requested – by shooting him in the gut with the dart gun.

■ A short scene set outside, at the Entrance to [the] Marshal’s Office, was lost from the camera script. Here, Varan confronted the Guard barring his way: “My son has been accused of murder! Let

MISSION INCOMPREHENSIBLE

In Episode Four, the Doctor deciphers the meaning of the old writings etched on the ancient Solonian tablets. “So that’s why they sent me here,” he says, when he realises that certain symbols denote thaesium radiation. By “they” he means the Time Lords, obviously – but the Doctor’s mission was simply to deliver the tablets to Ky on their behalf; he was nothing more than the “messenger boy”. Does the Doctor now suspect that the Time Lords actually sent him to meet a Solonian



guerrilla Ky in the expectation that on reading the tablets, the Doctor would choose of his own volition to become involved with the Solos situation? Because there’s no obvious reason why the Time Lords should have sent the tablets to Ky; he can’t read them, after all! The Time Lords’ own laws forbid them from interfering with the affairs of other planets – as described in *The War Games* (1969). But if they’ve simply asked the Doctor to deliver lost cultural artefacts – *ie*, the tablets – to a prominent Solonian native – *ie*,

Ky – they can plausibly deny that they ever intended the Doctor to overthrow the Marshal and/or trigger Ky’s eventual metamorphosis.

Sondergaard describes the tablets as the Solonian book of Genesis: “The lost tablets... the story of how Solonian civilisation began.” Lost, we presume, after the Time Lords acquired them – but how, when and why? We’re never told. Perhaps the all-powerful Time Lords were drawn into conflict with the equally powerful super-Solonians when they last evolved, 2,000 years before, and hushed up the affair by gathering up all the written evidence...?

But this is all wild speculation, even by *The Fact of Fiction’s* standards!



'Bob Baker confessed that Jaeger was named after the German-born actor Frederick Jaeger [Jano in *The Savages*].'

me pass – I must see him... Let me pass I said." Frustrated, he felled the Guard (by unspecified means), then barrelled through the door...

Varan bursts in, and sees his Son lying dead. He raises his sword... but retreats when the Marshal aims the dart gun at him. The Marshal raises the alarm, claiming that Varan has gone Mutant, and must be "dealt with".

■ Both the ritual gesture that Varan makes at the sight of his Son's corpse, and his corresponding utterance ("Atik-si," perhaps?) were unscripted embellishments.

■ Here, the camera struggles to take in the awkwardly blocked action, described as: 'Varan throws himself sideways as the dart pelts towards him... [he] throws a piece of furniture at the Marshal... It deflects [the Marshal's] aim, and Varan gets out through the door'. On screen, however, the dart's course is invisible, and Varan actor James Mellor has to reach off-screen to grab the 'piece of furniture' – one of the low orange stools clustered around the conference table, it'd seem. Only it doesn't 'deflect' the Marshal's aim in the slightest, since the latter is already reaching for his communicator! (Perhaps the gun contains just two darts...?)

On Solos, Stubbs and Cotton have found the Exit Guard KO'd by Ky. The Marshal recalls Stubbs to Skybase.

In Jaeger's Laboratory, the Doctor learns that Earthmen originally came to Solos to mine its deposits of thaesium, a fuel source – now largely exhausted. They can only colonise Solos if its atmosphere can be altered...

■ As scripted, the scene opened with 'Doctor Who idly examining the wall charts, relief tableaux, aerial and infra-red maps of Solos' – prompting his remark, "Not a very pleasant planet, this."

The Doctor has rigged up a particle reversal device to make the box "turn itself inside out". Activating it, he glimpses a stone tablet... but then the device fuses. Meanwhile, Varan breaks into the Skybase Herbarium...

■ The Herbarium appears to have been devised very late in the day, since it's mentioned nowhere in the camera script – in which Varan breaks into (another) Storage Section, marked 'NO UNAUTHORISED PERSONNEL'.

On Solos, Ky carries Jo inside a Cavemouth, where he uses the Guard's oxymask to revive her. They're in a disused mine, he reveals, and so beyond the reach of the mist. Jo tells Ky that she followed him to give him the box.

■ Both the outside and the immediate inside of the Cavemouth were filmed at a chalkface in a private field off Lower Rochester Road, near Frindsbury, Kent.

The Marshal returns to Jaeger's Lab, where Stubbs relays information that Varan has been located; the Doctor asks to accompany Stubbs on his Mutt hunt.

■ "Mutant Varan hiding in Storage Section, sir," an off-camera voice tells Stubbs.

But we've already seen that Varan is now hiding in the Herbarium, not the Storage Section – so it seems that after that late change of plan, someone forgot to amend his line accordingly...!

Alone, Jaeger tells the Marshal that with the Doctor's assistance, the atmosphere regeneration project could be speeded up. At the Cavemouth, Ky tells Jo that he believes pollution is causing the mutations. Meanwhile, the Doctor and Stubbs arrive at the Herbarium...

■ Stubbs' line about how this area is used for seed propagation didn't feature in the camera script – where, in a Corridor Outside Storage Section, Stubbs instead asked the Doctor, "Sure you want to come? Could be dangerous you know." To which the Doctor replied, "After you then, Stubbs..."

■ In his novelisation, Dicks has Stubbs expand on that unscripted line about seeding Solos: "They were trying to adapt Earth crops for Solos. Never worked. All abandoned now, of course."

... where they split up. Varan forces Stubbs to drop his blaster; but the Doctor then uses the

blaster to disarm Varan. The Solonian shows no sign of mutation, the Doctor points out – meaning the Marshal lied. "The Marshal has murdered my son," Varan tells them.

■ "Don't be a fool, Stubbs," says the Doctor, preventing the latter from shooting Varan with his reclaimed gun – at which moment a boom mic can be seen hovering just inches from the top of Christopher Coll's helmeted head!

■ Here, the action was completely reworked from the rehearsal script. Originally, the Doctor fired the blaster over Varan's head: "Stop!" Varan wrenched Stubbs round to use as a shield, declaring, "One move and I kill him –" Despite Stubbs' protest, the Doctor slid the blaster along the floor to Varan.

"Don't be a fool, Stubbs," said the Doctor. "Can't you see? No sign of any mutation..." As requested, Varan released Stubbs – but then picked up the blaster: "The Marshal murdered my son. Now I take my revenge." Varan pulled the trigger... but nothing happened. "Yes, I neutralised it," confessed the Doctor. "I think you'd better tell us your version Varan. We're your only chance."

Cotton reports the fact of the Guard's stolen oxymask to the Marshal – who orders Cotton to keep the fact of Jo's likely survival to himself. Meanwhile, the Doctor and Stubbs discuss Varan's allegation that the Marshal had the Administrator murdered, so he could impose martial law and stave off Solonian independence.

■ Here, the Doctor and Stubbs conspire to keep Varan hidden, telling the Marshal that's been dealt with: "I can't move against [the Marshal] openly," says the Doctor, "until I am sure Miss Grant is safe." Stubbs was with Cotton on Solos when they found the Exit Guard missing his oxymask – a fact that moments ago led the Marshal to surmise (correctly) that Jo is alive. What's not clear, however, is whether or not Stubbs has thought to mention what he'd seen on Solos to the Doctor, leading the Doctor to draw the exact same conclusion – hence the Doctor's "until I am sure..." [my italic]. Later, the Doctor reacts strongly when Cotton tells him that they "didn't find" Jo on Solos – but since he *doesn't* presume that Jo must be dead, perhaps he already knows about the stolen oxymask?

They lie to the Marshal, telling him that Varan has been "dealt with". The Marshal claims that Jo's been found, and is receiving oxygen treatment; he asks the Doctor to assist Jaeger... until he lets him see her. In his Lab, Jaeger sets out his scheme to bombard Solos' atmosphere with ionisation rockets, forming a barrier against the sun's UV rays... thereby preventing the poison mists from forming. Every Solonian will be wiped out in the process, points out the Doctor – but this would only be a "side-effect", says Jaeger.

■ Stage directions had Jaeger 'explaining the project to the Doctor with the aid of a screen and a James-Burke-light pencil [sic]' – after the BBC science correspondent and original *Tomorrow's World* presenter.

■ This scene was shortened in rehearsals. Originally, Jaeger referred to the 'preliminary disturbance' of the bombardment – prompting ►



The Marshal goes Mutt hunting.

The Fact of Fiction

◀ the Doctor to describe, “More of a holocaust than a ‘disturbance’.” A few lines later, Jaeger claimed that “the technique was successful on Venus” – but “there were no people on Venus,” the Doctor reminded him. Finally, Jaeger’s insistence that “Earth is fighting for its survival” led the Doctor to retort that “Earth is always fighting” – but Jaeger was indifferent, telling the Doctor, “I am a scientist not a politician or a would-be social worker” – which (in the original) was why the “side-effects” were of “no importance” to him.

Cotton arrives, confiding to the Doctor that Jo is still with Solos. The Doctor asks him to switch the transfer station to emergency power – so he can blow Skybase’s main power supply, but still slip away to Solos in the confusion. To Jaeger, the Doctor proposes an experiment related to particle reversal...

■ In the first draft, the Doctor escaped to Solos after his and Jaeger’s experiments caused an electrical storm, cutting Skybase’s power. Terrance Dicks proposed instead that the Doctor should have ‘deliberately gimmicked’ the experiments after learning from either Stubbs or Cotton ‘that the Marshal has no real interest in finding Jo’.

While Cotton adjusts controls in the Transfer Area...

■ The fact that the transfer cubicle has been repaired so soon after that violent combustion at the end of Episode One suggests that the Marshal runs a tighter and more efficient Skybase than we might have otherwise thought...!

... Stubbs unlocks the Herbarium, telling Varan to escape when the power blows – which it duly does. Collecting the Time Lords’ box, the Doctor races to the Transfer Area – where Varan attacks him: “Die, Overlord, die!”

■ Exactly why Varan decides to attack the Doctor, who’d tried to help him escape, is never explained – but Dicks clears this up in his novelisation. On exiting the Herbarium, Varan runs into a patrolling guard by ‘sheer bad luck’, and is immediately shot at: ‘As the blaster bolts flashed all around him, Varan’s worst suspicions were confirmed. The escape plan of the Overlord Stubbs had been an ambush after all. They were trying to kill him!’

■ The “Die, Overlord, die!” ending was proposed by Dicks as an alternative to a first draft cliffhanger which, not unlike the first episode’s cliffhanger, had something nasty occur in the transfer cubicle – and somehow involved ‘half a Doctor materialised’ (in the cubicle on Solos, presumably).



Episode Three

FIRST BROADCAST: 22 APRIL 1972

The pair struggle into the transfer cubicle... and reappear in the Solos station. The Doctor grips Varan in a paralysing hold, insisting he takes him to Ky; Varan agrees.

■ It’s not recorded how Baker and Martin intended their ‘half a Doctor materialised’ cliffhanger to be resolved, but it would appear to have been directly connected to ‘the Doctor’s telepathic contact with Varan at the beginning of Episode Three’ – an idea that ‘worried’ Dicks.

■ Throughout the first two episodes, the Doctor was shod in a pair of well-shined shoes. Suddenly, though, he’s wearing boots – much the better for tramping round Solos!

As they proceed to the Exit, they hear firestorms in the atmosphere...

■ “Did I say I was an Earthman?” says the Doctor, after Varan tells him that he won’t be able to breathe on Solos. Originally, he continued, “I have adapted... like the chameleon. Oh, never mind – which way now?”

■ Also lost from the rehearsal script – a brief return to Skybase, seen struck by lightning in a model shot: with the lights flickering, the Marshal staggered along a Corridor to discover Jaeger semi-conscious in his Lab.

... firestorms that Jo and Ky are watching the safety of the Cavemouth; storms that didn’t occur before the Marshal began his experiments, stresses Ky. A Mutant appears close by. Ky wards it off with fire, but is puzzled by its apparent hostility; they retreat further back into the mine...

■ Most of the subterranean interiors were filmed at Chislehurst Caves in Kent (chislehurst-caves.co.uk). Like the Solonian labyrinth seen on screen, the so-called Caves are actually mines – 22 miles of man-made passages originally dug out not for ‘thaesium’, but chalk and flint. The Caves have often featured in film and TV productions – notably as a happening beatnik hangout in fridge-cool cult movie *Beat Girl* (1960); as another alien labyrinth in the nasty sci-fi/horror hybrid *Inseminoid* (1981); and in an episode of *Merlin: The Mark of Nimueh* (2008).

■ Initially, Barry proposed filming close to coastal cliffs at Dancing Ledge, on the Isle of Purbeck in Dorset – a former quarry, the site of several horizontal mine galleries (long since sealed, and latterly visited only by bats). Dancing Ledge



The Doctor ponders his next move.

was duly reced by production assistant Fiona Cumming, but was eventually deemed unsafe. Oddly: a very short walk westward along the coast, and she’d have reached the caves at Winspit Quarry, location for *The Underwater Menace* (1967) and later *Destiny of the Daleks* (1979)!

While the Marshal orders Jaeger to ready his rockets, the Doctor and Varan are on Ky’s trail. They hear Ky trying to drive away more Mutants... and soon, the Doctor saves Ky from being entirely overwhelmed.

■ Here seen clearly for the first time, the Mutant costumes were designed by later Oscar winner James Acheson, who gained his first *Doctor Who* credit when ill-health caused Barbara Lane, who’d last worked on *The Curse of Peladon* (1972), to drop out. Sculptor Allister Bowtell, a Chelsea Art School graduate who sometimes made props for films and TV, constructed the six wire-framed outfits, whose mandibles were made to move by means of clothes pegs clipped to the actors’ cheeks. (Poor creatures! Imagine their suffering, etc.) Reportedly, Bowtell’s motto was ‘Never refuse a job’, and the Mutts could scarcely have been stranger than the ten-foot member he once built for the Raymond Revuebar.

Jo, however, had fled the main Chamber after a Mutant stumbled across her hiding place; now, she wanders into a glowing Radiation Cave. As she passes out, she sees a strange silvery figure (John Hollis).

In the Cave Chamber, the Doctor at last gives the box to Ky. Inside – stone tablets covered in weird symbols; the language of the Old Ones of Solos.

■ Corresponding symbols were painted on the walls at Chislehurst, as can be seen here; reportedly, some these remain *in situ* to this day!

Determined to launch a doomed attack on the Overlords, Varan heads off.

■ Originally, Varan’s departure prompted the Doctor to quote a couple of lines “From the old writings of Earth, century upon century ago” – from Shakespeare’s *Richard II* (1595), Act III, Scene 2, specifically: “For God’s sake, let us sit upon the ground/And tell sad stories of the death of kings...”

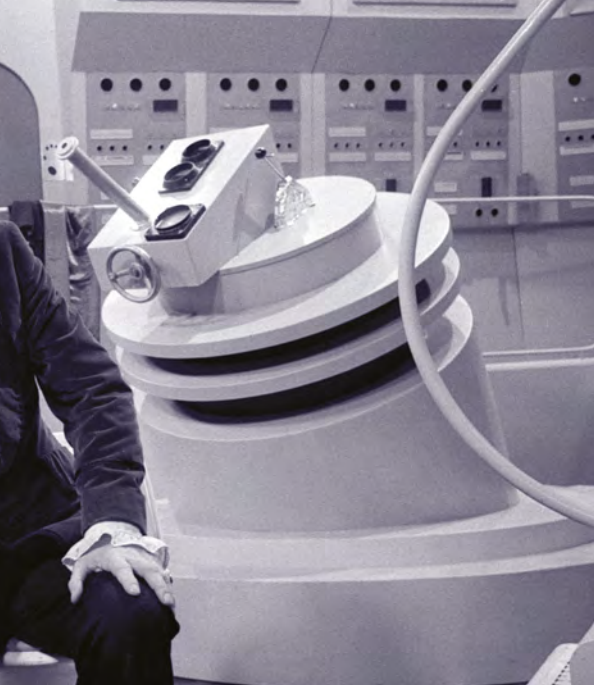
OLD NEW EARTHS

In Episode Six, the Marshal plans to rename Solos ‘New Earth’ – which has a certain ring to it, clearly! Back in the twentieth century, the conspiracy known as Operation Golden Age duped its recruits with the promise of a paradise planet with the same name (in *Invasion of the Dinosaurs*, 1974).

Actual New Earths are established firstly in another star system circa the twenty-fourth century (according to the *Doctor Who Weekly* comic strip *Doctor Who and the Dogs of Doom*, 1980); then following the first Earth’s immolation in the year five billion (as seen in *New Earth*, 2006; then in *Gridlock*, 2007).



New Earth, as seen in 2006.



'Originally, Varan's departure prompted the Doctor to quote a couple of lines from Shakespeare's *Richard II*'

(Varan will shortly end up 'slain in war', of course; 'murder'd', even!)

Ky tells the Doctor that Sondergaard, an Earthman who came to Solos to study its culture, might have been able to decipher the tablets – but he's long since disappeared, seemingly at the Marshal's behest.

In his Office, the Marshal outlines his plan to use Jaeger's gas grenades to flush the fugitives from the mines, where they've since been located.

■ The Marshal's map of the mines, seen here, is actually a map of the twisted insides of Chislehurst Caves!

■ The concluding part of this scene was cut. The Marshal says that his "beautifully simple little scheme" is "timed for dawn" – then dismisses everyone. But as Stubbs and Cotton exit, Jaeger hangs back, saying he didn't wish to interrupt the Marshal before: "I realise it was your moment of power..." Finally, he tells the Marshal he has "some facts and figures" he ought to see. "Your little scheme may not be as simple as you think." (Hence the opening of the next Jaeger's Laboratory scene.)

While the Doctor and Ky find Jo gone, Jaeger tells the Marshal that weather reports show a rise in temperature after each firestorm –

suggesting the start of the Solonian summer, after 500 years of spring. Meanwhile: Varan exits the mine, dodging the Guards' fire.

■ Here, the foremost Guard on Varan's tail visibly stumbles; then a piece drops off the end of his oxy mask when he gets back up!

Having split up to search for Jo, the Doctor and Ky meet up in the Cave Chamber – which the Mutants appear to be defending. Ky confesses that some instinct seems to be drawing him to the Chamber, too.

■ When the Doctor and Ky depart, the picture cuts back to a shot of the end of the Chamber – where we see a gauntleted hand poke out, rather vaguely, through an opening. Baker and Martin described this in rather more dramatic terms: 'They leave... darkness again in the chamber... Then – a sliver of light. A rock panel is opening, and the light is the glow from the radiation cave. A misshapen hand and

arm appear – Sondergaard's – pushing open the panel. We see nothing more of him... only the arm...'

At the Cave Entrance, the Marshal agrees to give Stubbs and Cotton 15 minutes to search for the Doctor – but orders them to keep in radio contact.

■ Originally, Jaeger followed the Marshal down to Solos; and it was he, not Stubbs, who stressed the importance of finding the Doctor. But since Jaeger had so little to do on location, it was decided to save money by eliminating the character from pre-filmed scenes.

Varan returns to a Hut and Clearing, where he finds only an Old Man (Sidney Johnson), showing signs of mutation. Varan orders him to summon his council with the War Gong.

■ Frequent *Doctor Who* contributor Graham Leaman, last seen as a Time Lord in *Colony in Space* (1971), was 'not available' to possibly play the Old Man. Also considered: Bart Allison, whom Barry had previously cast as Maximus Pettulian in *The Romans* (1965); George Cormack, who'd go on to play Dalios in the next broadcast adventure, *The Time Monster*; plus Julian d'Albie and Harry Hutchinson.

■ The Hut was repurposed from an Australian missionary's shelter created by *Mutants* designer Jeremy Bear for a recent episode of seafaring melodrama *The Onedin Line: Cry of the Blackbird* (broadcast 7 January 1972).

The Doctor and Ky find Jo recovering in a side chamber. Stubbs and Cotton approach, but the Doctor tells Ky not to run. Listening in, the Marshal orders his Guards to fire the gas

grenades, sealing the exits. Meanwhile, Varan sees Mutant excrescences have formed on his hand...

Stubbs and Cotton warn the others of the Marshal's plan – unaware that the Marshal has set explosives at the cave entrance...

