

TSV

THE NEW ZEALAND DOCTOR WHO FAN CLUB
ONLINE ISSUE SAMPLER



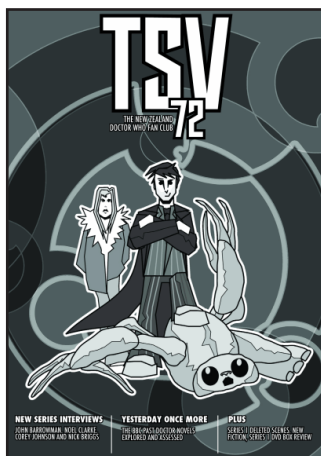
TIMESPACEVISUALISER

THE JOURNAL OF THE NEW ZEALAND DOCTOR WHO FAN CLUB

ONLINE ISSUE SAMPLER I (MAY 2007)

A SELECTION OF ARTICLES, INTERVIEWS AND REVIEWS

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TIME SPACE VISUALISER (TSV) is an award-winning *Doctor Who* fanzine published in New Zealand and enjoyed by fans all over the world. Founded by Paul Scoones and Paul Sinkovich in 1987, TSV celebrates 75 issues and 20 years of publication in 2007.

TSV is published twice a year, and contains articles, interviews, artwork, reviews and fiction. TSV has a sizeable international readership and its contributors include some of the best talent from *Doctor Who* fandom, including a number of professionally published writers. Articles from TSV have been quoted and reprinted in *Doctor Who Magazine* and in books such as *Doctor Who – The Television Companion* and *The Handbook*.

TSV has won several several New Zealand science fiction fan awards, and most recently received the Sir Julius Vogel Award for 'Best Fanzine in 2004'.

Some back issues are still available to purchase however most of TSV's back catalogue is out of print. Many of these older issues can now be viewed online in the Archive section of the TSV website, and each month sees the addition of another back issue.

Full ordering, subscription and back issue information is available at the New Zealand *Doctor Who* Fan Club website. In the meantime, we hope you enjoy this TSV taster!

EDITOR ADAM MCGECHAN **COVERS** AMY MEBBERSON **ONLINE** www.doctorwho.org.nz

JOHN BARROWMAN

Captain Jack Harkness – 51st century Time Agent with an eye for the girls (and guys) – was the first male companion in *Doctor Who* for 21 years, providing some much needed muscle for the final showdown between humanity and the Daleks. Actor **JOHN BARROWMAN** talked to **ADAM MCGECHAN** in London in September 2005 about *Doctor Who*, bisexual Daleks, and hopes for a spin-off series all of his own...

The Theatre Royal, Haymarket, London, was home for the latter part of 2005 to *A Few Good Men*, the stageplay on which the 1992 Hollywood film was based. Starring alongside Rob Lowe, Suranne Jones and Jack Ellis was one John Barrowman as prosecuting attorney Jack Ross – better known to *Doctor Who* fans as Captain Jack Harkness. Navigating my way through the labyrinthine corridors backstage, I finally located John's dressing room. Bespectacled and immaculate in the oppressive heat of a late British summer, John welcomed me in and was eager to talk about his part in the new series of *Doctor Who*.

So how did John become involved in the series? "I was asked about it! Actually my agent got a call from a friend of his, Andy Pryor, who happened to be the casting director for *Doctor Who*, and he said that there's a new series coming up. My agent then mentioned something to me about it, and I kind of off-the-cuff said that I doubted it would be anything that I thought I could be involved in, but he said you never know. I didn't take it very seriously at that point, because the last thing I would have thought was that a new series in Britain would put an American into it, although I then thought I could use my Scottish side and my Scottish accent and do something that way. Anyway, then Andy called my agent again and says that there is a character that they're going to introduce and that they are writing now – and this is before the series had even started – and his name is Captain Jack, and he's an American who is in the UK in the 1940s. I went in and I read for Russell, and I was screen-tested that

day. The whole meeting and screening process took about two hours, and after I was done apparently the tape was sent right up to the execs at the BBC and it was played for all of them in a room, and they all had a unanimous decision. It was the quickest decision that they had ever made, apparently, to cast somebody in a series – they said 'that's Captain Jack!', and that was it! I was told an hour later, and I could not say anything until I started shooting, because I wasn't allowed to tell anybody. So I was cast right at the beginning, when Christopher and Billie were cast, but I had to keep my mouth shut for, what was it, about five or six months!