■ When the Guard (originally Jaeger) observes that the Mutants seem to be drawn to the mines, the Marshal refers to an old myth from colonial Africa – that of the 'elephants' graveyard', a place where ageing pachyderms supposedly go to, to die. But this is hugely ironic, since 'elephants' graveyard' has a metaphorical sense, too; it's often given to describe (for example) an out-of-harm's-way posting for senior military officers whose usefulness is at an end. A clerical job in the Bureau of Records, for instance...!

The blast packs detonate. Gas begins to drift towards the Doctor's party...

■ This scene begins with a *non sequitur* from the Doctor when he asks to see the tablets again, in hope of discerning some "answer" from them; answer to what? But as originally written, the scene opened with the Doctor wondering what it was that caused Jo to be overcome, and Ky to have been affected: "It must be radiation of some sort..."

The attack has already begun, realises Stubbs... and the Marshal has sealed them in. "What are we going to do?" frets Cotton.



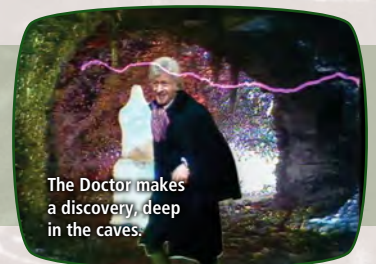
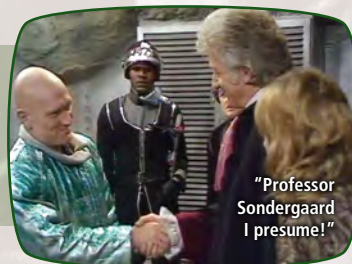
Episode Four

FIRST BROADCAST: 29 APRIL 1972

The silver-suited figure who rescued Jo appears – its features hidden by its helmet.

■ The cliffhanger resolution was radically shortened from the rehearsal script. Originally: with the gas 'swirling around him', the Doctor took Cotton's blaster from its holster, then ordered the others to "stay here, all of you". Stage directions noted how he 'seems to be threatening them with the blaster' – but then: 'fighting the effects of the gas, Doctor Who brings the blaster up past the others, and blasts the cave ceiling over the exit. Rock falls... dust... but the gas can no longer enter the sealed-off chamber through that particular entrance. He blasts another exit. More rock and dust.' When he moves to the third exit, however, Stubbs warns him, "No Doctor – we'll never get out. That's the only way –" The Doctor, however, says he's got no choice: "We've got to keep the gas out!" But when he turns to blast the exit, he finds a 'giant radiation-suited figure' blocking the way...

The figure beckons them along a Tunnel, to a Lab Entrance with a lead-lined door – indicating ►



The Fact of Fiction

◀ **protection against radiation. Inside, the figure removes the helmet of his radiation suit. He's human: Sondergaard, the Doctor presumes.**

■ Baker and Martin described Sondergaard as 'bearded, greying, Scandinavian', and compared him to three real-life individuals. First, 'an ageing Hans Haas' [sic] – meaning the Austrian diver and marine biologist Hans Hass (1919-2013), star of the children's documentary series *Adventure with Hans and Lotte Hass*, which aired on BBC Television from 1959 (coincidentally, the Hass-produced and narrated *World About Us* film *The Lure of Tahiti* had been shown on Sunday 16 April 1972 – ie, the day after Episode Two of *The Mutants* went out). Sondergaard was also compared to the Norwegian adventurer and anthropologist Thor Heyerdahl (1914-2002), famous for sailing the raft *Kon-Tiki* across the Pacific in 1947; and finally 'Frederick [sic] (ex Nina)' – after Frederik van Pallant, one half of Dutch/Danish singing duo Nina & Frederik, whose biggest UK hit came with their Christmas 1960 version of *Little Donkey*.

■ Sondergaard's casting would seem to have vexed Barry almost as much as Varan's, to go by the number of names in the director's book! Both Graham Lines and Richard Wordsworth, the latter best remembered as astronaut Victor Carroon in Hammer Films' version of *The Quatermass Xperiment* (1955), were among those crossed through as 'not available'. Also n/a, an old acquaintance of Barry's: 'Tony' Dyce – ie Hamilton Dyce, previously General Scobie in *Spearhead from Space* (1970); also considered for Varan, Dyce became permanently unavailable when he died on 8 January 1972. Also named: Peter Copley, later Dr Warlock in *Pyramids of Mars* (1975); Donald Eccles, soon to feature as Krasis in *The Time Monster*; frequent *Doctor Who* contributor Peter Halliday, last seen on screen as Packer in *The Invasion* (1968); the no-less-familiar Bernard Horsfall, last seen as the First Time Lord in *The War Games* (1969); Peter Howell, whom Barry would eventually cast as the Investigator; plus Alan MacNaughtan, Geoffrey Russell and Jack Watson.

■ The most striking name on the list, though, must be that of Frederick Jaeger; had a Jaeger been cast as Sondergaard, the last three episodes would have borne very puzzling closing titles!

■ "Professor Sondergaard, I presume?" asks the Doctor – paraphrasing the question famously said to have been asked by *New York Herald* reporter Henry Stanley to five-years-missing explorer and missionary Dr David Livingstone, when he finally caught up with the latter at a village beside Lake Tanganyika, Tanzania on 10 November 1871: 'Dr Livingstone, I presume?' (The 'joke' being that Livingstone was the only other white man within hundreds of miles.)

■ But why does the Doctor presume Sondergaard's a Professor? Ky never mentioned his title!

While the Marshal prepares to return to Skybase, the Professor explains how thaesium mines contain radioactive zones – such as the Cave in which he'd discovered Jo. He thinks Jaeger's experiments have accelerated changes in the flora and fauna of Solos.

■ Sondergaard explains how, years before, he'd tried to inform Earth Control that Solos had



Surrounded by Mutants!

become a slave colony – but the Marshal intercepted his report, so he escaped to the caves. Originally, however, he added an important detail: that "to save their own skins the guards reported me dead" – which explains why the Marshal hasn't bothered searching for him, of course!

On Skybase, the Marshal urges Jaeger to deploy his rockets. Meanwhile, Sondergaard studies the tablets delivered to Ky...

■ "Extraordinary!" says the Professor. In the rehearsal script, his exclamation was given as "Utomordentlig!" – the asterisk indicating a helpful side note: '(*Swedish for "Extraordinary")'.

Sondergaard believes the tablets describe how Solonian civilisation began. The Lab shakes, seismically. Stubbs thinks the mountain itself is collapsing...

■ Rather than have the cameras shaken to create the illusion of seismic tremors, Barry used a wobbly sheet of reflective Mirrorlon in an attempt to give the same impression – hence the weirdly distorted picture!

■ Dialogue here was reworked in rehearsals. Originally, the Doctor pointed out "flying figures" on the tablets, seemingly "central to it all – I suggest we concentrate on them – now!" Stubbs, however, suggested "we try and get out" – and drew the Doctor aside to tell him how the tunnels were falling in.

According to Sondergaard, the only way out leads to Varan's village. While the others depart, the Doctor and Sondergaard struggle to decipher the tablets. Eventually, the Doctor concludes that each of Solos' four seasons must last 500 years. Symbols that only appear in the summer appear to indicate thaesium radiation – prompting the Doctor to ask Sondergaard to take him to the Radiation Cave.

■ Baker and Martin described this as the 'decoding-of-the-scrolls scene', and 'enclosed drawings' (since lost) of the various symbols that needed to be seen – such as "the Solonian symbol for life" referred to by Sondergaard.

In the Cave System, Jo and co find the shaft leading to the surface – but she's seen by a

'Terrance Dicks goes even further with the Marshal's abuse of Jaeger: "He shook the tubby scientist until the teeth rattled in his head."

Warrior Guard (David Arlen). As they climb, the increasingly mutated Varan has assembled just three of his Warriors.

■ Originally, Varan concluded his speech by lifting up a ceremonial goblet, proclaiming, "To Victory! Death or Victory!"

The Warrior Guard warns Varan about the so-called Overlords exiting the mine; and so Jo, Ky, Stubbs and Cotton are ambushed when they arrive at the village. Meanwhile, Sondergaard has led the Doctor inside the cathedralesque Radiation Cave; soon, he collects a green crystal from the clutches of a strange idol...

■ ... or so it appears; on screen, it's not entirely clear *what* the crystal is supposed to be set in – something representative of a figure in a chrysalis, perhaps? (During the DVD commentary, for *The Mutants* moderator Nicholas Pegg suggests that it might be the remains of the last of the previous cycle of super-evolved Solonians... but we're getting ahead of ourselves!)

■ This was all very different in the script, where the Doctor approached 'a radiant globe'. In its heart was 'a face, stylised and beautiful'; below the globe was 'a glowing crystal'. Gingerly, the Doctor reached out to touch the 'fragile, cobwebby' globe. But the whole cave shook when the Doctor picked up the crystal; and as he backed away, the globe itself disintegrated to dust 'before his eyes'.

Now that Varan and his Warriors have Stubbs and Cotton's weapons, they intend to attack Skybase – using Jo and Ky as shields. Meanwhile, the Marshal learns that unscheduled space shuttle *Hyperion* is bringing an Earth Council Investigator to Skybase – and orders Jaeger to launch his rockets before it arrives: "I intend to meet this Investigator on the planet's surface itself, face to face, without masks."

■ Originally, the Marshal told Jaeger, “Damn the Earth council!” – not the milder “Blast...”

■ Here, the actors disregarded Baker and Martin’s stage directions. After Jaeger delivered his retort about the Marshal’s activities giving the Investigator’s investigations “plenty of scope”, the writers described how ‘the Marshal grabs Jaeger by the collar; then ‘throws him back’ after the line, “Jaeger, if I didn’t need you...” (Jaeger, they noted, was ‘shaken’ by this.)

■ Terrance Dicks goes even further with the Marshal’s abuse of Jaeger: ‘He shook the tubby scientist until the teeth rattled in his head.’ (Jaeger’s, or the Marshal’s?)

Back in Sondergaard’s Lab, the Doctor concludes that the Solonians are meant to mutate, evolving with their environment once every 500 years. The crystal from the Radiation Cave seems to play a vital part in their final metamorphosis – but to analyse it further, they’ll need the facilities in Jaeger’s Lab.

■ Late in the day, the purpose of the crystal was revised – something that would have a big effect on Episode Six, in particular! This sequence was heavily reworked from the camera scripts, therefore. Originally, the Doctor determined that the formula on the tablets related to the crystal. “But how? What is it’s [sic] function?” asked Sondergaard. “I think we’re supposed to break it down into some kind of serum,” replied the Doctor, excited. But Sondergaard’s equipment was ‘too primitive for crystallography’ – so they needed to get to Jaeger’s Lab. (Hold that mention of a ‘serum’!)

■ This scene ran on longer in the rehearsal script. “Are you mad!?” exclaimed Sondergaard, realising that the Doctor intended returning to Skybase. “The Marshal has already tried to kill you.” But a ‘near and ominous rumble of rock’ prompted the Doctor to reply: “Well we certainly can’t stay here. Come on old chap. Let’s try to find my friends.”

Varan’s party arrives on Skybase just as the countdown to the rockets’ launch begins. When their presence is detected, the Marshal gathers his Guards.

■ As the Guards approach, Stubbs herds Jo, Ky, Cotton and Varan inside a side door marked ‘Bac. Decon’ – presumably the “Bacteriological Decontamination hall” referred to over the Skybase PA system back in Episode One (although its interior doesn’t look much like a ‘hall’, it must be said!).

■ This was a late change. All of the action was scripted simply for a Corridor: ‘The outer wall of Skybase, with portholes...’

Varan’s Warriors succumb to the Guards’ blasters – but when the Marshal chases the others inside Bac Decon, his wild shot blasts a hole in the hull of Skybase itself... and Varan is sucked out into space.

■ Varan’s left hand is accidentally clipped from the edge of the angled CSO shot showing him drifting off into space.

Floored, Jo, Ky, Stubbs and Cotton struggle to avoid the same fate...

WHERE ELSE HAVE I SEEN...?

CHRISTOPHER COLL (1938-)



Stubbs
Other
Doctor Who
appearances: *The Seeds of Death* (1969) as Phipps.
TV appearances

include: *The Avengers: Killer Whale* (1963) as Laboratory Assistant; *Adam Adamant Lives!: The Village of Evil* (1966) as Joe; *The Naked Civil Servant* (1975) as Art Master.

GARRICK HAGON (1939-)



Ky
Other
Doctor Who
appearances: *A Town Called Mercy* (2012) as Abraham.

TV appearances include: *Moonbase 3: Behemoth/Outsiders/View of a Dead Planet* (1973) as Bruno Ponti; *The Crown: Scientia Potentia Est* (2016) as John Foster Dulles.

Film appearances include: *Star Wars* (1977) as Red Three (Biggs); *The Spy Who Loved Me* (1977) as USS Wayne Crewman.

JOHN HOLLIS (1927-2005)

Sondergaard
TV appearances include: *A for*



Andromeda (1961)/*The Andromeda Breakthrough* (1962) as Kaufman; *The Avengers: Warlock* (1963)

as Markel/*The Cybernauts* (1965) as Sensai/*The Superlative Seven* (1967) as Kanwitch/*Legacy of Death* (1968) as Zoltan; *Adam Adamant Lives!: Allah Is Not Always With You* (1966) as Calvert; *Out of the Unknown: Too Many Cooks* (1966) as Czesni; *The Tomorrow People: One Law...* (1975) as Two Tone; *Blake’s 7: Powerplay* (1980) as Lom; *The Day of the Triffids* (1981) as Alf.

Film appearances include: *Captain Kronos Vampire Hunter* (1974) as Barman; *Superman* (1978)/*Superman II* (1980) as 4th/Krypton Elder; *Star Wars: The Empire Strikes Back* (1980) as Lando’s Aide; *Flash Gordon* (1980) as Klytus Observer No 2; *For Your Eyes Only* (1981) as Unnamed Villain in Prologue, Not Really Blofeld, Honest [uncredited].

PETER HOWELL

(1919-2015)
Investigator

TV appearances include: *The Avengers: Death at Bargain Prices* (1965) as Professor Popple; *The Prisoner: The General* (1967) as



Professor; *The Champions: Twelve Hours* (1968) as Admiral Cox; *Journey to the Unknown: Eve* (1968) as

Mr Miller; *Freewheelers* (various episodes, 1973) as Goddard; *Perfect Strangers* (2001) as Ernest.

GEORGE PRAVDA (1918-85)



Jaeger
Other
Doctor Who
appearances: *The Enemy of the World* (1967) as Denes; *The*

Deadly Assassin (1976) as Castellán Spandrell.

TV/film appearances: See *The Fact of Fiction: The Deadly Assassin* [DWM 332].

PAUL WHITSUN-JONES (1923–74)



Marshal
Other
Doctor Who
appearances: *The Smugglers* (1966) as Squire Edwards.

TV/film appearances: See *The Fact of Fiction: The Smugglers* [DWM 437].



Episode Five

FIRST BROADCAST: 6 MAY 1972

Exiting the Cave, the Doctor and Sondergaard duck explosions on the ground: Jaeger’s bombardment has begun. On Skybase, air pumps out of the Decon room; the pressure eases. In a human chain, Cotton, Stubbs, Ky and Jo pull themselves out. The Marshal escapes also; his Guards arrest all four.

■ When Jo and co exit back into the Corridor, the ‘BAC. DECON’ sign has gone missing from beside the door... where it was at the end of Episode Four!

On Solos, the Doctor sees Varan’s village deserted – and concludes that Varan might have taken his friends to attack Skybase.

With Stubbs, Cotton, Ky and Jo handcuffed to a rail in his Office, the Marshal calls in a firing squad...

■ In stage directions, the four ‘brutal-looking guards’ who make up the firing squad were described as ‘the elite of the munt-hunters, although we do not say so’.

Jaeger bursts in, causing the Marshal to dismiss the firing squad. Jaeger’s rockets exploded on the surface of Solos, not in its atmosphere – meaning that the ground itself will be contaminated for centuries.

■ The Marshal cannot hope to hide what’s happened from the Investigator, says Jaeger; not everyone is as loyal as “those Guards”, he continues. Originally, he was rather ruder about the firing squad: “those morons in here just now...”

Jo bluffs that the Investigator is coming to Skybase to confirm the Doctor’s findings. Meanwhile, the Doctor observes the contamination on Solos...

■ ... by breaking a dead twig – whereas in the script, he plucked a piece from a discoloured plant, only to see its leaves ‘crumble to dust’ in his fingers.

Leaving the exhausted Sondergaard to return to the Caves, the Doctor heads to the Transfer Station alone – but a Solos Guard (Damon Sanders) detects his movement. Jaeger insists that the Doctor’s particle reversal technique might be employed to conceal the contamination ►

The Fact of Fiction

◀ – meaning Jo can again be used to guarantee the Doctor's co-operation. The Marshal returns to Solos to supervise the hunt for the Doctor...

■ ... who proceeds to evade the Guards.

Amusingly, Baker and Martin described the action here thus: 'Doctor Who finds himself confronted by the hulkingest Guard, a real thickie, who comes lumbering forward to grab Doctor Who in a bear-hug... Doctor Who uses his Venusian karate on the luckless hulk...'

... and returns to Skybase ahead of his pursuers. In the Marshal's Office, he begins using his sonic screwdriver on Jo's manacles – but is interrupted when the Marshal returns. Surrendering his screwdriver to a Skybase Guard (Martin Taylor), the Doctor agrees to assist Jaeger – on pain of his and Jo's deaths.

■ He didn't hand over his sonic in the rehearsal scripts, though... something that would become significant later!

The Doctor outlines his plan to train a 'macrovisor' on the surface of Solos, using particle reversal to decontaminate the affected areas.

■ Originally, the macrovisor was a 'maser beam', and the Doctor followed up his plea to Jaeger to "stop dilly-dallying" by asking, "Do I have to do everything for you? It's going to be difficult enough as it is." The scene concluded with the Doctor catching sight of a computer. "Ah, good! We'll cannibalise that, for a start –" he said, then used his sonic screwdriver to begin dismantling it as fast as he could, while Jaeger looked on aghast. By the time the episode entered studio, however, the previous Marshal's Office scene had been reworked so that the Doctor no longer had his sonic...

Meanwhile: Jo frees her hands from the cuffs part-opened by the Doctor, then sham-collapses. When the Guard comes over, she snatches his blaster, forces him to relinquish the Doctor's sonic screwdriver... and frees the others.

■ With the Doctor still in possession of his sonic, Baker and Martin choreographed the action differently at rehearsal script stage: 'The Guard hurries over. As he bends down to Jo, she hits him. Down goes the Guard. Jo scrabbles for the key... frees the others'.

■ On screen, Jo's 'collapse' is never accounted for. In Dicks' novelisation, Stubbs shouts to the Guard, "She was lost on Solos without a mask. You'd better get her one. The Marshal wants her alive, you know! You'll be for it if she dies." So the Guard comes over to give Jo oxygen... close enough for Jo to snatch his gun.

Cotton uses the Marshal's communicator to contact *Hyperion*; meanwhile, Stubbs uses his



Sondergaard tries to reason with the mutated Solonians.

'In The Brain of Morbius, the Fourth Doctor will describe the Mutts as "widely established in the Nebula of Cyclops."

blaster to hold both off the Marshal and his Guards, when they appear at the door. Jo takes over from Cotton, informing *Hyperion* of the situation on Solos.

■ Sondergaard actor John Hollis doubled as the voice of *Hyperion*.

When Stubbs is killed, Cotton leads Jo and Ky through another exit...

■ Just what is this highly convenient exit, labelled 'NO UNAUTHORISED ENTRY'?! In Dicks' novelisation, Cotton explains how the Marshal has "a private exit – a hidden door behind his desk". This leads directly to the Transfer Section – and had, we learn, 'been installed to enable the Marshal to come and go secretly between Skybase and Solos'.

They reach the Transfer Area, but the Doctor's work in Jaeger's Lab has caused the power to the Transfer cubicles to be cut. The fugitives are arrested; the Marshal orders Cotton and Ky taken to the Radiation Chamber...

Returning to the Cave Chamber, Sondergaard is soon surrounded by Mutants. Claiming that the mutation rate can be returned to its natural level, he asks them to help him find the Doctor...

■ Originally, Sondergaard's speech to the Mutants was punctuated with the Swedish for 'yes' – viz: "Do you know who I am, *ja*? ... Sondergaard. I help all the mutants, *ja*?"

From Skybase, the Doctor decontaminates part of the Solonian surface – but the Marshal arrives, demanding he carry on until Solos has an atmosphere breathable only by humans. He refuses – so the Marshal threatens Jo's life. Then comes an announcement: *Hyperion* has arrived.

■ "Well, Marshal," says the Doctor. "It seems as if your superiors have arrived. What are you going to do now?" Cue end titles! – because that's where the episode was supposed to end, as Baker and Martin wrote it. By the time of recording, however, a chunk of Episode Six had been moved up into Five – for timing reasons, probably.

While *Hyperion* docks, the Marshal has Jo taken to the Radiation Chamber – a hostage, to ensure the Doctor says the right thing to the Investigator. Cotton reveals that they're actually in the refuelling lock, next to the thaesium store. At any moment, *Hyperion*'s probe will come through the lock – then live thaesium will flood the Chamber: "We'll all be done for!"

■ Before this scene was repurposed as a cliffhanger, Cotton's final line was hopeful, not despairing: "They should be putting a probe out any time now – we could get out through that!"



Episode Six

FIRST BROADCAST: 13 MAY 1972

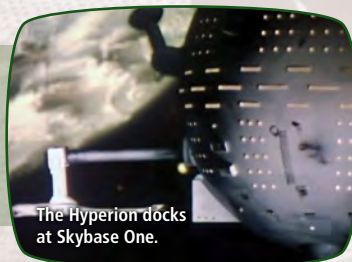
Flanked by Earth Control Guards, the Investigator (Peter Howell) arrives at the Marshal's Office to begin his inquiry. The Marshal claims that the Mutants' condition is incurable; the Doctor is obliged to agree.

■ Conspicuously, Jo is *The Mutants'* sole female character – so it's intriguing to note that Barry considered several women to play the Investigator: veteran actresses Mona Bruce and Kathleen Byron; plus Rosalind Shanks, Veronica Strong and Wendy Williams, who'd go on to appear as Vira in *The Ark in Space* (1975). Male actors named in Barry's casting notebook included Noel Coleman, previously General Smythe in *The War Games* (1969); plus Hugh Cross, Tom Gill (who had died the previous year, in fact, aged just 54) and John Welsh.

■ Two more names noted by Barry stand out, however. Had either David Garth or John Franklyn-



Cotton contacts the *Hyperion*.



The *Hyperion* docks at Skybase One.



The Investigator arrives to pass judgment.



Ky mutates into his ultimate form!

Robbins been cast, *The Fact of Fiction* would now be wondering if the Investigator had been a Gallifreyan plant – since both can be seen elsewhere as secret Time Lord agents – Garth in *Terror of the Autons* (1971) and Franklyn-Robbins later, in *Genesis of the Daleks* (1975)! After all: it might have made sense for the Time Lords to have placed a second agent at the scene – to spy on the Doctor, perhaps, and ensure that the tablets were safely delivered to Ky; or as back-up, in the event that the Doctor failed to ensure that life on Solos developed as it should?

When *Hyperion's* probe enters the Radiation Chamber, Jo, Ky and Cotton rush through its opened nose cone into *Hyperion's* Fuel Store. Soon, they rush into the Marshal's Office; the Doctor tells the investigator they were the Marshal's hostages.

On Solos, the fearful Mutants refuse to follow Sondergaard into the transfer cubicle. The Investigator asks to see the tablets described by the Doctor... but they're still on Solos, and the Doctor has no other proof. A Guard brings Sondergaard in; but a lone Mutant manages to follow him to Skybase.

■ Gately, Dicks has a go at explaining the Mutt's motivation: 'Sondergaard's words had reached some last vestige of understanding, and obscurely it felt a sense of duty. It stabbed with its claw at the controls, and more by luck than anything else, hit the transfer button...'

The Mutant bursts in... and is shot by the Marshal, prompting the Investigator to place his Earth Council Security men at the Marshal's disposal. Ky and Cotton are returned to the Radiation Chamber – but the Doctor, Jo and Sondergaard have escaped to the Lab, where the Doctor begins to analyse the crystal from the Cave. Confirming that it acts as a bio-catalytic agent, the Doctor hands Sondergaard the crystal to give to Ky...

■ Complicated, isn't it?! In his novelisation, Dicks clarifies things significantly when he has the Doctor describe how the crystal is "a kind of emergency measure" left behind by the Old Ones in order to catalyse a mutation.

■ Remember how in the rehearsal version of Episode Four, the Doctor had deduced that the crystal could be used to create a serum, its formula given in the Time Lords' tablets? In the rehearsal version of this episode, then, instead of analysing the crystal's structure, the Doctor and Sondergaard used the instructions given on the tablets to create that serum – using the particle reversal machine to accelerate the process. In the original stage directions: 'Doctor Who places the glowing crystal in the particle reversal machine and switches on: CSO effects of bleach out [sic], radiophonics etc.... and the crystal melts and funells [sic] as a glowing liquid into a phial held by Doctor Who.' The Doctor then handed this phial full of serum to the Professor: "You take this Sondergaard –"

The Marshal and his Guards arrive. While Jo and Sondergaard are escorted back to the Radiation Chamber, the Marshal demands the Doctor gives Solos an Earth-type atmosphere – before his friends die. In the thaesium-flooded Chamber, the weakened Ky shakes and trembles. Sondergaard passes him the crystal, and he begins to change...



The Doctor throws some light on the situation.

■ We've already seen how, in the rehearsal scripts, the crystal had been melted down into a serum, contained in a phial. At this point, therefore, Sondergaard took the phial from his pocket, along with a syringe. He asked Jo to hold the phial – which she did, 'Grimacing with the heat and radiation' it gave out. Next, Sondergaard filled the syringe 'with agonising slowness'. Feeling 'sick and dizzy', Jo begged him to hurry. "I have to be – careful..." insisted Sondergaard, while he injected the glowing fluid into the back of Ky's neck. (It's not clear why the serum business was revised; even if the syringe detail was considered a bit much for teatime viewing, Ky could easily have swallowed the contents of the phial!)

While the Doctor works, watched by Jaeger, the Marshal tells the Investigator that neither he nor his men may leave; instead, he will settle them on Solos. Meanwhile, he'll tell the Earth Council that *Hyperion* was destroyed in an accident.

Drawing radiation from the walls, the Mutant Ky reaches his final metamorphosis, becoming a beatific telepath in glowing robes.

■ That's the last time we'll see a Mutt – but a Mutt costume will be reused in *The Brain of Morbius* (1976). There, the Doctor describes the Mutts as "a mutant insect species, widely established in the Nebula of Cyclops". Does this imply a spacefaring future for the Solonians... or a spacefaring past?!

Ky dematerialises – but the others soon find the entry hatch open. Ky floats through the Corridors, rendering two Guards senseless.

■ In the script, 'Super-Ky' [sic] was described as both 'an iridescent globe' and 'a living duplicate of the figure the Doctor saw in the cave', who/ which was seen 'hurtling along the corridors like an iridescent [sic] bird – blurred in flight, leaving a trail of colour behind'. A letter from Dicks to Baker and Martin on 5 February 1972 suggests that it was the production team's idea to show Super-Ky as a globe – but 'after much agonised discussion with the Special Effects department', Super-Ky reverted to 'something very much like' the writers' original description (ie, an iridescent bird-man-thing).

The Doctor is ready to begin the particle reversal process. Mistrustful,

the Marshal tells Jaeger to activate the controls; booby-trapped by the Doctor, the device explodes, killing Jaeger. Before the Marshal can execute the Doctor, Ky materialises and expels energy in the Marshal's direction, and he vanishes.

■ Beautifully, Baker and Martin described the Marshal's death thus: 'He CSO's [sic] out of existence'! And then some; in 1991, Christopher Barry told *DWM* that he considered this shot, involving multiple elements, as "an epitome of CSO achievement, since it took about six passes..."

Ky thanks the Doctor, then himself disappears. Later, in the Marshal's Office...

■ In the rehearsal scripts, this scene began with the Doctor addressing Super-Ky, with mock irritation: "Ky, if you could possibly stop shimmering about all over the place." Super-Ky then materialised, in globe form – only now 'we can see an idealised version of Ky's face within the globe...' Super-Ky remained to hear a number of plot points explicated and explained – beginning with the reason why the Mutants headed for the caves. "As the Doctor and I discovered," Sondergaard told the Investigator, "the thaesium radiation in the caves was necessary to repeat the cycle..." This "chrysalis stage", reasoned Jo, was why Ky had looked dead in the Radiation Chamber. "Thaesium again you see," replied the Doctor. "At a much greater intensity of course. That accelerated the genetic changes. And the serum Sondergaard injected stabilised the metamorphosis." Jo appeared to understand: "Yes... I see. Simple really, isn't it?" (It isn't, though!)

Sondergaard hopes to use the crystal to help Ky save the prematurely mutated Solonians. The Investigator confers acting command of Skybase to Cotton. The Doctor agrees to 'return'

to Earth aboard *Hyperion* – but then excuses himself.

■ The Investigator's cheesy final line – "Doctor... who did you say?" – was a last-minute addition, missing from the camera script.

Soon: Jo returns the Doctor's sonic screwdriver, enabling him to break into the Storage Area where he left the TARDIS.

■ The business about Jo returning the Doctor's sonic screwdriver didn't feature in the rehearsal scripts – in which he'd never been forced to surrender the thing, of course...

■ So it's goodbye to Skybase – but we'll be seeing it again, sort of! The triangular cells on its walls, designed by Jeremy Bear to give the flats some texture, were made from a mould from which new PVC pieces could be easily cast. And they were! They can be seen in the cell of the hyperspace ship in *The Stones of Blood* (1978); aboard the Skonnos spaceship in *The Horns of Nimon* (1979-80); in Adric's bedroom in *Earthshock* (1982); and in episodes of *Blake's 7* (1978-81), *The Adventure Game* (1980-86) and *The Crystal Maze* (1990-95); and many more besides. Happy spotting! *DWM*

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RENAISSANCE MAN

The director Rodney Bennett, who has died aged 81, oversaw three very different productions during the early years of Tom Baker's tenure as the Doctor.

TRIBUTE BY **TOBY HADOKE**

The *Ark in Space* (1975) – Bennett's first credit on *Doctor Who* – marked a sea change for the series. The new emphasis – which was on psychological horror and plausible, hard-edged science-fiction – found an ideal home amidst the stark, clinical environment of the suspended-animation repository of Earth's last survivors. The impressive sets, designed by Roger Murray-Leach and lit by Nigel Wright, were shot to their full potential by Bennett's cameras. Murray-Leach remembers Bennett with affection: "My enduring memory of him was his sense of humour – he had one of the most infectious laughs. If you came up with a convincing argument to back up your ideas he was prepared to give them a go and give you free rein. He was a thoroughly nice person, an attribute all too rare in this industry."

Bennett would have liked to have got the camera even higher when capturing the Doctor's famous speech about Mankind's indomitability, but the restrictions of the studio prevented this. It is, nonetheless, the scene which emphasises that Tom Baker is fully in command of the character and remains one of the most memorable 'Doctor Moments' in the show's history. The story is also remarkable because of its unflinching approach to the horrific. Indeed, producer Philip Hinchcliffe – not known to flinch from difficult scenes – opted to cut an exchange in which base commander Noah asks Vira to kill him as he deemed it too horrific.

The Ark in Space was a great success, with Part Two notching up a then-record of 13.6 million viewers. Rodney was also accorded a little bit of immortality thanks to Tom Baker's ad-lib about a "Bennett Oscillator" – a nod to the man at the helm. Another name-based apparent in-joke – that the rival school in *Grange Hill* was named after him – was denied by Bennett (who knew no-one who worked on the show) and must, sadly, be put down to coincidence.



The much-loved Rodney Bennett.

The very next story, *The Sontaran Experiment* (1975), was actually made first, with Bennett conducting the entire location shoot, unusually, on lightweight video cameras rather than film. Despite the loss of film's moody texture, there's still a lot of atmosphere in the production – largely thanks to Bennett's handling of the bleak Dartmoor landscape (he had been brought up not far away and always retained an affinity for the area). It was, however, something of a baptism of fire for the director, as his leading man broke his collarbone and ended up using his scarf as a sling for much of the shoot.

Bennett was a great fan of the TARDIS team at this time, describing Tom Baker as "a wonderful mixture of Burt Lancaster and Harpo Marx. The physical size and strength of Burt Lancaster and then that wonderful smile and childlike aspect of Harpo Marx – which seemed to me a wonderful duality. I came up with this idea of Tom having a yo-yo. I hoped he'd get good at it. I brought someone along to give him lessons, but Tom wasn't that sort of actor really."

As for his companions: "Elisabeth Sladen was amongst the gamest actors I ever worked with," said Bennett. "She did it with absolute conviction. I think she was absolutely lovely and a perfect foil for the Doctor. Ian Marter really understand English understatement and

played [it] with a lovely sense of humour. He was a very clever choice."

Bennett's final *Doctor Who* production was *The Masque of Mandragora* (1976), a sumptuous period drama filmed on location in the stunning Welsh village of Portmeirion (doubling for Renaissance Italy). It benefitted from the very best designers the BBC had to offer: "It was great fun filming there – one had to be very careful. I think Barry Newbery, the designer, was very good at obscuring things [that weren't of the correct period]. There was so much experience and talent [at the BBC at the time]: the costumes that Jim Acheson designed would grace any feature film. He's a man of terrific talent – and the wigs were very good too."

Bennett was born in 1935, the son of a headmaster, and having left school got a place at St John's College Cambridge to study natural science (but eventually changed to psychology). He did an MA at UCL where he met his future wife Jill (who was studying theatre design at the Slade) on a production of a Sartre play. He directed a number of shows whilst a student and after a brief sabbatical as a child psychologist, he joined BBC Radio and worked on spoken-word assignments for the Third Programme and the World Service. His television break came with the launch of BBC2, and he joined the corporation's schools department. By chance, one day the allocated director for *Z-Cars* fell ill and Bennett happened to be on hand to fill in. Thereafter he helmed several more episodes of the show, as well as working for producer Innes Lloyd on *Thirty-Minute Theatre*.

Two of these productions were written by future *Doctor Who* scribe Philip Martin: "Rodney was a fine director, sensitive to the needs of the cast and, in my case, the writer," he says. "He was faithful to the integrity of the text and treated my play *Gun Play* with just the right mix of comedy and drama. I remember him directing Anna Cropper to achieve an outstanding performance. I have Rodney to thank for the exciting start he gave me."

Rodney was soon entrusted with major serials including *North and South* (1975), which he did between *Doctor Who* assignments, and which starred Patrick Stewart and Rosalind Shanks, who says, "It was a pleasure to work with Rodney. He





Rodney (left) shooting *The Masque of Mandragora* in Portmerion.



"Rodney was surprised by his *Doctor Who* fame, but in the end quietly delighted." – PHILIP HINCHCLIFFE

always had time for everyone involved. Time with actors not only to discuss the scene in hand, but also what had happened just before – the 'trigger'. Rodney had such a gentle manner. He was kind, intelligent, sensitive and had a delightful sense of humour."

The Lost Boys (1978) was one of the productions of which Bennett was most proud, even though finding the young men to play the eponymous characters at different ages made casting something of a headache. He was very pleased with Ian Holm's "wonderful" central performance, and he cast regular collaborator Maureen O'Brien as his wife. O'Brien is very proud of the serial: "Why, with Rodney's sensitive, perfect direction, *The Lost Boys* did not become a classic of the BBC, shown and re-shown again and again, I will never know. Too sophisticated? Too disturbing? It seems Rodney's intelligence and sophistication and daring have quite often been a stumbling block with the powers that have-been."

His other favourite was *Monsignor Quixote*, a 1987 production which featured Alec Guinness and Leo McKern and was based on Graham Greene's modern take on Cervantes' character. His other work included *Madame Bovary* (1975), *Rebecca of Sunnybrook Farm* (1978) and *The Legend of King Arthur* (1979). Cast as Sir Bedivere in the latter production was Tom Kelly who recalls "how considerate and gentle he was. To me he seemed like the quintessential Englishman organising the school cricket team. I was more used to bossy directors. The only time I ever experienced him stressed was when we were on location in Scotland, when he suddenly began confiding in me about how he feared he was exceeding the BBC budget."

Bennett was extremely flattered to be selected by producer Cedric Messina to helm the centrepiece of the BBC's ambitious staging of the entirety of Shakespeare's canon. Bennett's *Hamlet* starred Derek Jacobi, Patrick Stewart and Lalla Ward. *Downton Abbey*'s David Robb joined them to play Laertes. "He was delightful," Robb says of his director. "He was at the fag end of that generation of directors who by and large wore cardigans and were usually called Alistair or Malcolm. They were sort of benign tyrants. The thing about

Rodney was that he was tremendously courteous and encouraging when lots of his contemporaries pretty much pushed you around. He was extremely receptive, and a very nice man, and you felt that good work would flourish because nothing was off-limits. He was always very receptive to actors' input."

Thereafter Bennett began to specialise in period drama, overseeing *Sense and Sensibility* (1981), *Stalky & Co* (1982) and *Dombey & Son* (1983) – all part of Barry Letts' Classic Serial strand. He had his biggest hit with *The Darling Buds of May* for Yorkshire Television in 1991. He directed the first episodes of this phenomenally successful adaptation of HE Bates' novels, which starred David Jason and Pam Ferris. It was Bennett himself who discovered Catherine Zeta Jones languishing at the back of the actors' directory *Spotlight*, and he fought for her to be given the role which made her a star. Her brother was played by Philip Franks: "Rodney was the opposite of the auteur director," says Franks. "Kind, polite, helpful and courteous: his considerable skills were cloaked in diffidence. He knew exactly what he wanted, had impeccable taste and great dexterity with actors, while making the whole thing seem easy and enjoyable. The look

and period feel of *The Darling Buds of May* were created by him, as director of the first episodes, and he avoided many pitfalls – cartoon-style jollity, seaside postcard crudity, sitcom gags – that could easily have ruined what became a very popular show. He made us all feel we were creating the piece and the characters ourselves, although of course he was guiding us every step of the way. A gentle man, a gentleman, and a highly skilled artist."

In his latter years he experienced mobility problems but these did not dull his zeal for work nor his old fashioned good manners. He wrote three books for older children – *Eagle Boy*, *Abbots Way* and *Angel Voice* – which were published in the UK, and a further two saw print in Germany. He had just finished another, set in his beloved Dartmoor, when he passed away peacefully in January 2017.

He is survived by Jill, their children Adam and Kate, and four grandchildren, Ben, Hannah, Max and Aurelia.

Upon hearing of Rodney Bennett's death, producer Philip Hinchcliffe said, "My

memories of Rodney are his gentlemanly charm, genuine modesty and quiet sense of humour. I was grateful for his handling of my opening stories. His strength was working with actors but I think he came to relish directing action sequences later on in *The Masque of Mandragora*. He was genuinely surprised, I think, by his *Doctor Who* fame, but in the end, quietly delighted. A lovely man in life and an important director in the history of *Doctor Who*."

Maureen O'Brien and Rodney remained friends until the end: "Darling Rodney. Such a lovely man and such a sensitive and responsive and kind director. Such courage and determination in a man who seemed too gentle for such persistence. Quiet, very English people like Rodney of such special talent can get easily overlooked."

Too true, but so long as there are *Doctor Who* fans, Rodney's special talents will surely be remembered. *DWM*



Location work for *The Sontaran Experiment* on Dartmoor.

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NOVELISATION

BBC BOOKS RRP £16.99
WRITTEN BY James Goss

The Pirate Planet

It might not say 'Don't Panic' – like the cover of the eponymous *Hitchhiker's Guide to the Galaxy* – but it's surely no accident that *The Pirate Planet* has its title emblazoned across the front in Large Friendly Letters just beneath the name of the man who dreamt it all up. This is the third in a trilogy of books based on Douglas Adams' *Doctor Who* episodes that, almost 16 years after his untimely death, try to capture his wit and imagination, and let's be honest, his sales.