"The screen test was taken exactly from Steven Moffat's first episode. It was the first draft of Steven's episode, and I read the sequence where – although you don't see me in the actual sequence on screen – I'm calling Rose down through the big ray, and I speak to her through that, and then the next bit when she's in my arms in the ship when I'm talking. And funnily enough I read it to Russell, so I made googly eyes at Russell – probably that got me the job!"

Once cast, how much influence did John have on the character of Captain Jack? John explains how the part was written: "I had a lot of influence. The first episode was already written, but they asked me 'what do you want to do?' I didn't want him to be an asshole, I wanted him to be likeable. But I wanted him to first come off with this bad impression. I'm glad that when people saw that episode, everybody (including a lot of people on Outpost Gallifrey!) said 'oh, we don't like him!'. Which was great, because I didn't want them to like him right off at the beginning!"

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They thought he was too full-on and too devious. But he had a purpose and he was trying to get something, and he was trying to achieve something, and in order to do that he had to be full-on. And then as the episodes went on, they were like 'yeah, we kinda like him, with his quirkiness', which is exactly what I wanted to add in.

"So they allowed me to do that, and I played a lot with it. But the rest of Jack's episodes that were yet to be written. Russell said to me at that first meeting, 'do you have anything you don't want to hit on?'. I said 'no, you can do anything you want with Jack'. Russell asked if we can get Jack naked, and I said yep, I have no qualms with that as long as it is structured in the script correctly and it's not just a reason to get my clothes off, because I won't do that. I said you can do anything with him – I said you have carte blanche. And Russell then just started to watch me when I was working and doing things, and then



ALSTAIR HUGHES

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we'd have dinner and stuff, and it was like he almost read my personality and watched how I acted and reacted to things, and he started writing around that. So basically the character is written around me, which is kinda cool!"

The progression of Captain Jack from disliked con-artist to one of the most popular characters in the entire series was quite an achievement. Although John and Russell had planned this, what factors helped the actor to transform the character in the minds of the audience? John explains: "It's all to do with three things I think. The other people in the show with me who assist and help me to bring the good parts of the character out; I'm one of the other reasons, because I just having fun, I'm having a ball doing this! So I'm on there, I'm literally playing. I'm not thinking about it too much, and I go into it and I try to see the series and characters where the others were hoping to see it. Chris and Billie and I wouldn't plan stuff beforehand. You'd think actors would go 'okay, now on this one I'll do this, then I'll do that, then we'll do this' and structure it all up. But the whole reason that first series has that kind of spontaneity to it, is because the three of us, me, Billie and Chris, we'd sit in the makeup trailer, run the dialogue and leave it, and then we stuck to what would happen naturally as we did it on camera. So a lot of it is spontaneous and I think that's what makes it work, because the reactions are spontaneous, unless we need to tidy something up. But a lot of that stuff was done in very few takes. And so that helped.

"And then the third factor is the writing. The writing team on this was fantastic. For them to be able to write that way for Jack and make him this kind of free spirit I think is just great. So I'm chuffed that everybody has come round full circle with Jack, and I'm glad they didn't like him to begin with. Remember, he was the third person brought in to upset the boat a little bit. Everyone was told that beforehand, Jack kinda rocks this boat quite a bit. And for you guys who had been watching it, you had become so established and so hooked on the relationship between Rose and the Doctor when the third party was introduced. All the third parties introduced thus far had

come in and left. The thing with Jack is that he came in, left and they brought him back. So everyone was kinda freaked out by that. I loved going on the internet and looking at some of the comments made by fans. 'I don't like him! Nyah nyah nyah!', and then all of a sudden it became 'he's fantastic!'. That's great for me as an actor."