The adaptation of *Shada* gave author Gareth Roberts some latitude. Because it was an unfinished production, no-one had a rock-solid idea of how it might have turned out. The scripts of *City of Death* were famously hammered out

over the course of one extraordinarily inspired weekend. So, apart from the occasional unexpected variation, and a bit of creative licence, James Goss' novelisation focuses firmly on the televised version. *The Pirate Planet*, Douglas Adams' first *Doctor Who* commission had a longer gestation. Goss was tasked with taking *The Pirate Planet* as broadcast and mining Adams' earlier outlines, notes and drafts for useful additions, perhaps in the hope of presenting a story more reminiscent of the celebrated author's work than the one that first aired back in 1978.

The Afterword alludes to 'the gradual shaping that *The Pirate Planet* underwent to take it from a brilliant outpouring of ideas to four episodes of broadcastable *Doctor Who*'. But while there may not have been enough money to effectively capture the scale of Adams' imagination, this tale of a ferocious pirate captain who plunders entire planets still owes a lot to the programme as broadcast. Certainly, the rivalry between the Doctor and Romana reads just like it was played by Tom Baker and Mary Tamm.

We're warned that this book might drift into unfamiliar territory from the beginning. The title page says: 'This novelisation is based on the first draft scripts by Douglas Adams. So it probably isn't what you're expecting.' Even so, it's not until page 151 that anything happens that is wildly different from the televised version. Up to that point, it's more about how the story is told – insights into the characters and subtly different dialogue – than anything that actually happens.

What reinstated material there is, however, makes this telling of *The Pirate Planet* feel bang up to date. The Captain's torture chamber may be a throwback to the Keller Process from 1971's *The Mind of Evil* – a hellscape generated by the

victim's own fears – and yet, as described here, it feels akin to some of the lavishly rendered nightmare scenarios seen in recent years. The idea of the TARDIS being used to rescue someone by materialising around them, featured in one of the later chapters, is almost a hallmark of twenty-first-century *Doctor Who* from *The Parting of the Ways* right up to *The Return of Doctor Mysterio*. Its outside-on-the-inside, TARDIS-centric Epilogue definitely feels as if it would be at home in a contemporary episode. Throughout the book, there's a post-*Doctor's Wife* approach to describing the workings of the TARDIS; one where she has a distinct, female personality and a complex understanding with her fellow travellers.

Of course, the source material isn't perfect. James Goss is in thrall to those big ideas, but you can see he isn't entirely sold on what Adams did with the downtrodden population

of the planet Zanak – told through the fortunes of one extended family. He constantly undercuts the empty heroic proclamations of the ineffectual Kimus – wisely dispensing with a great deal of speechifying from the original

treatment. He gives us an engaging, gun-toting Mula who has a sardonic perspective on the woes of her brother Pralix. He also does a fine job of figuring out what makes the Mentiads tick, reverting to Adams' original name for them: the Mourners.

The biggest problem with *The Pirate Planet*, though, is one that Goss doesn't really care to fix. Douglas Adams may have had an enviable knack for generating some of the cleverest and funniest concepts in science-fiction, but ultimately he has to rely on flicking a switch that sorts out a few dangling plot threads. But he's hardly the only *Doctor Who* writer who, having concocted some dazzlingly improbable adventure, struggled to reassert some kind of normality at the end.

Overall, this novelisation adds both style (the Captain's lovably vindictive robot parrot) and drama (the explosive finale as the TARDIS saves the Earth) to the TV rendering. And, having successfully sifted through Adams' disparate thoughts on this one, could there be enough material for James Goss to turn Adams' first submission – *Doctor Who and the Krikkitmen* – into a book? After all, Adams' trilogies never stopped at three. **RICHARD ATKINSON**



'This telling of *The Pirate Planet* feels bang up to date.'

Pick of the Month



The Doctor and Romana are brought to book.

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Vintage novelisations, comic collections and fan theory is this month's round-up of *Doctor Who* in print...

REVIEW BY **STUART MANNING**

REVIEWED THIS MONTH

- *Space Helmet for a Cow 2* RRP \$29.95 (US dollars)
- *Running Through Corridors 2* RRP \$19.95 (US dollars)
- *Doctor Who In An Exciting Adventure with the Daleks, Doctor Who and the Zarbi, Doctor Who and the Crusaders* RRP £9.99 each
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Few television series are awarded the ongoing historical scrutiny of *Doctor Who*. Pity those long-forgotten household names of TV long past, looking down from the hereafter in dismay, wishing that an encounter with a pantomime seahorse dripping green paint might have spared them fading from memory. Compared to the many academic guides to *Doctor Who*'s history, Mad Norwegian Publishing has hit on a refreshing change of approach with its offbeat series *Space Helmet for a Cow*, which reaches the show's modern era in its second volume.

Author Paul Kirkley's style has the air of a particularly droll seminar, revelling in the show's absurdities on both sides of the camera. Taking no prisoners, the story of *Doctor Who* becomes a springboard for witty asides and sotto-style

put-downs, and – to Kirkley's credit – most of them hit their target.

The early sections, detailing *Doctor Who*'s so-called 'wilderness years' between cancellation and revival are ripe for satire – 15 purgatorial years of dubious rumour, bootleg fan videos and many a cautionary tale of coulda-woulda-shoulda.

The show's 2005 revival presents more of a problem, as one senses that some of its best backstage stories have yet to be told. However, Kirkley is an excellent storyteller and balances the breezy facts with affection, well-judged commentary and occasional moments of sharp critique – *Last of the Time Lords* receives a skewering that's

particularly difficult to argue against. All told, many of the stories in this book cover familiar ground, but rarely have they been shared so entertainingly.

Also from Mad Norwegian comes *Running Through Corridors Volume Two: The 70s*, which continues journalist/comedian Toby Hadoke and writer Robert Shearman's episode-by-episode rewatching of *Doctor Who*, turning their attention to the show's golden decade.

Doctor Who couldn't have two better commentators. While not pulling any punches, they approach the stories with insight and a critical eye, yet are refreshingly free of cynicism.

Quite simply, both want *Doctor Who* to succeed, and that infectious tone informs the entire book.

Mention of the risible, if cuddly, Taran Wood Beast prompts Shearman to recall an unexpectedly moving exchange with Russell T Davies when they embarked on writing for *Doctor Who*'s revival, which speaks volumes of the involuntary love that the show's viewers can wring from its least charming moments. Later, when pitted against *The Horns of Nimon* – end-of-1970s end-of-pier *Doctor Who* at its most threadbare – Hadoke abandons his disappointment midway through and mounts a defence from childhood memories so spirited that it almost won me over. Almost.

Above and beyond, *Running Through Corridors* is warmed by the rapport of its authors. Little mentions of entries written in stolen hours amidst plane flights or wedding preparations fill in the gaps between Sea Devils and Sorvad and give the book its most touching moments. At its best, it's not a *Doctor Who* book, but a story of friendship expressed through *Doctor Who*.



One of John Wood's illustrations from the reprint of *Doctor Who and the Zarbi*.

Elsewhere, BBC Books has gone on a full-on nostalgia trip with a trio of reprints of the first *Doctor Who* novelisations, recreated as originally issued back in the 1960s. Having spent most of my formative years scouring charity shop shelves for dog-eared *Doctor Who* volumes, owning these little gems shining and unfaded feels as close to time-travel as I'm ever likely to experience. Nostalgia is a much-abused commodity in modern marketing and, in an age of ever-present media, lost in its purest form. No longer is nostalgia a process of rediscovery, but occasionally, as seen here, it can offer a window to the past.

Doctor Who In An Exciting Adventure With the Daleks is the best of the bunch, with the show's original story editor David Whitaker retooling screenwriter Terry Nation's

intermittently exciting opening Dalek serial into an efficient first-person page-turner, direct from the pen of companion Ian Chesterton. On screen, Nation's characters have a tendency to speak in speech balloons rather than meaningful dialogue, but Whitaker's sensitive retelling works invisibly to bring emotion and nuance to the otherwise flat declarations. It's the ideal marriage, with Whitaker's eye for whimsy and character balancing the shortcomings of Nation's trademark unfussy scripts. The result stands as a tribute to both: Terry Nation gave *Doctor Who* pulp gusto, but David Whitaker gave it heart.

Whitaker's *Crusaders* novelisation is a more nuts-and-bolts affair, sticking closer to its source material, but still impeccably told. Bill Strutton's *The Zarbi*, revisiting his second season epic *The Web Planet*, feels altogether more at home in ink on newsprint than the confines of a television studio. ▶

'David Whitaker retools Terry Nation's Dalek serial into an efficient first-person page-turner.'





◀ If the television Vortis seemed like an exercise in overreaching ambition, oblivious to the show's budget, on the page it reads like a superior offering from an early *Doctor Who* Annual. The fluttering, crosshatched illustrations and Strutton's slightly chewy prose combine to make the vistas to expand into a wonder beyond 405 lines, tipping the story's balance to charmingly naïve rather than just plain crude.

Viewed today, these novelisations are a perfect summation of *Doctor Who*'s early day extremes: There's the well-meaning, if occasionally dry, educational lessons of *The Crusaders*, outer-space fantasies, featuring wondrous creatures populating unimaginable worlds in *The Zarbi*, and finally the adventure quest conflicts of *The Daleks* – ostensibly looking to the future, but tinged an air of clipped wartime stoicism that was already unmistakably rooted in the past.

These new editions aren't perfect facsimiles, but are close enough to restore much of their period charm. The bold, block colour jacket art and dinky hardback format lends the stories context that excuses the incongruity of an italicised *Tardis* in search of a definite article and fanciful notions such as everlasting safety matches. William Hartnell's era is often dismissed as quaint rather than accomplished, but here its authors have the chance to revisit their work with the benefit of hindsight and an unrestricted budget, offering genuine insight into early *Doctor Who* as its makers envisioned it.

Whitaker takes the opportunity to provide a new origin story, sketching out an eerie prologue on Barnes Common in the place of *An Unearthly Child*. It's debatable whether this was informed by his experiences on the coal face during *Doctor Who*'s faltering early weeks or simple authorial expediency, but it's a fascinating what-if, presenting an atmospheric night shoot and road accident doubtless beyond the corporation's finances. Likewise, Bill Strutton is allowed to conjure up a Vortis without the clatter of plywood and fibreglass, where alien sand is no longer reduced to sawdust on a studio floor. This is *Doctor Who*'s first tentative dip into the waters of extended fiction, and as such these are invaluable texts, and never more aptly presented.

Flashing forward to the present day, *Doctor Who*'s extended fiction marches on in the pages of this very magazine, with *The Highgate Horror* collecting some of DWM's most recent comic-strip stories featuring Peter Capaldi's Doctor. The eponymous *Horror* is a splendid tale that, like all the best *Doctor Who*,



Trouble for the Doctor and Max in *The Stockbridge Showdown*, one of the stories included in *The Highgate Horror*. (Art: Dave Gibbons)



'The DWM strip is a body of work that's spent longer in production than *Doctor Who* itself.'

which its Gothic amphitheatre prefiguring the air of *memento mori* that complimented Capaldi's Doctor so well in *Heaven Sent*.

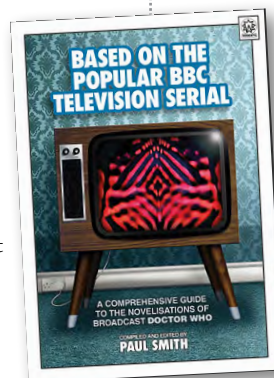
The collection's other highlight is *The Stockbridge Showdown*, issue 500's celebratory one-shot, which gathered strip artists past and present to carve up a single story featuring stalwart guest character Max Edison taking a sprint through the comic's history. As gimmicks go, the artist job-share is irresistible, with granddaddy of DWM's pages Dave Gibbons capturing Capaldi's Doctor as effortlessly as he did Tom Baker back in 1979. From Gibbons' crisp ink work, to the jagged stylisation of Adrian Salmon, to cartoonist Roger Langridge's gleeful caricatures (anyone familiar with Steve Bell's *Guardian* cartoons might be forgiven for doing a double take here), this is a fitting celebration that walks the tightrope between

bristles with a palpable sense of place. Highgate Cemetery feels like such an obvious home for a *Doctor Who* story,

celebration and indulgence without ever feeling smug. Now in its 38th year, the DWM strip represents a body of work that's spent longer in unbroken production than *Doctor Who* itself, and this is a well-earned bow.

Rounding off the month's offerings comes an unexpected surprise, a 168-page free download from author Paul Smith. Based on the Popular TV Serial is available in PDF format from wonderfulbook.co.uk and presents an unofficial illustrated guide to

the entire range of Target range of *Doctor Who* novelisations, detailing the many editions published domestically and overseas, complete with jacket images and background information, even taking the trouble to pinpoint the individual publicity shots referenced by cover artists. It's a labour of love and an essential read for anyone who still smiles when chancing upon the sentence 'The changing face of *Doctor Who*.' Or maybe that's just me. **DWM**



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AUDIO FREQUENCIES**BIG FINISH**
AVAILABLE FROM bigfinish.com

We have a listen to the recent audio output of Big Finish. This month: evoking the spirit of the '70s, and big changes in the life of the Sixth Doctor...

REVIEW BY **PAUL KIRKLEY****REVIEWED THIS MONTH**■ *The Third Doctor Adventures Volume 2*

RRP £20 (download) £25 (CD)

■ *Jago and Litefoot Series 12*

RRP £30 (download) £35 (CD)

■ *The Order of the Daleks, Absolute Power, Quicksilver*
(featuring the Sixth Doctor)

RRP £12.99 (download each) £14.99 (CD each)

It's a measure of the distinctive flavour of the Virgin Publishing's *New Adventures* novels of the 1990s that Big Finish's adaptations of them come with their own, bespoke version of the *Doctor Who* theme – a sweeping, symphonic arrangement far removed from the tinny synth stylings of Sylvester McCoy's TV tenure. It's a small but significant detail that says: Toto, we're not on BBC1 before *Bergerac* any more.

In *Original Sin*, the Seventh Doctor isn't even with Dorothy any more. Andy Lane's book was published in 1995, when the Time Lord had swapped Ace for space archaeologist Bernice 'Benny' Summerfield – a role now so indelibly linked with actor Lisa Bowerman, it's almost a surprise it's not her face on the original book covers.

The story opens *in medias res* with the Doctor and Benny arriving on thirtieth-century Earth to follow up a warning from a dying alien. At the height of the Earth Empire, our little blue planet is now a 2000 AD-ish landscape of spaceports, cities in the sky and robo-valets. But not everyone is sharing in the good times: the undercities are vast slums, and civil unrest is so rife that the death of 50,000 people in an explosion barely registers as a blip in the rolling news cycle.

This is all grist to the mill, of course, for the Seventh Doctor: the man who loves the sound of

empires toppling is right at home in this heartfelt (if not entirely subtle) satire of colonialism, muttering darkly about “the rich building on the backs of the poor” like a cosmic Jeremy Corbyn.

He also gets to chew the moral fat with a mad scientist called Zebulon Pryce, who challenges the fundamental principle that all life is valuable. In the midst of this weighty metaphysical discourse (“For every ‘thou shalt not kill’ there’s a ‘thou shalt not suffer a witch to live...’”) our hero is forced to examine the blood on his own hands, and concludes: “Killing is wrong, except when it’s right, and I know the difference. That’s the only answer I can give.”

This is thrilling, positively Nietzschean stuff from a period in which the Doctor was self-identifying as ‘Time’s Champion’ (he actually says it out loud here), and plays to Sylvester McCoy’s talent for brooding introspection.

If it sounds heavy going, it isn’t, John Dorney’s script deftly balancing such earnest pre-millennial angst with the quickfire wit of twenty-first-century *Doctor Who*. Sample rat-a-tat exchange: “Don’t worry, you’ll soon be out of your misery.” “I’m not miserable.” “You soon will be.”

With the population under martial law and citizens being subjected to interrogation by the mind probe (yes, the mind probe), Adjudicator

ILLUSTRATION BY **JAMIE LENMAN**

Roz Forrester and her rookie new partner Chris Cwej are assigned to investigate a death in police custody. Unfortunately for them, they investigate it rather too well, stumbling upon a conspiracy that forces them into an uneasy alliance with the Doctor and Benny, their prime suspects. Yasmin Bannerman and Travis Oliver played the characters in 2015's adaptation of Russell T Davies' *Damaged Goods*, so feel comfortably at home in the roles, even before they decide to throw their lot in with the Doctor at the end of the story.

A densely plotted, punchily executed piece of high space opera, packed with clever ideas and thought-provoking philosophical asides, *Original Sin* is a fitting testament to the reach and ambition of Virgin's *New Adventures*, skillfully brought to life by director Ken Bentley and his cast.

Among that cast, incidentally, is one Philip Voss, whose only previous *Doctor Who* booking was in *Marco Polo*, a full 53 years ago. Here, he's playing another figure from the show's distant past whose identity, as they say on the internet, WILL SHOCK YOU. Unless you've already read the book, of course, in which case it won't.

Fifth Doctor adventure *Cold Fusion* was published a year after *Original Sin*, this time as part of Virgin's *Missing Adventures* range. For those keeping score, that means it gets the original Peter Davison-era theme arrangement – but then immediately wrong-foots us by opening with Sylvester McCoy's Seventh Doctor.

He's arrived on an alien planet to hear a ghost story – but instead of chills, Lance Parkin, who has adapted the story from his own book, kicks off with an extended knockabout comedy sketch, complete with a cute robot who tells the Doctor, "To select audio navigation, press enter here." You can't accuse Big Finish of not knowing its audience.

When we meet the Fifth Doctor, he's in the very early days of his new body, on the trail of some time disturbance (standard) with Tegan, Nyssa and Adric. On a barren ice planet, they cross paths with Roz and Chris, the latter posing – much to Tegan's disgust – as an Australian called 'Bruce Jovanka'. This leads to a good joke about the different meaning of *Fosters* to the people of Traken and Australia. Well, I thought it was funny, anyway.

Whereas previous multi-Doctor stories had forced earlier incarnations to adapt to the current house style, *Cold Fusion* is very much a mash-up of two distinct eras. The Fifth Doctor sequences come complete with contemporary catchphrases like (all together now) "That's not Heathrow!" plus an eerily authentic-sounding early 80s score (credited to Fool Circle Music – see what they did there?) that brilliantly evokes the spirit of Peter Howell, Paddy Kingsland and co. Yet the highfalutin talk of Time Lords being born in the loom of the House of Lungbarrow – not to mention putting Nyssa in a hotel room with a naked man – couldn't be more 1990s. And just to add to the temporal displacement, the Fifth Doctor quotes the First



The TARDIS team of *The Ravelli Conspiracy* – Vicki, the First Doctor and Steven.

Doctor from 1963's *An Unearthly Child*, while his interrogator responds with lines from 1976's *The Brain of Morbius*. You may need a flow chart.

Like many of his *New Adventures* contemporaries, Parkin can't resist poking about in the nooks and crannies of ancient Gallifreyan lore in a manner that would have had Russell T Davies reaching for the smelling salts. He even introduces the Doctor's wife, played Christine Kavanagh – and there are no River Song-style cheats here: this is his actual wife – as in Susan's grandmother – who the Doctor decides should be called Patience. Well, shouldn't all wives?

Once reacquainted, Kavanagh and Peter Davison get to share some unusually intimate scenes. No, not like that – I'm talking mental transference, Time Lord-style, as they reached into their shared memories via some highly evocative sound collages from director Jamie Anderson. Parkin contrives to keep his Doctors apart until the final act, when Seven breezes in to save Five from execution with

one of his patented anti-war speeches. Which, on this occasion, proves spectacularly ineffectual. There's also a lovely little skit about the dangers of two Doctors reversing the polarity of the neutron flow of the same bomb (bottom line: very big bang) and a truly shameless gag about a temporal pair o' Docs. Yes, really.

The Seventh Doctor doesn't just meet his former self, of course – he's also reunited with Adric. It's a poignant encounter that's all the better for being subtly underplayed, although Sylvester McCoy does slightly misread what ought to be the real gut-punch moment.

Matthew Waterhouse does a convincing job, for good or ill, of channelling his 18-year-old self, while Janet Fielding gives one of her best performances as Tegan. Nyssa, for her part, remains steadfastly Nyssa; on being asked if her clothes are dry, she replies, "No, they're velvet, so they'll take a while" – which is so exactly the sort of thing Nyssa would say, your

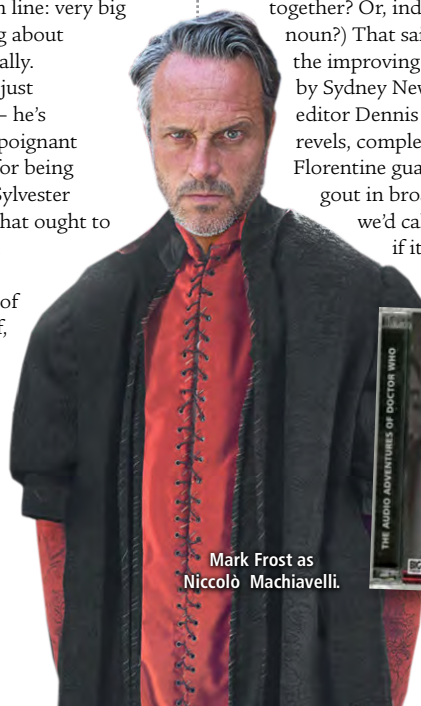
heart really goes out to Sarah Sutton. And it goes without saying that Peter Davison never puts a foot wrong – which doesn't mean we shouldn't still say it once in a while.

Cold Fusion is an atmospheric, cinematic exercise in world building, painting vivid pictures of ice deserts, frost lands and ski trains. At six episodes, it's also a sprawling epic that might have benefitted from a slight haircut – I must confess to getting slightly lost with some of the plot strands (what was all that stuff about fusion bombs again?) – but on the whole does a good job of maintaining momentum across its marathon running time without resorting to the longueurs that habitually dogged the old TV six-parters.

In the 1990s, *Doctor Who*'s new print adventures were sold as 'stories too broad and deep for the small screen'. These latest adaptations would suggest that, on audio at least, breadth and depth are not a problem, and I've no doubt that, for readers of a certain age, hearing these stories come alive will elicit just as much of a thrill as being able to watch the *The Power of the Daleks* on your phone.

From *New and Missing* to *The Early Adventures* (keep up, do), First Doctor caper *The Ravelli Conspiracy* is what we fans call a 'pure historical'. (Does anyone else in the world use those two words together? Or, indeed, use historical as a noun?) That said, it's less in the spirit of the improving history lessons envisaged by Sydney Newman than one of script editor Dennis Spooner's mid-60s comic revels, complete with sixteenth-century Florentine guards grumbling about their gout in broad Cockney accents. I guess we'd call such jests Spoonerisms, if it weren't already taken.

It's literally a ►



Mark Frost as Niccolò Machiavelli.



◀ Machiavellian plot, with the Doctor, Vicki and Steven bumping into the infamous schemer within seconds of arriving in the Renaissance. Arrested as conspirators, the trio find themselves caught up in the political machinations of the day, including a plot to assassinate the Duke of Nemours – brother to Pope Leo X and great uncle of Catherine Medici, from TV's *The Massacre of St Bartholomew's Eve*.

It's an enjoyably unhurried, low-stakes tale from writers Robert Khan and Tom Salinsky, in which the Doctor getting locked in a room passes for a dramatic cliffhanger. Maureen O'Brien co-narrates with Peter Purves, who also doubles as both Steven and the First Doctor. At 77, Purves still sounds full of youthful vim and vigor – as if at any moment he could be about to throw over to Valerie Singleton for an item on Beatrix Potter – which has the curious effect of him having to 'play old' in order to mimic an actor 20 years younger than him.

Where *The Ravelli Conspiracy* is all jaw-jaw, *The Sontarans* is very much war-war, pitching the Doctor, Steven and Sara Kingdom (the invincible Jean Marsh) into battle with everyone's favourite spud-faced clone troopers.

Big Finish excels at filling the gaps between old TV stories, and here it's managed to prise open a crack within a story (1965-66's *The Dalek Master Plan*) which, coupled with Marsh's other recent audio appearances, should at least settle those pub arguments about whether Sara is a 'proper' companion. (Ah, who am I kidding? It won't settle a thing.)

Set on a hunk of rock in the middle of an asteroid belt, Simon Guerrier's story is a very physical affair, full of fighting, grunting and running through tunnels, while our heroes also spend literally half an episode falling down a (very deep) hole.



The Doctor's first encounter with the Sontarans!

'I'm not convinced the Sontarans are really cut out for jokes... but it does bring a new meaning to Sontar-Ha!'

The truth about the Sontarans, though, is they're a lot more fun boasting about war than actually partaking, which is why the highlights are the bits in which Dan Starkey's Field Commander Slite interrogates Steven to learn more about human military strategies – including the value of humour on the battlefield. Personally, I'm not convinced the Sontarans are really cut out for jokes ("... and

stakes, Sara claims this local skirmish could put all of "future history" is at stake. Future history: it's a lovely phrase, and – from *New Adventures* that are now 20 years old to *Early Adventures* that are brand new, via a 2016 recording of a 1996 take on the *Who* Class of '82 – it's also as good a description for all this glorious, time-twisting, head-spinning madness as any. *DWM*

he said, I'm sorry, sir, we don't serve potatoes!") but it would certainly bring a new meaning to Sontar-Ha!

To raise the

TALKING BOOK

BBC AUDIO

REVIEWED THIS MONTH

■ *The Lost Angel*
(featuring the Twelfth Doctor)
RRP £10.99 (CD)

Of all the additions to *Doctor Who* mythology made by twenty-first-century episodes, the Weeping Angels – first introduced in 2007's *Blink* – have been one of the most successful. They've become an essential part of our popular culture, a key *Doctor Who* ingredient that even casual viewers recall with a shiver. And now, after a handful of appearances on television and in spin-off media, we find

the statuesque monsters in an audio adventure for the Twelfth Doctor.

The Lost Angel, written by George Mann and Cavan Scott, is not the first time the creatures have caused chaos in New York. But instead of the NYC of TV episode *The Angels Take Manhattan* (2012), this time we're upstate in the town of Rickman. It's a slick, modern world of cell phones, Greyhound buses and food courts. Property developer Charles Houghton has big plans for a new mall, even though the construction will destroy both an age-old street buried under the town and a homeless shelter called New Beginning. Meanwhile, photo-journalist Alex Yow

takes a snap of a strange statue with the power to 'disappear' people, and soon she and her brother Brandon are in big trouble...

Mann and Scott's writing contains some lovely details – listen for the cute use of the word blink early on when some lights are flickering – and moves at a lick. There's humour, such as the Doctor being mistaken for a homeless man, but also plenty of darkness. Once the Angels have been introduced, for example, the prose switches occasionally to their

point of view and the result is spooky and unsettling. The writers also add some neat twists to the Angels' abilities. It's engaging, well-told stuff.

The story is read by Canadian actor Kerry Shale. He's one of those reliable, North American-raised actors who crop up in British film and TV when a US accent is required, sometimes in television *Doctor Who* – see Garrick Hagon (1972's *The Mutants*), Colin Stinton (2007's *The Sound of Drums*), Stuart Milligan (2011's *The Impossible Astronaut/Day of the Moon*), and of course Shale himself (*Day of the Moon*, in which he played Dr Renfrew). You may also have caught him in small roles in *Red Dwarf*, *Love Soup*, *The Trip* and the like, but his voice is a real megastar.

His audio CV is absolutely enormous, ranging from computer games to talking books, via dubbing a bad guy in Bond movie *The Living Daylights*. And Shale's transatlantic voice is good casting for *The Lost Angel*. He captures the pace and tone of the story very well, and gives the new characters life and personality. His attempt at Peter Capaldi's Doctor, sadly, is not quite so successful. The manic, close-to-the-edge-of-focus manner is there, but Shale's Scottish accent doesn't click with the character as seen on television.

Nevertheless, *The Lost Angel* is an entertaining way to spend an hour, helped by some gentle sound design that sets the scene without getting in the way.

IAN FARRINGTON





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Myth Makers: Doctor Who Magazine

We're here at the Copthorne Hotel in Windsor," says Sophie Aldred, in an uncordoned-off corner. If anything is indicative of this DVD – and the *Myth Makers* catalogue as a whole – it's that scene, the opening for the Volume 4 section (we'll explain how this all works shortly). "We're here..." she says, as if a velvet rope has been lifted, the first-person plural communicating the communal effort required to make such an expedition. But, in truth, the set-up has all the radiance of a corporate video, and that's what these productions are – *Doctor Who* corporates, covering every section of the business with instant enthusiasm.

This release is rooted in last summer's celebrations for 500 Glorious Issues of *DWM*, but in a shrewd realisation that more equals more, Reeltime Pictures has accompanied its new documentary with three previous productions, which celebrated the magazine's 10th, 20th and 25th anniversaries. These are designated as separate 'volumes' on the menu screen.

In terms of the *Doctor Who* industry, a feature on *DWM* puts us some distance away from head office, but it's always more fun out here by the gates. Then again, I *would* say that, because it's where I work.

The three-and-a-half-hour double package commences with producer Keith Barnfather and host/director Nicholas Briggs presenting a ten-minute induction. It's a low-wattage scene with both men yakking in an edit studio, a freeze-frame of Tom Spilsbury – all explaining hands – behind them. Luckily Briggs has a gift for modulating excitement out of mediocrity, and guffaws heartily when trailing a funny cameo to come from John Levene.

To Volume 1, from 1989, when "the Monthly" was based on Arundel Street in London. "This is the nerve centre!" announces Briggs as he arrives. It was the TV vocab of the day for people to be seen arriving. John Freeman was editor, and there's a lovely present-tenseness in his concerns, as he steers the publication definitively towards the weird-to-describe mix of enthusiasm and irreverence I would assert it demonstrates today. A chief conundrum for him is the role of "opinionated articles". Others are the imminent *Doctor*



Who movie, and how *DWM* had just managed to survive the show's recent 18-month stopover.

We also follow Briggs to the printers for beguiling discussions about "plates" and "transparencies". To this day, it remains as impenetrable a

process as Bernard Lodge's slit scan titles.

Now it's 1999, and Volume 2 mini-busses us to City, University of London for 20th anniversary celebrations. For those intimate with the modern-day soap of *DWM*, it's a jolt to see Colin Baker at the top, giving out slices of *DWM* Cake. But just you wait! In the main hall, Gary Gillatt is now running the show, and what we're presented with is his stewarded panel with our founder, Dez Skinn, plus Gary Russell, J Jeremy Bentham and Andrew Pixley. The latter is brilliantly self-effacing, describing his retrospective on *The Tomb of the Cybermen* as "the most boring *Archive* I've ever written", and wistfully wondering if we'll ever learn who was originally cast as Sarah Jane Smith...

One reader, vox-popped by Briggs in the hall, reveals she was drawn to the paper by news of "the movie" (can't be long now until that 'Denzel Washington is...' cover-line!). Meanwhile, discussion continues about what kind of critical voice *DWM* should adopt. "There's no role for cynicism," says Gillatt, when cornered by the camera for a breakaway moment.

But it all ends in tragedy, seemingly precipitated by the boy-editor provocatively inviting his final guests onto the stage in order of their *Doctor Who* début, rather than their accepted clan ranks. Colin Baker – introduced after Nicola Bryant and before Sophie Aldred – takes deadly revenge as The Cake is brought out for a ceremonial celebratory slicing, and he commands the audience to bay for Gillatt to be given "the bumps". At which the stars of *Doctor Who* fall upon the protesting figure as if he were so much carrion.

"This is the Pantiles!" says Briggs, who's once more arriving. This time it's the quickie Volume 3. We're now in Tunbridge Wells, 2004, for a ten-minute chat with boss Clayton Hickman, and a child called Tom Spilsbury, who wonders what the upcoming new series will mean for us all...

Then to 2016, where Sophie Aldred is our host, and it's a shift to see a companion talking in fan-ese as she reflects on when Christopher Eccleston was about to don the leather jacket. The assessment now of *DWM* is that it's "objective, while still supportive", and this stint mixes interviews recorded in the office and at the celebration in Windsor. That means, yes, Cake, but thankfully no family flare-up.



Sophie Aldred presents from DWM Day in 2016.



Then-DWM editor Gary Gillatt endures the birthday bumps in 1999.



Tom Spilsbury discusses DWM as it is today.

Back in Tunbridge Wells, a grown-up Spilsbury digs into that subject of critical commentary. "I think this is a really important area, and it's something I'd like to talk about." Which he does, citing some of the *DWM Review* lowlights from the past five years as evidence of the magazine's editorial independence. We also hear from deputy editor Peter Ware (spotted in the dealer's room in 1999, clearly a nexus point in *DWM* history), plus art editor Richard Atkinson, editorial assistant Emily Cook, and comic-strip creators Scott Gray, Mike Collins, David Roach and Martin Geraghty. Although there's a disconnect between Aldred's questions – posed to camera 60 miles away and some weeks later – this hour feels the most complete in communicating *DWM*'s own peculiar microclimate.

That's not quite the end. In addition to the homemade video messages of goodwill from *Doctor Who* actors recorded on an array of mobile phones over 2016, a 2006 iteration of Nicholas Briggs pops up to introduce "an irreplaceable moment in history" Reeltime caught on camera at a 1988 convention, and now present to us as *Doctor Who Magazine Team*. It features Gary Russell who chairs a panel with John Freeman, *Matrix Databank*-er David J Howe, artist Lee Sullivan, and humourists-cum-Black Lace replicants Tim Quinn and Dicky Howett. Howe comes closest to fulfilling Briggs' hyperbole when he discloses a reader's letter asking, "Did the Fourth Doctor dye his teeth?"

And that noise you may have heard just then was the door slamming behind feature writer Ben Cook, who's rushed off to address that point over one more last-ever lunch with Tom Baker.

Meanwhile, it falls upon me to sum up without seeming too self-serving. If there's a through-line to these epistopic interfaces of the *DWM* spectrum, it's of calm and, hopefully, thoughtful people on a quiet endeavour to make a nice thing. Unlike the happenings in the Cardiff HQ, that process has never been remotely televisual. So God bless Reeltime for continually coming back to it, and for capturing all those happy times and places.

GRAHAM KIBBLE-WHITE



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Do you know Gaston from *Gastron*? Tricky, no? Can you unpick this month's puzzle?

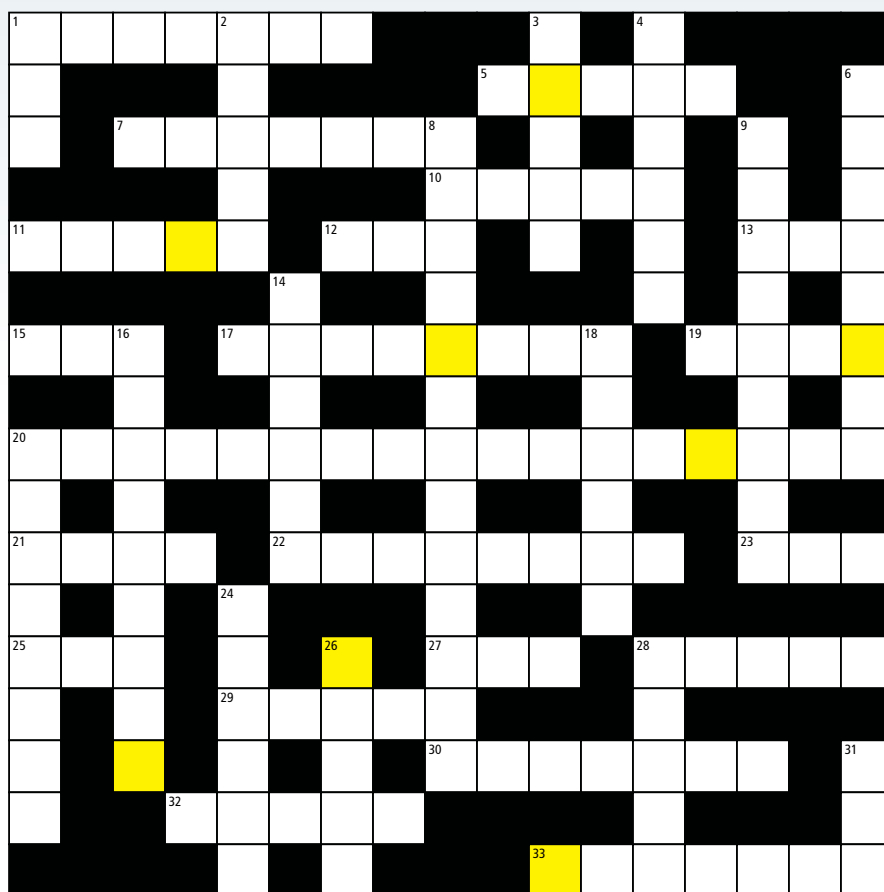
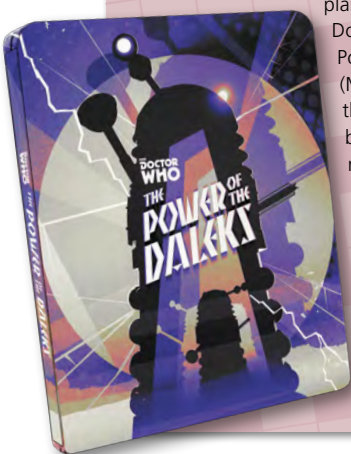
Win!

THE POWER OF THE DALEKS LIMITED-EDITION BLU-RAY!

This limited-edition Steelbook of *The Power of the Daleks* includes a black-and-white animation of the long-lost story on both Blu-ray and DVD, a colour version, and extra features including commentaries and documentaries.

This six-part adventure, written by David Whitaker and directed by Christopher Barry, was first shown on BBC1 in 1966, and was the first to star Patrick Troughton as the Doctor. The TARDIS arrives on the planet Vulcan, where the Doctor and his companions, Polly (Anneke Wills) and Ben (Michael Craze) discover to their horror that the Daleks are being brought back to life by misguided colonists...

The Power of the Daleks Steelbook is available now, priced £24.99. **DWM** has **FIVE** copies to give away to readers who can rearrange the letters in the yellow squares to form the name of a menace encountered by the Twelfth Doctor.



ACROSS

- 1 Advisor to King Charles IX in the time leading up to the St Bartholomew's Day massacre (7)
- 5 Expert on Vincent van Gogh - Dr ____ (5)
- 7 ____ Connolly - victim of the Wire (7)
- 10 Alter ego of Queen Xanxia (5)
- 11 Captain who betrayed the Doctor (5)
- 12 (and 9 Down) The Sheriff of Tombstone (3,9)
- 13 Alien from the planet Thoros Beta (3)
- 15 (and 18 Down) He found a Nestene Energy Unit in Oxley Wood (3,6)
- 17 He befriended Steven in the days before the St Bartholomew's Day massacre (8)
- 19 A sailor who was enslaved in Atlantis (4)
- 20 Trap set for the Doctor and Romana (7,10)
- 21 The fate of Class 1C's prize-winning pottery pig collection! (4)
- 22 Canon Smallwood's replacement (8)
- 23 Casp or Jatt, for example (3)
- 25 She helped Delta fight the Bannermen (3)
- 27 The TARDIS has one, as Jo discovered when she landed on Spiridon (3)

- 28 (and 33 Across) Ethics committee representative on the Sanctuary Base (5,7)
- 29 (and 2 Down) Flora found on New Earth (5,5)
- 30 Husband of one of the Doctor's companions (7)
- 32 Tranquil Repose's head of security (5)
- 33 See 28 Across

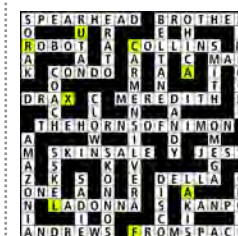
DOWN

- 1 A superheated infusion of free radicals and tannin (3)
- 2 See 29 Across
- 3 A companion of the Doctor (5)
- 4 ____ of the *Shalka* (6)
- 6 The Doctor called him Tubby (8)
- 8 He played the father of one of the Doctor's companions (7,6)
- 9 See 12 Across
- 14 (and 16 Down) She played Leef Blathereen in *The Sarah Jane Adventures* (6,9)
- 16 See 14 Down
- 18 See 15 Across
- 20 Birey, for example (8)

- 24 (and 31 Down) Expert at creating androids (6,3)
- 26 Admiral de Coligny campaigned for a war against this country (5)
- 28 Disguise used by 3 Down's TARDIS (5)
- 31 See 24 Down

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTIONS



LAST ISSUE'S PRIZE WORD: CALUFRAX



Win! RETURN OF DOCTOR MYSTERIO BLU-RAY!