So did John find it difficult coming in to join a tight TARDIS crew that had already been the central focus of the series for nine weeks already? "Not at all, not at all. The only thing that was difficult was my first day of filming, because that was the day before everyone left for the Christmas break. So I came in and everyone wanted to leave! I had that whole sequence in front of Big Ben to do, which was all CGI. Everyone actually thought I'd never done CGI before but I had with another film

**"THAT WAS HOW
I MET BILLIE PIPER
– ON TOP OF A
SPACESHIP IN FRONT
OF BIG BEN DRINKING
CHAMPAGNE AND
FLIRTING AMAZINGLY
WITH HER!"**

that I did, and also with what I did in children's TV a few years back. But this was much more complex, because I had to imagine that I'm on a spaceship, I'm in front of Big Ben, I'm levitating above the ground, I'm cracking open a bottle of champagne, and I'm flirting with this girl, and bombs are going off all over the place! So there's reactions to bombs and everything, and plus all the words I had to speak on the first day. Talk about chucking me in at the deep end! And I'd never met Billie! That was my first meeting with Billie, on that set! But I said that all I want to do is just say hello to her, because I then could use that kind of uncomfortableness that we had,

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because we'd not known each other, because it would have worked as Jack tries to get close to her. And she said the same thing, she said 'well I just kinda played it like that as that was our first meeting.' So that was how I met Billie Piper – on top of a spaceship in front of Big Ben drinking champagne and flirting amazingly with her!"

John also hadn't had a chance to meet leading man Christopher Eccleston either: "No, I hadn't met Chris. Chris had left to go on vacation, like, two days earlier. The next day, we actually ran over filming. I had to take a flight the very next morning to Orlando to be with my family for Christmas, and we ran over and I missed the train. So they had to get me a driver to drive me all the way back to London from Cardiff. So anyway I met Chris when we came back from the two week break. On the first day of filming I met Chris in the trailer. That was it. I was so excited because I was meeting the Doctor! That was kinda cool, because I grew up with *Doctor Who*.

"I'm actually, I'd say, you! I'm one of the TSV readers, because I'm what they would classify as a 'Whovian nerd'! But I loved the series as a child, I grew up with it, I was scared by it. I used to watch it on Sunday nights in America on PBS late at night. I'd sit up late and watch it, then go to school late, blurry eyed and flunk my first test of the day because I hadn't studied. If they'd asked me anything about *Doctor Who* I could have done it! So I was excited because I was meeting the Doctor! That day was also the first day I filmed on the TARDIS set, and when it started moving, I just completely lost it. I thought, 'no, you can't cry, because you're being recorded and stuff, you can't cry!' But it was a thrill – a total thrill."

Working with director Joe Ahearne was also a highpoint: "He was just fantastic. Actually one of the other directors pulled out and he ended up directing more than he was supposed to. I love Joe because he's what I like to call a 'sleeping monster'. He's very quiet, very reserved, but knows exactly what he wants. Like all those shots of the Daleks from their point of view through their eyestalks, we stayed extra time to do stuff like that. His style is so intricate – how he does his notes, and doesn't allow other actors to hear him giving his notes to you. So you get

that spontaneity, you don't know what's going to come at you from the others. I and loved him, I think he's great, and I hope to work with him many more times in the future. He's a very good director." Hopefully he'll be on hand to direct John in series three: "Oh he's not in series two? Ah, bastard! Well, he will be back! I'm sure he will because his episodes are fantastic. And there's a couple of new writers in series two. So there's a new director? The honest truth is everybody who's anybody now wants to be involved in *Doctor Who*."