The 2016 superhero-themed *Doctor Who* Christmas Special, *The Return of Doctor Mysterio*, sees the Doctor (Peter Capaldi) thrown into a thrilling adventure in New York.

While the Doctor and his new companion Nardole (Matt Lucas) are investigating brain-swapping aliens in a Manhattan skyscraper, they meet investigative reporter Lucy Fletcher (Charity Wakefield) and a mysterious superhero known only as the Ghost

(Justin Chatwin). With the alien brains intent on colonising the Earth, the Doctor requires the Ghost's help to save the planet before it's too late.

Bonus items on the disc include two behind-the-scenes featurettes *The Doctor: A New Kind of Hero* and *Doctor Who Extra*, with contributions from Peter Capaldi, Matt Lucas, Charity Wakefield and Justin Chatwin.

The Return of Doctor Mysterio is available now on both DVD and

Blu-ray, priced £9.99 and £12.99 respectively. Thanks to BBC Worldwide, we've got **FIVE** copies of the Blu-ray to give away to readers who can correctly tell us the answer to this question:

Which unlikely couple helps the Doctor and Nardole in *The Return of Doctor Mysterio*?

- A** Lucy and Grant
- B** Lois and Clark
- C** Laurel and Hardy



Win! DOOM COALITION 4 CD BOX SET!

Doom Coalition 4 is the latest box set of Eighth Doctor audio adventures from Big Finish.

In *Ship in a Bottle* by John Dorney, the Doctor, Liv and Helen are trapped inside a shuttle with no means of escape, hurtling into a destroyed future. The lives of everyone in the universe are in the balance...

In *Songs of Love* by Matt Fitton, River Song is left to fend for herself against a bunch of power-hungry

plotters bent on destroying the universe, and returns to Gallifrey to make her last stand.

In *The Side of the Angels* by Matt Fitton, Cardinal Ollistra has plans for New York which involve her sponsor 'Reverend Mortimer' (Rufus Hound) – better known to the Doctor as the Meddling Monk!

It's the end of the universe in John Dorney's *Stop the Clock* and the Doctor has one hour to save eternity.

Doom Coalition 4 is available in March from www.bigfinish.com, priced £20 as a CD box set or to download. We've got **FIVE** copies of the CD box set to give to readers who can correctly answer this question:

Who did Rufus Hound play in 2015's *The Woman Who Lived*?

- A** Sam Swift the Quick
- B** Dan Deft the Dash
- C** Betty Brisk the Really Fast

Win! THE CONTINGENCY CLUB CD!

Big Finish's full-cast audio drama *The Contingency Club* features Peter Davison as the Fifth Doctor, with Matthew Waterhouse as Adric, Sarah Sutton as Nysaa and Janet Fielding as Tegan.

In London in 1864, any gentleman befitting the title 'gentleman' belongs to a gentlemen's club. Newly established in St James', The Contingency has quickly become the most exclusive enclave in town;

a refuge for men of politics, men of science and men of letters.

The first rule of the Contingency is to behave like a gentleman. The second is to pay no heed to its oddly identical servants, or to the horror in its cellars, or to the existence of the secret gallery on its upper floor... But these are rules that the Doctor, Adric, Nysaa and Tegan are all about to break.

The Contingency Club, written by Phil Mulryne, is available now

from www.bigfinish.com, priced £14.99 on CD and £12.99 to download. We have **FIVE** copies of the CD to give away to readers who can correctly answer this question:

The First Doctor once described himself as a "citizen of the universe and a gentleman to..."

- A** "boot"
- B** "salute"
- C** "shoot"



Win! THE LOST PLANET CD!

The *Lost Planet* is an original audio adventure from BBC Audio featuring the Twelfth Doctor and his new companions Brandon and Alex.

The TARDIS is under attack. Alien plants have taken root in its corridors, strange flowering tendrils that threaten to rip the Doctor's ship apart.

Brandon and Alex venture into the heart of the TARDIS to discover the source of the infestation. Instead they

find a secret door, and a forgotten world. The Doctor has unfinished business with the Arborites, living trees with long memories. Centuries ago he fought to prevent a galactic catastrophe – but now his past has come back to haunt him in ways he never thought possible.

Can the Doctor rescue his young friends before they are destroyed by his past mistakes? Or will Hirloth rise to leave utter devastation in its wake?

The Lost Planet is written by George Mann and read by Nicola Bryant. It's available from March, priced £10.99. We're giving away **FIVE** copies of the CD to readers who can correctly answer this question:

Which trees did the Doctor meet in 2005's *The End of the World*?

- A** The Forest of Cheem
- B** The Forest of Dreams
- C** The Forest of Bream

HOW TO ENTER

VISIT www.doctorwhomagazine.com/competitions

TERMS AND CONDITIONS: The competitions open on Thursday 9 February and close at midnight on Wednesday 8 March 2017. One entry per person. The competitions are not open to employees of *Doctor Who Magazine* or the printers, or anyone else connected with DWM, the printers or their families. Winners will

be the first correct entries drawn after the closing date. No purchase necessary. DWM will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter.

Coming Soon...

We talk to the creative talents behind the upcoming *Doctor Who* releases...

AUDIO DRAMA

BIG FINISH
RRP £10.99 (CD), £8.99 (download)
RELEASED FEBRUARY

The Eternal Battle

For their first script in Big Finish's Fourth Doctor range, writers Cavan Scott and Mark Wright were asked to construct a 'Sontaran horror story' set during Tom Baker's final TV season.

"And it was supposed to be a horror story about the Sontarans," Cav explains, "so what would be horrific for them? Basically, the Sontarans are

waging war, and they're on a planet where they've had to resort to trench warfare against an enemy. Sontarans have the Viking 'glory in death' mentality – if you die in battle, that means you're a good Sontaran – so when we played with 'What's horrific to a Sontaran?', the answer was: there's no honour in death anymore, and there's no honour in battle, because it's a battle that goes on and on forever."

"With the relationship between the Doctor and Romana, I was still quite keen to get that playful quality into it," Mark recalls. "Although the Doctor is quite serious in that final season, Tom is still very funny in it, so you can still make the Fourth Doctor that little bit lighter. But there's also that temper, and that explosive rage he has. As soon as

danger starts to happen, he changes. He larks about at the beginning, talking about pencils, but once the Sontarans turn up and he realises what the situation is, he's straight down the line."

WRITTEN BY Cavan Scott and Mark Wright

STARRING

Tom Baker..... The Doctor
Lalla Ward..... Romana
John Leeson..... K9
Dan Starkey..... Stom/Lenk

The Eternal Battle pairs him up with a Sontaran companion, Sergeant Major Stom.

"I think the Doctor actually quite enjoys

that!" Cav chuckles. "We have seen the Doctor have a Sontaran friend, but to actually see them out in space together was just too good an opportunity, especially knowing how Tom would play it."

Romana, meanwhile, teams up with Field Major Lenk.

"Even though Lenk is a blustering, stompy Sontaran, I quite like his relationship with Romana in Episode



Two," smiles Mark. "I think they've got this grudging respect for each other."

"I want this story to make people care about the Sontarans,"

Cav adds. "Which is quite interesting, when you come to write a *Doctor Who* monster story! But they're not the ones who are causing all the problems. They are victims just as much as everyone else on the planet."

"I think that's something the TV series has allowed more recently," says Mark. "They can be characters, not just stompy monsters. After characters like Strax, you feel more confident that you can imbue individual Sontarans with definite character traits."

But the focus on telling a horror story never wavered.

"It's hopefully scary and exciting," says Mark. "It introduces a mystery, and has some funny stuff in it, but it's definitely a horror story. It's trench warfare, so it was trying to make it a bit like the First or Second World War. It was nice setting it in rainy darkness all the time!" **DAN TOSTEVIN**



AUDIO DRAMA

BBC AUDIO RRP £10.99 (CD), £8.99 (download)
RELEASED MARCH

The Silent Scream

Big Finish's run of audio dramas set during Tom Baker's final TV series of *Doctor Who* from 1980-81 continues with a script by James Goss.

"When I was told, 'It's Season 18', that was immediately interesting," James smiles, "because Season 18 was my favourite. I remember *Doctor Who* as a programme before then, but Season 18 is the one where it became something that you consciously went home for, on a Saturday evening in the autumn. But also, it felt like autumn; it's just the most fantastically atmospheric, redolent season of *Doctor Who*. It's so gloomy, and quiet, and intellectual –

but also, so full of that lovely dry wit. So I sat down and wrote some Season 18 story ideas, and the one [producer] David Richardson went for said:

'Doctor Who goes to Hollywood, and somebody has been stealing the voices of silent film stars'.

"It is a sad story, in its own way," he explains. "It's about the end of an era. It's about a thing that really did happen in Hollywood, where lots of silent film stars went from being the most

famous people in the world overnight to being completely forgotten about – practically loathed, unable to work, just trapped in their incredibly beautiful mansions watching all their money run out – because they were told they

just didn't have the voice for talking pictures. And often, that wasn't even the case – but if you'd upset somebody, if you'd been difficult to work with, or if you were simply just out of favour in the studio, you'd never work again, because somebody would whisper, 'They don't have the voice for it'. And so a lot of these people faded away."

Alongside Tom Baker and Lalla Ward as the Doctor and Romana, *The Silent Scream* stars Andrée Bernard as Lulu Hammerstein.

"Lulu runs a studio, and does all the cleaning and everything, a bit like Lucille Ball," James reveals. "Lucille Ball was, in her day, the most famous actress in American television history – but she also ran Desilu Studios, which made the original series of *Star Trek*. Every evening, when *Star Trek* had finished filming, on the set of the *Enterprise* would be Lucille Ball with a broom, and she would tidy the studio up. And during the day, if there were pigeons in the roof, Lucille Ball would come out and shoot pigeons! You just think, 'What a bloody lovely woman'.

"So Lulu is a little bit like that, but her studio is falling apart. She's one of those characters who's reached the point where she needs Doctor Who to turn up and say, 'I'm going to make your life lovely'. The relationship between Tom and Andrée was fun – you give Tom Baker the word 'Lulu' to say, and frankly, you know the rest of the day is going to be a delight!"

"People used to say about cameras that they stole your soul," James sums up, "and this is about cameras that do steal your soul, and they start by stealing your voice..." **DAN TOSTEVIN**

WRITTEN BY James Goss

STARRING

Tom Baker..... The Doctor
Lalla Ward..... Romana
John Leeson..... K9
Alec Newman..... Dr Julius
Pamela Salem..... Lorretta Waldorf
Andrée Bernard .. Lulu Hammerstein
John Banks..... Cab Driver/ Director



AUDIO DRAMA

BIG FINISH RRP £14.99 (CD), £12.99 (download)
RELEASED MARCH

Zaltys

Zaltys begins by ripping its TARDIS crew apart.

"At naughty Tegan's instigation, Adric is operating the TARDIS while the Doctor has gone," explains Matthew Waterhouse, who plays Adric, "and this leads to unfortunate consequences – although I have to say he doesn't cause the unfortunate consequences! But he gets stuck to the TARDIS console and then disappears, and finds himself in a world that's part science-fiction, part horror film. It's a story that's crawling with monsters."

"Tegan is also taken from the TARDIS, and becomes involved with this very, very slick character called Clarimonde – played by Niamh Cusack, who's rather magnificent," smiles Janet Fielding (Tegan). "Her character enjoys

taunting, and is very smooth. And it's nice to see a woman character being like that, because usually that's a man's character – that kind of threatening, urbane thing is less common for women."

"Clarimonde is the major baddie in the story," adds writer Matthew J Elliott. "I can't give too much away about her origins, although she is a member of a race that the Doctor has tackled before. But there is a great deal of back-and-forth between her and Tegan; I decided to give Tegan a separate plot line, and as a result of that, there has to be somebody for her to play off. In spite of the fact that they rarely actually meet

face-to-face in the story, they nevertheless continue to spar verbally as the story progresses."

The script had an unusual genesis. "Alan Barnes [script editor] wanted a story that specifically referenced 1980s

WRITTEN BY Matthew J Elliott STARRING

Peter Davison.....The Doctor
Matthew Waterhouse.....Adric
Sarah Sutton.....Nyssa
Janet Fielding.....Tegan
Sean Barrett.....Perrault
Niamh Cusack.....Clarimonde
Philip Franks.....Gevaudan
Rebecca Root.....Sable
Alix Wilton Regan.....Lusca

pop video imagery," Matthew J Elliott recalls. "He passed on to me a number of videos that were along the lines of the sorts of things he was thinking of, a lot of them specifically being Toyah Willcox videos! There wasn't much time, so I went to my old plot book, and dug out four ideas, sent them to him, and got a reply which said, 'I like the first and fourth – is there a

way of merging both of them together to make a whole story?'

And then I sort of worked in, as best I could, the imagery of these iconic 1980s videos. Sable, the character that Rebecca Root plays, was written to be the sort of character who would have been played by Toyah Willcox, had she guest-starred in *Doctor Who* in the early 1980s!"

"Sable is a smooth-talking, rough-at-the-edges scavenger," reveals Rebecca. "She scours planets and spaceships for old junk that she can sell on. She's ruthless, she's witty, she's sharp, and she's great fun to play. It's been absolutely brilliant working with

"The villain enjoys taunting, and is very smooth. It's nice, because usually that's a man's character."

– JANET FIELDING, TEGAN

Peter [Davison, the Fifth Doctor] and Sarah [Sutton, Nyssa]. Our characters come together on the planet Zaltys, and Sable says, 'We'll join forces, so that we can find a mutual way of working to both of our benefits.' But she's not at all slow on pulling a gun, and saying, 'Okay, actually, this ain't working. Let's do it my way: this is what I want, and this is what's going to happen...'" **DAN TOSTEVIN**



AUDIO READING

BBC AUDIO RRP £10.99 (CD)
RELEASED 2 MARCH

The Lost Planet

At the end of January's *The Lost Angel*, the first in a new series of original stories from BBC Audio, the Twelfth Doctor acquired two new companions (siblings Alex and Brandon Yov) and a mystery to solve: who wrote the book of instructions for binding a Weeping Angel? When we last heard from the trio, they were setting off to the sixteenth century looking for answers.

"This is actually a little side-step, really," explains George Mann, writer of *The Lost Planet*, which continues the story. "What we wanted to do was pace the series. The first one was quite kinetic, and the

characters and the concepts of the series were introduced. For the second story, we wanted to pause for breath and build the characters a little bit before we go on. It was the perfect opportunity to take a little detour

from the main arc, and do a bit of exploration of the new companions and the Doctor. The key is the dynamic between Brandon and Alex, and actually playing with the 'brother and sister' thing. We see everything new through their eyes, and their

shared experience. But also, we see the differences between them – the typical sibling rivalries, and the banter, and stuff like that."

The environment they find themselves in came from an image George had conceived previously.

"I've had this idea for ages that the Doctor might have, in the TARDIS, a whole world he put in a cupboard and forgot about," he smiles. "So I started thinking, 'Well, what sort of world is that going to be?', and I thought there was a real opportunity here to do something really different, and make it feel like a very alien world. In an effort to save it – to fix a mistake he made, really – the Doctor has put this planet in... well, it's kind of like a washing machine, I suppose, in the sense that he's put it on a cycle! He's thought, 'Right, we can play with the relative time in the cupboard, and then we can pop the planet back once the cycle's finished' – but of course, that was a previous incarnation, and he's been off on thousands of adventures in between, and he's forgotten all about it. Of course, it hasn't quite worked, and things start to grow out of the cupboard and into the TARDIS!"

WRITTEN BY George Mann

READ BY Nicola Bryant

FEATURING The Twelfth Doctor



"One of the things I've always loved about *Doctor Who* is that you get that sense that there are thousands of untold adventures," George continues. "You've got that luxury, with *Doctor Who*, to say, 'Well, a thousand years ago, when he had teeth and curls, he did this thing, and obviously he's changed face a few times since then, and he's forgotten about it'."

"What we see are snapshots in time of the Doctor doing this or that, and there's the implication that there's been scores of other adventures, so I kind of wanted to capture a bit of that, and hint that sometimes those adventures you haven't seen can come back to bite him..." **DAN TOSTEVIN**



AUDIO READING

BIG FINISH RRP £2.99 (download only)
RELEASED FEBRUARY

Gardeners' World

The Third Doctor and Jo investigate strange goings-on in a Home Counties village in *Gardeners' Worlds*, read by Tim Treloar.

"I was aiming for that feel of *The Dæmons* [1971], with a very British setting," writer George Mann explains. "It's nostalgia for a 1970s that probably never was – it's the 'English village' thing that programmes like

Midsomer Murders tap into! That's where the rose garden idea came from – I had the idea of terror in Middle England, and a rose garden being the thing that could end the world!"

How did George try to capture the feel of the period?

"One of the first things I did was dive straight back into that season of *Doctor Who* around *The Dæmons*," he replies, "and watched a lot of



A nostalgic adventure for the Third Doctor.

episodes, listening to how the characters are speaking. I think the hardest thing for me was getting the humour right. There's

quite a lot in that era – the little looks of exasperation or the rolling of the eyes, maybe, at what the Doctor's saying – and how do you do that in an audio? So I tried hard to put some of those little moments in there where Jo and Mike Yates share a little laugh, and the Doctor is snappy but really caring about the situation.

WRITTEN BY George Mann

NARRATED BY Tim Treloar

FEATURING The Third Doctor

"This one is about evoking that feeling that you're watching a cosy old episode of *Doctor Who* from the 1970s," he emphasises. "It's very much a love letter to that

period. I wanted to capture those moments where Jo and the Doctor are in the laboratory, and he's fiddling with bits of the

TARDIS, and that kind of thing – which is why the opening scene is as it is. It's a tribute to the whole era, with all the favourite bits that I've ingested over the years from watching it."

DAN TOSTEVIN

AUDIO READING

BIG FINISH RRP £2.99 (download)
RELEASED MARCH

How to Win Planets and Influence People

Rufus Hound returns to the *Short Trips* range as the Meddling Monk, *Doctor Who*'s very first Time Lord

adversary, in a new story by James Goss.

"I had the idea of the Monk as a motivational speaker," James explains, "and I said, 'What about doing the whole thing as a PowerPoint presentation?' So the idea is that the Monk has turned up to give a lecture to the Darcon Corporation, and he's telling

them – with case studies and slides – how, exactly, one should try and invade the Earth. But he keeps on getting diverted by various times the Doctor

has turned up and foiled his cunning and evil schemes..."

"In my head, the Monk is somebody who relishes performance,"

says the Monk himself, Rufus Hound. "He always wants to show the Doctor that actually, he's cleverer than the Doctor, however many times it's proven that he isn't. And so he absolutely

WRITTEN BY James Goss

NARRATED BY Rufus Hound

FEATURING The Fourth Doctor

relishes the opportunity to perform in front of a large audience, because it's his chance to re-paint some of the things that have happened."

"One of the nice things about the Monk is that he's always been funny," adds James, "but I think he's also the only self-deprecating Time Lord we've ever met. If you look at all the other villainous Time Lords, they're all very much the kind of people who send text messages in block capitals. Even Alex Macqueen's really charming Master is still very much like, 'I AM DEFINITELY DOMINATING THE ENTIRE THING.'"

Along the way, we learn about some of the Monk's encounters with

the Fourth Doctor, Sarah Jane Smith, and Harry Sullivan.

"Since Elisabeth Sladen [who played Sarah Jane] and Ian Marter [Harry] are no longer with us, we thought we could get them involved, even if

they're not taking an integral part in proceedings," says James.

"It's a very silly story. It was really nice to write something that's unashamedly a laugh, but at the same time, has a really quite sweet

ending. This isn't a tortured first-person narrative. It's not an angry first-person narrative. It's just a really charming and very funny man who is, in some ways, very successful, but in other ways is a complete failure." **DAN TOSTEVIN**

"The Monk loves explaining to people how great he is."

– RUFUS HOUND, THE MEDDLING MONK

AUDIO DRAMA

BIG FINISH RRP £25 (CD), £20 (download)
RELEASED MARCH

Charlotte Pollard Series Two

First introduced to the audio range in 2001, Charley Pollard was an ongoing companion to the Eighth and Sixth Doctors for almost a decade. Since her time in the TARDIS ended, new stories have often revisited that era, but in 2014, we glimpsed Charley's life after the Doctor, with the launch of her eponymous spin-off series.

"What Matt Fitton and Jonathan Barnes did with Series One was brilliant," enthuses Nicholas Briggs, who created *Charlotte Pollard*, and has written its entire second run, "but it wasn't quite what I'd intended. They wrote straight-down-the-line adventure stories, and I did fall in love with it, but I wanted to be a little bit more edgy, a little bit more realistic.

"So Series Two is a crisis for Charley," he reveals. "Everything falls apart. At the end of the first series, she's going to set off on a big adventure and takes a risk. In this series, it becomes clear within seconds that the risk has not paid off, she's not been lucky, and she's about to die. So it's about Charley being a survivor, really, and being able to think on her



feet. In the first series, they kind of made Charley the Doctor. In this story, there is no 'Doctor' figure, and they're constantly in situations that would be very different if *Doctor Who* were there. They're fumbling around in the dark, stumbling from one crisis to another, being manipulated by other forces."

"Charley gets angry, she shouts at people, she loses her rag," nods India Fisher, who plays the role. "She's much, much more human, and much more real for that, and I really like the direction Nick's taken her in. It's brilliant. But the tender stuff with Robert has been lovely, too – when I first read it, I actually found it really moving."

Played by James Joyce, Robert Buchan was introduced in the first

series as an ally and potential love interest for Charley. "It's been really nice working with James again, because he's so funny, and he's got exactly my sense of humour," smiles

India. "We've really clicked again, and it's lovely feeling Charley and Robert's camaraderie coming together. Nick has written some lovely lines for them. In the middle of all the bad things going on, they just check in with one another – 'Are you a bit scared? So am I!' – and I like that they're in it together. It's not like a Doctor and a companion;

Charley is completely in over her head, and doesn't know what she's doing. I really like their little moments of intimacy in the middle of all this mayhem, with Action Men killing each other and stuff..." **DAN TOSTEVIN**

WRITTEN BY Nicholas Briggs

STARRING

India Fisher Charlotte Pollard
James Joyce Robert Buchan
Dan Starkey Rogue Vyran
Deirdre Mullins Naomi Davies
Kieran Hodgson Woking
Ashley Kumar Rab
Rachel Atkins Minister/Lysette
Pippa Haywood Prime Minister
Colin McFarlane Identical Men
Karen Henson Madeline

UPCOMING RELEASES

BOOK – PARTWORK WEDNESDAY 22 FEBRUARY

■ **Doctor Who: The Complete History Issue 39** Panini, £9.99

WEDNESDAY 8 MARCH

■ **Doctor Who: The Complete History Issue 40** Panini £9.99

WEDNESDAY 22 MARCH

■ **Doctor Who: The Complete History Issue 41** Panini, £9.99

AUDIOS FEBRUARY RELEASES

■ **The War Doctor Volume Four: Casualties of War** by Guy Adams,

Andrew Smith and Nicholas Briggs. Big Finish, £20 (CD, download)

■ **The Contingency Club** [Fifth Doctor] by Phil Mulryne. Big Finish, £14.99 (CD), £12.99 (download)

■ **The Eternal Battle** [Fourth Doctor] by Cavan Scott and Mark Wright. Big Finish, £10.99 (CD), £8.99 (download)

■ **Gardeners' Worlds** [Third Doctor] by George Mann, read by Tim Treloar. Big Finish, £2.99 (download)

THURSDAY 2 MARCH

■ **Four to Doomsday** [Fifth Doctor] by Terrance Dicks. BBC Audio, £20 (CD)

■ **The Lost Planet** [Twelfth Doctor] by George Mann. BBC Audio, £10.99 (CD)

MARCH RELEASES

■ **Doom Coalition 4** [Eighth Doctor, River Song] by John Dorney and Matt Fitton. Big Finish, £20 (CD, download)

■ **Zaltys** [Fifth Doctor] by Matthew J Elliott. Big Finish, £14.99 (CD), £12.99 (download)

■ **The Silent Scream** [Fourth Doctor] by James Goss. Big Finish, £10.99 (CD), £8.99 (download)

■ **How to Win Planets and Influence People** [Fourth Doctor] by James Goss. Big Finish, £2.99 (download)

■ **Torchwood: Visiting Hours** by David Llewellyn. Big Finish, £9.99 (CD), £7.99 (download)

■ **Charlotte Pollard Series 2** by Nicholas Briggs. Big Finish, £25 (CD), £20 (download)

THURSDAY 6 APRIL

■ **The Mind of Evil** [Third Doctor] by Terrance Dicks. BBC Audio, £20 (CD)

■ **Classic TV Adventures: Collection One** [Second, Third and Fourth Doctors] by various. BBC Audio, £40 (CD)

MAGAZINES THURSDAY 2 MARCH

■ **Doctor Who Adventures Issue 22** Panini, £3.99

THURSDAY 9 MARCH

■ **DWM Issue 510** Panini, £5.99

TALKING BOOK **BBC AUDIO RRP £20 RELEASED 2 MARCH**

Four to Doomsday

Although it was broadcast second in the 1982 season, *Four to Doomsday* was the very first Fifth Doctor story to be recorded.

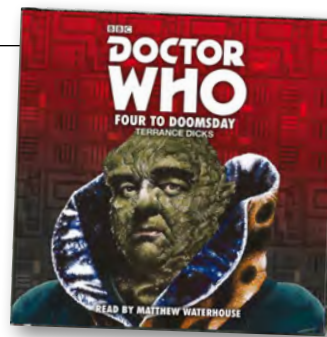
"Both the script team and the cast were getting to grips with the new TARDIS line-up," notes BBC Audio range editor Michael Stevens, as the story's 1983 novelisation comes to audio. "Because of that, close attention had been paid to the dynamic interplay among the quartet, and it's clearly evident. Adric's naivety often leads to him unwittingly siding with the enemy, much to the Doctor's despair. Nyssa's scientific rationale and natural reticence make her cautious but vulnerable. Meanwhile Tegan is still very much the character as we first encountered her in *Logopolis* – nervy, hot-headed, and prone to rash action. There's a sequence in which her desperation to

escape Monarch's ship leaves both herself and her friends stranded; on TV her recklessness is thrilling, and it's all retold faithfully here."

WRITTEN BY Terrance Dicks
READ BY Matthew Waterhouse
FEATURING The Fifth Doctor

The novelisation marked the first time Terrance Dicks – prolific *Doctor Who* author, and former script editor of the TV series – had written for those characters.

"It's admirable to find Terrance Dicks embracing what was – in 1982 – the 'modern' *Doctor Who* line-up as deftly as he did those from earlier times," says Michael. "'Tegan,' he writes, 'could be exceptionally forceful, even for an Australian. When she wanted something done she made sure that everybody knew it.' Because this is a strong story for the character, the narrative follows her closely, and when she's trying to pilot the TARDIS by herself we're privy to both her frantic



terror and innate determination to find a way through."

Matthew Waterhouse (Adric) reads the text, while sound design comes from Simon Power.

"*Four to Doomsday* offers lots of opportunities for sound," Simon says, "as it's all set in space aboard the Urbankans' spacecraft: a ship the size of a city with long echoing corridors and sophisticated machinery. It's a great reading, and Matthew Waterhouse does an excellent Peter Davison, with all the Doctor's lines being rather breathless and full of enthusiasm and optimism."

"The TARDIS gets trapped in the spaceship's force field," Simon reminds us, "which leads to one of the Fifth Doctor's most iconic scenes: floating in space with only six minutes left to live, the Doctor pulls a cricket ball from his pocket. After seeing this episode on telly, I never watched the English Test Match in quite the same way again! It was a real thrill to be able to enhance this scene with a touch of sound design and some floating, spacey music." **DAN TOSTEVIN**

AUDIO DRAMA **BIG FINISH RRP £9.99 (CD), £7.99 (download) RELEASED MARCH**

Torchwood: Visiting Hours

The *Torchwood* audio dramas are back, and for the first time, the focus is on Rhys Williams.

"We did a convention last year, and Kai Owen said, 'I want a story,'" explains writer David Llewellyn. "Then we were talking about how you might do that, because one of the things with Rhys is that he's Gwen's anchor. If you take him away from that, you still need somebody for him to bounce off. And one of the things James Goss [producer] suggested was, 'How about bringing back Rhys' mam?'"

Nerys Hughes reprises that role – Brenda Williams, last seen in 2008 TV episode *Something Borrowed* – for a claustrophobic adventure in a hospital.

"I went back over the first half-hour of *Die Hard*, because that's somebody who's trapped in a building where terrible people want to do awful

things to somebody he loves and cares about. What would happen if you put someone who's a glorified truck driver in that situation, who doesn't know how to handle a gun? It was interesting trying to work out where you can have moments for developing characters in the little quiet bits between all the action sequences, because they do it really cleverly in that first half-hour."

Writing for Brenda was easier. "I had too much fun doing that,

because it was basically every woman in my family!" laughs David. "There's bits of my mum in there, bits of my aunts in there – I had a lot of fun writing lots of idiomatic 'Welsh mam' stuff."

WRITTEN BY David Llewellyn STARRING

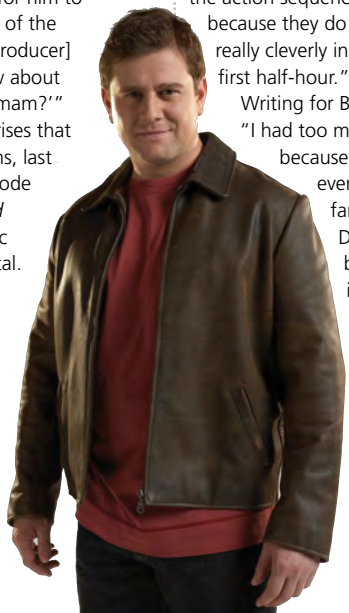
Kai Owen Rhys
Nerys Hughes Brenda
Karl Theobald Mr Tate
Ryan Sampson Mr Nichols
Ruth Lloyd Nurse Brown
Stephen Crichtlow Dr Fletcher
Ryan Sampson Mr Nichols

What is Rhys like as the hero of his own story?

"It's a Rhys who is present day, so he's been through all the things we've seen him go through in all four TV series," David explains.

"He's been on various adventures, he knows what's going on, and that plays a part in him actually working things out – he's quick to suspect something weird, because he's seen and experienced all these things. But at the same time, he's not an action hero, and he's not a technological wizard. Secretly, deep down, he's still wishing Gwen was there, or that

Jack would burst through the window at any moment. But he has to deal with the fact that that's not going to happen..." **DAN TOSTEVIN**



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DOCTOR WHO ADVENTURES

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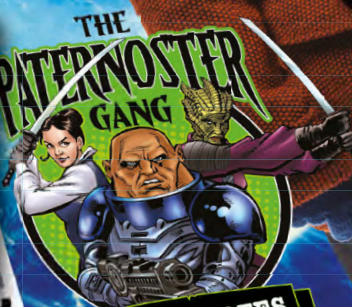
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THE *DWM* ANNUAL SURVEY 2016

It's time to look back on all things *Doctor Who*-related over the past year, as we launch **DWM's Annual Survey for 2016!**

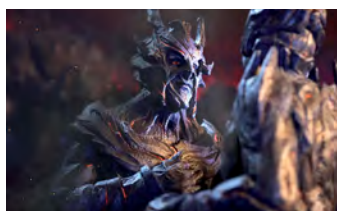
Although there wasn't a new series of *Doctor Who* on television, it was far from a quiet year, so we'd like your opinions on the spin-off series *Class*, as well as the *Doctor Who* books and audios, and *Doctor Who Magazine* itself, of course!

Please fill in each category as instructed, leaving blank any sections which you don't have any particular opinion on.

Photocopies of the form are acceptable, as are scans attached to an email – send those to dwm@panini.co.uk with 'DWM Annual Survey 2016' as the subject line. If you prefer to send your entry by post, send it to:

DWM Annual Survey 2016,
Doctor Who Magazine, Panini UK Ltd,
Brockbourne House, 77 Mount Ephraim,
Tunbridge Wells, Kent, TN4 8BS.

Five random entries drawn after the closing date will receive a year's subscription to **DWM**, so make sure you get your entries to us by 31 May 2017.



CLASS

A new *Doctor Who* spin-off launched on BBC Three in 2016, set at Coal Hill School. Did you watch it?

☐ Yes ☐ No

If you said yes, please give a mark out of 10 for any of the episodes that you watched, with 10 meaning 'completely brilliant', and 1 meaning 'irredeemably awful'. (Please DON'T rank the episodes in order of preference, and please DON'T fill the boxes with ticks or crosses. You can give the same score to as many stories as you wish.)

- ☐ For Tonight We Might Die
- ☐ The Coach with the Dragon Tattoo
- ☐ Nightvisiting
- ☐ Co-Owner of a Lonely Heart
- ☐ Brave-ish Heart
- ☐ Detained
- ☐ The Metaphysical Engine
- ☐ Or What Quill Did
- ☐ The Lost

Would you like to see a second series of *Class*?

☐ Yes ☐ No

AUDIOS

BIG FINISH RELEASES

What were your favourite *Doctor Who* audio dramas releases from Big Finish during 2016? Please give a mark out of 10 for every release you heard, but leave blank any that you didn't listen to.

DOCTOR WHO: EARLY ADVENTURES

- ☐ The Isos Network
- ☐ The Age of Endurance
- ☐ The Fifth Traveller
- ☐ The Ravelli Conspiracy
- ☐ The Sontarans

DOCTOR WHO: THE FOURTH DOCTOR

- ☐ Wave of Destruction
- ☐ The Labyrinth of Buda Castle
- ☐ The Paradox Planet
- ☐ Legacy of Death
- ☐ Gallery of Ghouls
- ☐ The Trouble with Drax
- ☐ The Pursuit of History
- ☐ Casualties of Time

DOCTOR WHO: 'MAIN RANGE'

- ☐ The Waters of Amsterdam
- ☐ Aquitaine
- ☐ The Peterloo Massacre
- ☐ And You Will Obey Me
- ☐ Vampire of the Mind
- ☐ The Two Masters
- ☐ A Life of Crime
- ☐ Fiesta of the Damned
- ☐ Maker of Demons
- ☐ The Memory Bank and Other Stories
- ☐ Order of the Daleks
- ☐ Absolute Power
- ☐ Quicksilver

DOCTOR WHO: NOVEL ADAPTATIONS

- ☐ Nightshade
- ☐ Original Sin
- ☐ Cold Fusion

DOCTOR WHO: THE TENTH DOCTOR

- ☐ Technophobia
- ☐ Time Reaver
- ☐ Death and the Queen

BOX SETS and SPECIAL RELEASES

- ☐ The Second Doctor Vol 1
- ☐ The Third Doctor Adventures Vol 2
- ☐ Philip Hinchcliffe Presents Vol 2: The Genesis Chamber
- ☐ Classic Doctors, New Monsters Vol 1
- ☐ Doom Coalition 3
- ☐ The War Doctor Vol 2: Infernal Devices
- ☐ The War Doctor Vol 3: Agents of Chaos
- ☐ Gallifrey: Enemy Lines
- ☐ The Diary of River Song Series 1
- ☐ The Diary of River Song Series 2
- ☐ The Churchill Years Vol 1
- ☐ UNIT: Shutdown
- ☐ UNIT: Silenced
- ☐ Jago & Litefoot Series 11
- ☐ Jago & Litefoot Series 12
- ☐ The New Adventures of Bernice Summerfield Vol 3: The Unbound Universe
- ☐ The New Counter-Measures: Who Killed Toby Kinsella?
- ☐ The New Counter-Measures Series 1

TORCHWOOD

- ☐ Uncanny Valley
- ☐ More Than This
- ☐ The Victorian Age
- ☐ Zone 10
- ☐ Ghost Mission
- ☐ Moving Target
- ☐ Broken
- ☐ Made You Look
- ☐ The Torchwood Archive
- ☐ Outbreak

DOCTOR WHO: SHORT TRIPS

- ☐ Gardens of the Dead
- ☐ Prime Winner
- ☐ Washington Burns
- ☐ The Curse of the Fugue

- ☐ This Sporting Life
- ☐ Lost and Found
- ☐ The Blame Game
- ☐ Damascus
- ☐ A Full Life
- ☐ Rulebook
- ☐ The Man Who Wasn't There
- ☐ The Hesitation Device

BBC AUDIO RELEASES

From this list of *Doctor Who* releases from BBC Audio in 2016, please give a mark out of 10, leaving blank any that you haven't heard.

- ☐ The State of Decay
- ☐ The Space Museum
- ☐ Death to the Daleks
- ☐ Cybermen – The Invasion
- ☐ The King's Demons
- ☐ The Claws of Axos
- ☐ The Sontaran Experiment
- ☐ The Macra Terror
- ☐ The Invasion of Time
- ☐ The Time Meddler
- ☐ The Day of the Daleks
- ☐ The Space Pirates

OTHER TALKING BOOKS

- ☐ The Witch Hunters
- ☐ Shadow in the Glass
- ☐ Amoral Tale
- ☐ The Memory of Winter
- ☐ Shakedown
- ☐ Scream of the Shalka
- ☐ Time Lord Fairy Tales
- ☐ Illegal Alien
- ☐ Scales of Injustice

BOX SET COMPILATIONS

- ☐ Tenth Doctor Tales
- ☐ Eleventh Doctor Tales
- ☐ Torchwood Tales
- ☐ Tales from the TARDIS Vol 1



BOOKS

NEW FICTION

From this list of *Doctor Who* fiction published in 2016, please give a mark out of 10 (with 10 meaning 'brilliant' and 1 meaning 'awful'). Please leave blank any books that you haven't read.

- ☐ *The Legends of River Song In the Blood*
☐ *The American Adventures*
☐ *Choose the Future: Night of the Kraken*
☐ *Choose the Future: Terror Moon*
☐ *Twelve Doctors of Christmas*
☐ *Time Lord Fairy Tales* (slipcase edition)
☐ *Class: Joyride*
☐ *Class: The Stone House*
☐ *Class: What She Does*
☐ *Next Will Astound You*

REISSUES

- ☐ *Doctor Who in an Exciting Adventure with the Daleks*
☐ *Doctor Who and the Zarbi* (hardback)
☐ *Doctor Who and the Crusaders*
☐ *Doctor Who and the Zarbi* (paperback)
☐ *Doctor Who and the Web of Fear*
☐ *Doctor Who and the Dinosaur Invasion*
☐ *Doctor Who and the Genesis of the Daleks*
☐ *Doctor Who: The Visitation*
☐ *Doctor Who: Vengeance of Varos*
☐ *Doctor Who: Battlefield*

COMIC COLLECTIONS

- ☐ *Evening's Empire*
☐ *The Highgate Horror*
☐ *The Eighth Doctor Vol 1: A Matter of Life and Death*
☐ *The Ninth Doctor Vol 1: Weapons of Past Destruction*
☐ *The Tenth Doctor Vol 4: The Endless Song*
☐ *The Tenth Doctor Vol 5: Arena of Fear*
☐ *The Eleventh Doctor Vol 4: The Then and Now*
☐ *The Eleventh Doctor Vol 5: The One*
☐ *The Twelfth Doctor Vol 3: Hyperion*
☐ *The Twelfth Doctor Vol 4: The School of Death*
☐ *The Four Doctors*

NON-FICTION

What were your three favourite non-fiction *Doctor Who* books from 2016? Possible nominations include *Whoniverse*, *The Official Cookbook*, Peter Davison's *Is There Life Outside the Box: An Actor Despairs*, *Doctor Who: The Complete History*, *Space Helmet for a Cow Vol 2*, *Running Through Corridors Vol 2* and *The Black Archive*.