The return of *Doctor Who* was potentially dangerous gamble for the BBC, and John confirms that nobody involved with the series ever expected it to reach the dizzying heights of success the first series achieved: "We had no idea at all. When we were making it, right from the very beginning, we knew that we had to honour the history of *Doctor Who*, as it is such a big part of British television culture, and that we had to do it convincingly for the people who'd watched it before, like myself, and who had grown up with it, and also to make a really great programme for a new generation of young people who are watching, because it's mostly the dads and mums now who watched the series when they were young, and now they want their kids to watch it. It's a family viewing thing. And that was it. We knew we had that to get right, but we did not expect that it was going to explode like that. *Doctor Who* has blown the ratings chart off the wall with the BBC – not in the sense of actual ratings, like with 10 million, 8 million viewers etc, but with another viewing statistic called the 'AI' index, which is only used among the television set. That's the most important thing – you get a high AI index and you'll get your next series immediately. *Doctor Who* – I might say since Captain Jack came into it – had blown the index right out of the water. It was the highest ever rated show the BBC has ever made in the history of television. That's cool!"

Fans of Captain Jack shared the character's anguish at the end of *The Parting of the Ways*, as he ran back to the TARDIS only to see the Ship dematerialise. But John confirms that the Captain Jack was originally going to rejoin

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the TARDIS crew during series two: “It was planned initially that Captain Jack was going to come back for series two, but because of the whole thing with Chris leaving there were things that needed to be tied up. There are secrets that I don’t think I can let out of the bag, but there were three different endings that were planned. So, firstly, Captain Jack was meant to return. Secondly I think everybody knows that Rose was meant to die, and then the other ending was the just the regeneration I think. So Chris wanted to leave – I didn’t know this at the time – so I left the series too at that point knowing that Jack had been brought back to life, thinking he was going to come back to the TARDIS. The Doctor and Rose were going to go off to Barcelona – the planet! – and come back and find Jack somewhere directly after they had left him. But it didn’t work out that way!

“I had dinner with Russell and Julie and Phil, and we all sat down and they said, you know, we got good news and we got bad news – what do you want first? And I think they wanted me to say ‘the good news’, and I said ‘I want the bad news’. And they kinda got deflated because they had to tell me right off the bat, ‘you’re not in series two’. The reason is that if Captain Jack was on the Ship, in the TARDIS, when the regeneration happened, Rose would say “what the hell’s going on?” and Jack would simply say ‘he’s regenerating, get over it’. And that would be it! There’d be nothing left. Whereas what they really have to do is deal with Rose’s reaction – she doesn’t know what this is. She’s got to experience this, live with it, get to know him again, because the Doctor is a different person. In *Doctor Who* terms, it’s the same person, yet a different physicality, if you know what I mean. So they’ve got to build that up, plus there’s a lot of things to wrap up. Because they were going to bring – ah, I can’t tell you, because that would give part of it away!”

That wouldn’t have anything to do with the Captain’s missing two years would it? John smiles devilishly: “Yeah, exactly. Well, there’s a whole lot of stuff you’re going to find out about Captain Jack in the future. A whole lot of stuff. But Captain Jack will return. He will be back

in series three, and probably for longer. There’s a whole slew of stuff coming out about Jack.”

So has Russell constructed Jack’s full backstory then? More smiles and a quiet chuckle: “I can’t tell you! He might have, yeah! You know, there’s things that I’ve said, that Russell’s said, you know, I like to throw spanners in the works for people! You know, we don’t actually know if Jack is human or alien, we don’t know where he’s from, we don’t know if he’s an android. You know, why did he survive? Although she brought him back to life, everybody else that died, they get disintegrated don’t they?” It’s at this point that John get’s an evil twinkle in his eye, clenching his fist in a dramatic pose: “Jack’s a Dalek! Jack’s Davros!! Jack’s the Master! You know, it’s all this stuff. Everyone kinda goes nuts over it!”