- 1 _____
 2 _____
 3 _____



DOCTOR WHO MAGAZINE

FAVOURITE ISSUE

Choose your favourite five issues of **DWM** published in 2016, from Issues 495 to 507 inclusive, and Special Editions 43-45 (*Special Effects*, *On Location*, and *The 2017 Yearbook*).

- 1 _____
 2 _____
 3 _____
 4 _____
 5 _____

FAVOURITE COVER

Choose your five favourite **DWM** covers from the same selection of issues in 2016.

- 1 _____
 2 _____
 3 _____
 4 _____
 5 _____

FAVOURITE COMIC STRIP

Please give a mark out of 10 for the various **DWM** comic strips published in 2016.

- ☐ *Theatre of the Mind* (Issue 496)
☐ *Witch Hunt* (Issues 497-499)
☐ *The Stockbridge Showdown* (Issue 500)
☐ *The Pestilent Heart* (Issues 501-503)
☐ *Moving In* (Issue 504)
☐ *The Cybermen: The Prodigal Returns* (Issue 504)
☐ *Bloodsport* (Issues 505-506)
☐ *Be Forgot* (Issue 507)

FAVOURITE INTERVIEW

Please nominate your five favourite interviews from **DWM** published in 2016: John Hurt (496), Paul McGann (497), Daphne Ashbrook (497), Yee Jee Tso (497), Jo Wright (497), Eric Roberts (497), Gordon Tipples (497), John Leeson (498), Sadie Miller (498), Clare Higgins (499), Peter Capaldi (500), Tom Baker (500-501), William Hartnell & Peter Capaldi (500), Steven Moffat (500, 502), Andy Pryor (502), Mike Collins (502), Peter Davison (503), Brian Minchin (503), Alexandra Tynan (504), Jami Reid-Quarrell (504), John Barrowman (505), Daniel O'Hara, Ed Bazalgette, Daniel Nettheim & Douglas Mackinnon (505-506), Matt Lucas (507), Justin Chatwin (507)

- 1 _____
 2 _____
 3 _____
 4 _____
 5 _____

FAVOURITE SPECIAL FEATURE

Please nominate your five favourite special features from **DWM** published in 2016: *A Song for All Time* (River Song audios, 495), *Cereal Killers* (Weetabix cards, 495), *Wreaking Havoc* (Derek Ware tribute, 495), *From Time Lord to War Lord* (War Doctor audios, 496), *The Troubleshooter* (Anthony Read tribute, 496), *The Long Game* (computer games, 496), *I Came Back to Life Before Your Eyes* (The TV Movie, 20 Years On, 497), *The Return of the Tenth Doctor and Donna* (Audio Previews, 498), *The Zygon Inventor* (Robert Banks Stewart tribute, 498), *Who Wants to Live Forever?* (Immortality feature, 499), *Doctor, I Married Him* (Weddings feature, 499), *Picture Perfect* (Target books art, 499), *The TARDIS Log!* (**DWM** retrospective, 500), *Doctor Who 2001* (the story of the unmade revival, 500), *Let's Do the Time Warp Again!* (comic strip moments, 500), *Building a Legacy* (*Doctor Who Legacy* game, 500), *The Marvel Files* (Marvel/BBC Enterprises correspondence, 502), *You Know Our Ways* (Cyber-Plans, 504), *Cyber Conversion* (Cybermen designs, 504), *Take Two* (the Troughton era, 506), *A First for Power* (*The Power of the Daleks* animation, 506), *Squaring the Circle* (the life of Peter Brachacki, 506), *The Power of the Doctor* (the Doctor's superhero abilities, 507), *A Happy Christmas to All of You at Home* (*The Feast of Steven* feature, 507), *Review of the Year 2016* (507), *Pinball Wizards* (Pinball machine feature, 507)

- 1 _____
 2 _____
 3 _____
 4 _____
 5 _____

FAVOURITE REGULAR FEATURE

Please give **DWM**'s regular features a mark out of 10, with 10 meaning 'I love it!' and 1 meaning 'I hate it!'

- | | |
|---|---|
| <input type="checkbox"/> <i>Ask Steven Moffat</i> | <input type="checkbox"/> <i>The DWM Review</i> |
| <input type="checkbox"/> <i>Gallifrey Guardian</i> | <input type="checkbox"/> <i>The Time Team</i> |
| <input type="checkbox"/> <i>Public Image</i> | <input type="checkbox"/> <i>Relative Dimensions</i> |
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| <input type="checkbox"/> <i>Galaxy Forum</i> | <input type="checkbox"/> <i>Coming Soon</i> |
| <input type="checkbox"/> <i>The Comic Strip</i> | <input type="checkbox"/> <i>Wotcha!</i> |
| <input type="checkbox"/> <i>The Fact of Fiction</i> | |

GENERAL QUESTIONS

Of the 13 regular issues of **DWM** published each year, how many do you read?

- ☐ Fewer than 5 ☐ Between 5 and 10
☐ More than 10

Do you also read the **DWM Special Editions** and *The Essential Doctor Who*?

- ☐ Sometimes ☐ Always ☐ Never

Are you a **DWM** subscriber?

- ☐ Yes ☐ No

Which of the following things would be of most interest to you if you were to be tempted to subscribe? (Tick up to three)

- ☐ Money off ☐ Subscriber-only covers
☐ Free gifts ☐ Bonus magazines
☐ Option to get 'bookazine' publications

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Other (please state) _____

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Wotcha!

The page that no longer even has any clothes sense.

BY THE WATCHER

A History of Doctor Who in 100 Objects...

#78

THE DOCTOR'S PANTS

Readers with short memories and long legs may need reminding that a few months ago we paid tribute to the TARDIS wardrobe, that Aladdin's cave of intergalactic couture which, when open for business, offers all manner of advantageous apparel for the fashion-conscious traveller in the fourth and fifth dimensions – but which, at other times, remains stubbornly closed, forcing our heroes to remain stuck in the same old outfits for adventure after whiffy adventure. This syndrome is never more acute than in the early 1980s, when the Fifth Doctor goes two whole seasons without so much as a change of shirt – save for a brief spell in fancy dress after a much-needed shower in that most civilized of tales *Black Orchid*.

Things tend to be a little more hygienic when the show beds down on Earth for a while. Sarah Jane works her way through no fewer than four costumes in *Planet of the Spiders* (five if you include a brief flirtation with a fetching Metebelian shawl), and a whopping eight in *K9 and Company* (or twelve if you include those immortal opening titles). Admittedly this is at the unusual end of the scale, but it's by



no means unique. I suspect that the record for the largest number of changes per story must be either Donna in *Turn Left* or Amy in *The Power of Three*, but I'll leave it to you to count those montages, because I'm still busy thinking about Sarah who, sad to say, doesn't always fare so well. Throughout *Terror of the Zygons* she sticks (perhaps literally) to the same outfit which, when you think about it, is a trifle gruesome: several days in Scotland, followed by interludes in a spaceship and a messy sandpit, and then a trip to London and finally back to the Highlands by train – and all in the same trouser suit and sweater combo. Eww.

Mind you, like so many things in this amazing and expanding Whoniverse, clothes in *Doctor Who* have a tendency to behave a little oddly. Check out *Carnival of Monsters*, in which Jo Grant's jeans and boots appear miraculously unmarked by immersion in the Drashig swamp as soon as she regains the safety of the nearest studio set. Check out *Castrovalva*, in which the Fourth Doctor's buccaneer boots regenerate into a pair of brogues. Check out *Delta and the Bannermen*, in which Mel's

dimensionally transcendental dress proves a perfect fit for a Chimeron Queen whose measurements are unavoidably different in several key particulars. And check out *The Five Doctors*, in which the Castellan carelessly omits to boast that he has a power-booster, open-ended, cloak-dispensing transmat beam.

Talking of threads that appear and disappear at will, we come to the thorny question of what happens when the Doctor adopts a disguise. Take that guard's uniform in *Genesis of the Daleks*. Where

exactly does Doctor Tom stow his scarf and other clobber while he's wearing that? And as for *Pyramids of Mars* – presumably he's down to his pants under those mummy bandages.

Okay, look, I'm sorry. I'm sure you don't want to think about Doctor Who in his pants any more than I do, but this page prides itself on confronting the big issues without flinching. And they don't come much bigger than the fact that even the Doctor must occasionally remove his trousers. If you want proof, check out *Doctor Who and the Space War* – the novelisation of *Frontier in Space*. Specifically page 73, where he is changing into a prison uniform: 'Do you ever discuss escape?' asked the Doctor, slipping off his own trousers. There it is in black and white. I won't pretend that that sentence didn't haunt me as a child. It grabbed me by the expansive 1970s lapels and demanded an answer to the burning question: what sort of underpants does the Third Doctor wear?

If you're to believe *The Zygon Invasion* and the *DWM* strip *The Glorious Dead*, some of his later incarnations wear question-mark pants... but surely not the Third. I see him more in a pair of elegantly ruffled velvet smoking pants. But hang on a minute. In *Spearhead from Space*, the freshly regenerated Doctor hightails it to the shower wearing naught but a hospital smock, before stealing a shirt and some trousers and stuff. Who leaves underwear lying around in hospital staff rooms? Nobody. We have to confront the very real possibility that the Doctor spends the remainder of *Spearhead* going commando. I only hope he's found some pants by the time he goes pot-holing in the next story. Not to mention when he goes into space in the story after that.

IN A NUTSHELL: Floating in a most peculiar way.

Hammer Horror TOP TEN

- ▲ THE WIRRN IN BLACK ▲
- ▼ THE PLAGUE OF THE ZARBIS ▼
- ▲ SYLVEST TWINS OF EVIL ▲
- ▲ DRACULA HAS RISEN FROM THE GRAVIS ▲
- ▲ TO THE DEVIL ... A HORDA ▲
- ▼ FRANKENSTEIN CREATED WOTAN ▼
- ▼ MR HUCKLE AND SISTER LAMONT ▼
- ▲ X - THE ARK ▲
- ▼ FRAX AND STIEN ▼
- ▼ MUST BE DESTROYED ▼
- ▲ WHEN DINOSAURS RUED THE EARTHSHOCK ▲



THE Six Faces OF DELUSION

Fa-fa-fa-fashion: which five of the following are true, and which one is a resounding beep-beep?

Answer revealed at the bottom of the page.



- 1** Jon Pertwee's ruffled shirts came from the same London boutique as the dress worn by David Bowie on the cover of his album *The Man Who Sold the World*.
- 2** The Clockwork Soldiers' outsized hats in *The Mind Robber* had previously belonged to Baron Bomburst's palace guards in *Chitty Chitty Bang Bang*.
- 3** Elisabeth Sladen's outfits in *Planet of the Spiders* came from the trendy Bus Stop boutique whose clients included Joan Collins and Lauren Bacall.
- 4** A Zeus Four spacesuit from *The Tenth Planet* was later worn by the reptilian bounty hunter Bosk in *The Empire Strikes Back* and *Return of the Jedi*.
- 5** Mary Tamm's cloak in *The Ribos Operation* came from the Emanuel Salon, whose designers famously created Lady Diana Spencer's wedding dress.
- 6** The RAF flying suits worn by the *Earthshock* Cybermen also appeared in the videos of David Bowie's *Ashes to Ashes* and Kate Bush's *The Dreaming*.

HOLD ON TO YOUR HARD SCIENCE, IT'S...

THE BIOMEAD-OMETER!



1974: a crystal is used by some giant spiders to magnify their brainwaves and teleport between planets.



1987: a crystal is used by some purple slugs to power their time-travelling holiday bus.



2008: a crystal necklace contains a trapped explosion powerful enough to blow up a space station.



2016: a crystal senses that a small boy wants to be a superhero, so it gives him x-ray vision and the ability to fly.



SUPPORTING ARTISTS of the month

The splendid new animation of *The Power of the Daleks* presents many admirable features. Fans the world over have already saluted the conscientious preservation of the Daleks' tendency to clunk their way down ramps, and the discreet retention of that momentary gap after the fourth Dalek who comes through the doorway at the end of Episode Five. But perhaps best of all are the two animated security guards who escort Quinn to his cell at around 7:49 in Episode Three. In the time-honoured tradition of *Doctor Who*



extras through the ages, both gentlemen are looking directly into camera. You'd be forgiven for suspecting that the animators did it deliberately in the hope of making it onto this page. If so, it appears to have worked. Huge respect and applause.

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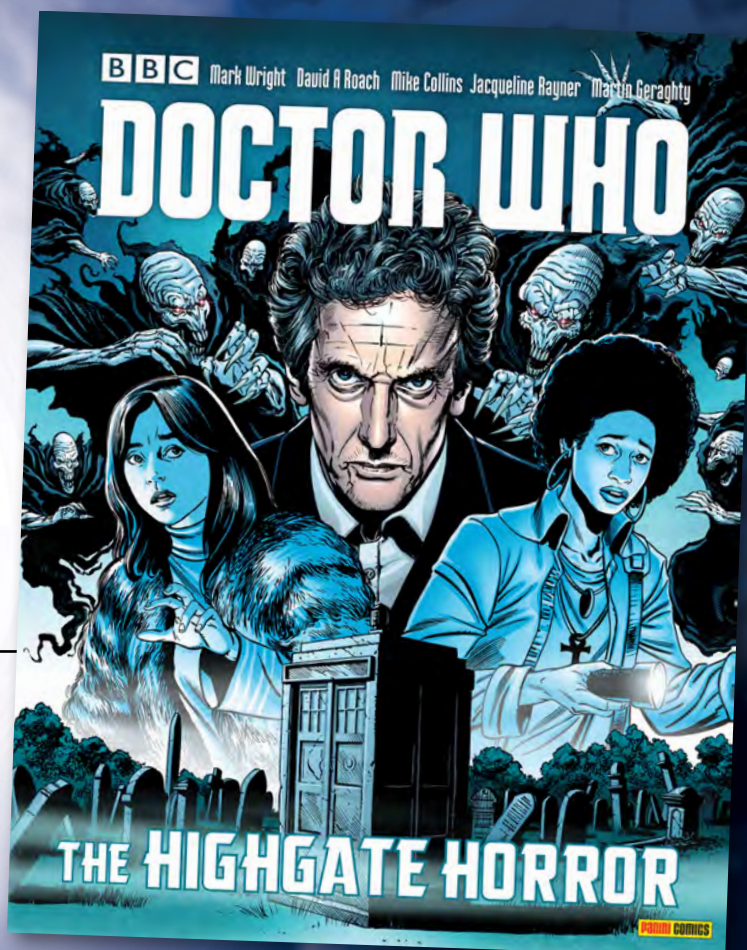
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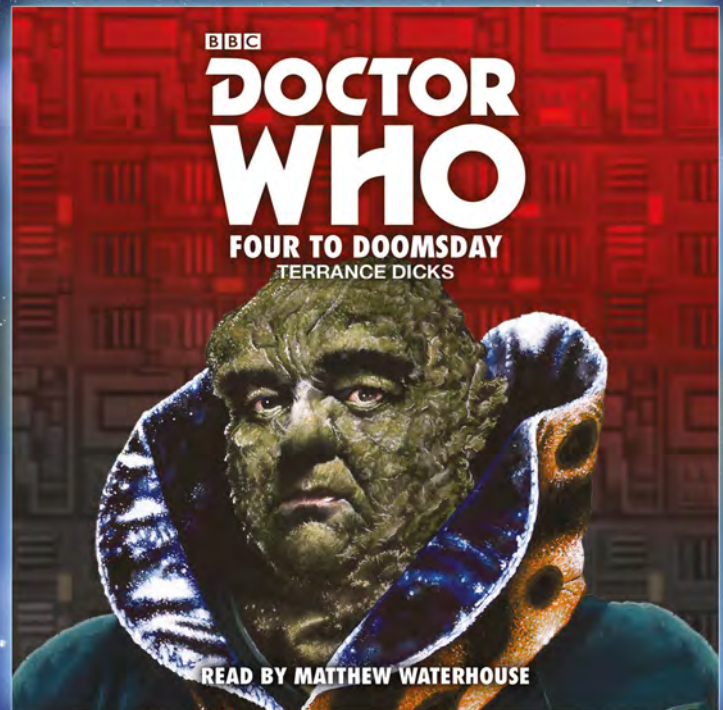
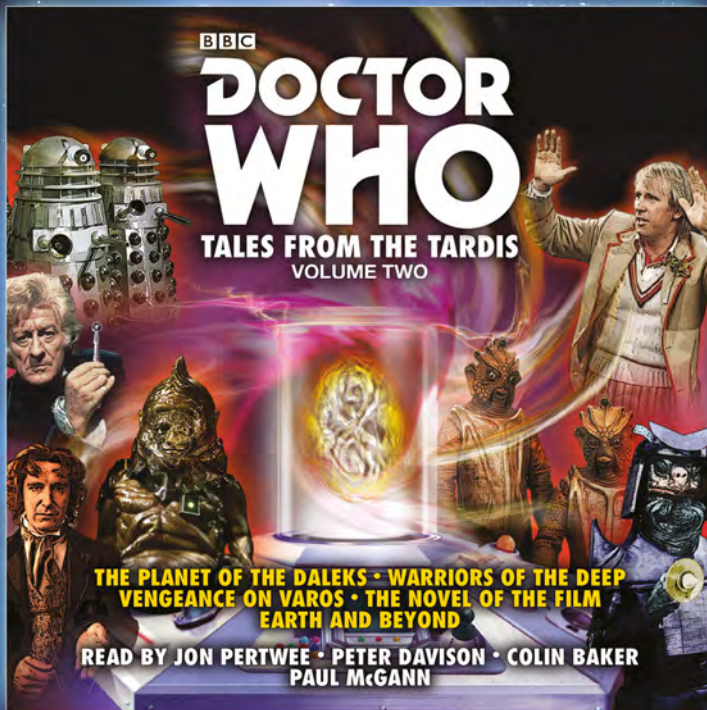
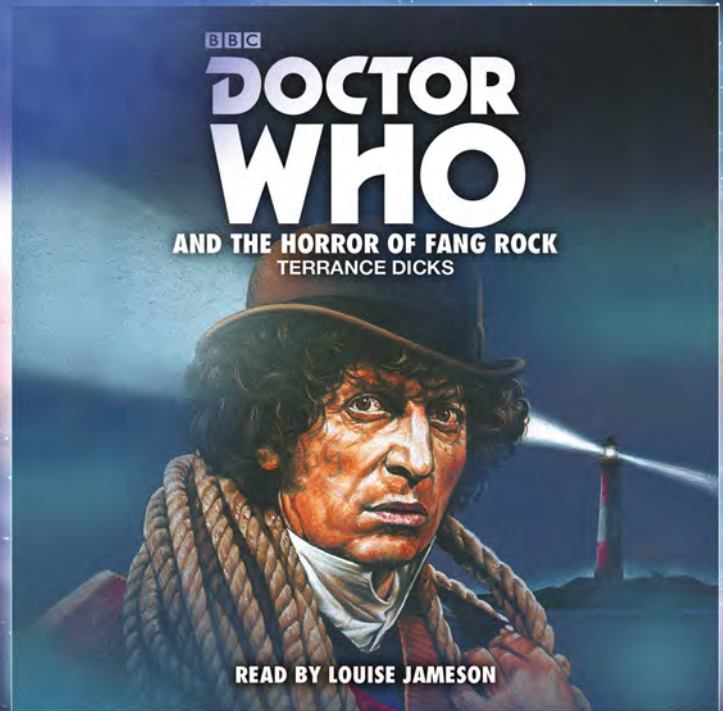
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