With playing one of the most popular characters in *Doctor Who*, how was John found the fan reaction in person when he attends events? “Yeah, I did the Earl’s Court

**“JACK’S A DALEK!
JACK’S DAVROS!
JACK’S THE MASTER!
EVERYONE KINDA
GOES NUTS OVER IT!”**

comic convention, I went to the Who Shop, signed there, and I’m going to Clacton, to a big *Doctor Who* convention. I think it’s great! I mean, what better way to meet the people who are watching the show? And I absolutely love going to chat. Because I do a forty-five minute/hour talk, and I sit and I talk to fans, and we go through stuff and they ask questions, and I love that. I think it’s great. Some can be a little bizarre, some I don’t understand, I’ll be honest, and I say to people ‘please don’t give me stuffed animals – I have no use for them! I have no room for them!’ But I enjoy signing things and I enjoy taking the pictures, and it’s also a

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great thing for me to see what kind of stuff and merchandise they have out, and what's coming out. A company made me my very own pink Dalek. How about that? Have you seen these before?" John gestures to what is obvious his pride and joy – a genuine Product Enterprises talking Dalek, resplendent custom pink paint job, sitting squarely in the centre of his dresser. John seems very happy with it: "My very own pink Dalek! It's a gay Dalek! Well, I couldn't say. It's a bisexual Dalek for Captain Jack! Although Captain Jack has never said he's bisexual. He actually never said it – everybody else said it!"

John also revealed he has some plans for travel following *Doctor Who* series three: "This is what I'd really like to do. I'd like to go to Australia and New Zealand because I've never been. I've absolutely never been, and I want to go to... except two weeks really kinda not long enough to go to Australia, because it'll take a week to get over the jet lag in the first place! But there will be a point where I know, I'm sure – and because I start filming the third series next year – maybe it'll be after the third series is done, possibly then I'll take a huge amount of time off and I'll just go."

So how do you see the future of *Doctor Who*? Series three won't be the end, will it? "I'm sure it'll still be here. Everybody's planning it's going to be like six or seven years before they cut. And I think they'll end it this time before it becomes what it did. I think what happened to the old series was just a shame. I lost interest in it when Colin Baker got involved. Am I right to say Colin? He's the curly haired blonde with the kinda big coat with the bright colours? Yep! Davison was better – he was kinda the last kinda cool one... and the rest beyond that I just lost interest. I thought this is sort of going down the tubes."

The television series of *Doctor Who* might not be the only place Captain Jack could find a home though. John is interested in Big Finish, with a caveat: "Yeah, I mean if they write stuff that I think is correct for him. But the other thing is something I'm not sure of – who would be the Doctor? And who would be Rose?" Perhaps Jack could have his own series? "That would be great, that would be fantastic. That would be excellent. Yeah!"

John's eyes have lit up and that smile like he's hiding something reappears. People are saying, I suggest, that Jack needs his own spin-off TV series. John pauses for a moment and then laughs, heartily: "Oh are they? That's good to know! You know, I'd love to have my own series, I love to do him on the audio, I could include Jack in everything. I mean he's in all the books they're doing the new series books that are out are all about the Doctor, Rose and Captain Jack. Which again is cool because based on what I've done on television it'll be interesting to see how they write for him in a novel. Maybe some of the novels can become episodes, or series, or anything." John has bigger ideas however: "What I really think they should do is a new feature film. I think they should do a *Doctor Who* feature film, with the Doctor, Rose and Captain Jack. And don't go into what happened in the show or what's happened in their past, have a whole new adventure that happens, and make it a one-off, you know like *Star Trek* did. You could have a series of films. That's what I think!" So does John have any last words that sum up his involvement with the new series of *Doctor Who*? "I'm having a ball. Just let the fans know that I'm having as much fun hopefully and even more than they are in watching it. And also that I'm thrilled to do what I do, by going back to my childhood and reliving it, and getting paid to do it. And we're all fans – David Tennant is a fan, although Billie's too young, it makes me sick to say! But Billie's too young to have an understanding. When the Daleks first came onto the set we all freaked, and she was like 'whatever!'. But then she did learn the history of it. But all of us who are involved in it are fans of the show and want to do a really great job of it. So all the criticisms that come out of the series, you know, they're listened to a certain extent, but you have to allow certain things to happen because as the viewing public we don't know the direction they're going in, and that's the whole excitement of *Doctor Who* is keeping those secrets and not spoiling it. So watch this space!"

**With thanks to John Barrowman
and Gavin Barker.**

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JAMAS ENRIGHT'S

Déry Mark I Random Title Generator Drabble Who Challenge

Drabbles are short fiction pieces of exactly 100 words, including the title (which itself can be up to 15 words long). Drabbles are usually written following a theme – inspired by Zoltan Déry's random title generator from TSV 73, I present here one drabble per Doctor (with a couple of bonuses)., where the content is derived entirely from the random title generated. If you think the titles aren't random enough, blame the random number function on my calculator!

The Sun Muddler

"Doctor, I don't think I can hold it any longer," Steven shouted, struggling to keep the space craft stable.

"Just a little longer," replied the Doctor, looking away from the sun, despite the filter. "We've almost drained its power."

"It was a good idea for them to use the sun's energy though."

"But not if tapping into that source would destroy the sun! Fortunately it's solar powered, and with us in the way..."

The generator's shield failed, exposing it to the sun's gravity and heat.

"That's it. We can go now. Pass the ice cubes, will you?"

The Web Robber

"I don't think you should touch that."

The boy turned to see a shortish man beside him with a bowl-cut hairstyle. "I can if I want to." He turned back to the spider web before him, and raised his stick again.

"I doubt the spider would like that much."

"That's what I want to find out."

"An inquiring mind is all very well and good, but you should respect other life forms."

"Shan't."

The man paused, then said, "I'll tell your mother."

The boy glared. "Meanie," he replied, but threw the stick aside and gloomily walked away.

Dragonfield

"Doctor, come down from there at once," the Brigadier

ordered.

"Really, Brigadier, you should give this a go. It is most exhilarating," the Doctor replied from his position, floating near the ceiling.

"It's hardly an appropriate way for UNIT personnel to behave... what is it, anyway?" he finally asked.

"An anti-gravity field, from the TARDIS. Just giving it a test after I fixed it." The Doctor gave himself a push. "It's like flying like a dragon."

The Brigadier glared at the Doctor, who was acting more like a loon than a dragon.

"All right then. Give us a go."

The Claws of Decay

"And so entropy once again consumes all in its endless quest for the final destruction of everything, until there is only a haze present throughout the universe before that too is extinguished in its grip of unrelenting hunger," the Doctor intoned morosely, staring ahead into the depths of time, seeing the intricate flow and ebb of creation never again being recorded in the ledger before him. "Never more a tick, never more a tock, until the universe itself runs down."

"Oh, come on, Doctor," Romana said, rolling her eyes. "Your watch only needs a new battery."

Claws of the Daleks

"The TARDIS is shaking itself apart!" Nyssa yelled, holding tightly onto the console as the vibrations grew worse.

"It's a simple temporal trap," the Doctor called back from the other side of the console. "The Daleks have several scattered around the universe just waiting for

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one time travelling race or another fall into it.”

“Now that we have, is there any way of getting out of it?”

“Oh, I’m sure the TARDIS will be able to break free in time,” the Doctor assured her, flicking more switches.

“Before or after we’ve been shaken to bits?”

“Well...”

The Androids of the Autons

“Aren’t these things supposed to be plastic?” Peri complained as the Auton armies bore down on them.

The Doctor changed the settings on the broadcaster and tried again, with a continual lack of luck. “They’ve obviously learnt that mechanical bodies provide a measure of protection against my attacks,” he snapped back.

“I thought you said you could stop the signal!”

“It’s a little more complicated... ah!” The Doctor disappeared for a moment, then the oncoming Autons suddenly collapsed.

“What happened? Did you find the right frequency?”

“Er, not quite. I forgot to plug it in.”

The Sea Robber

Once upon a time there was a boy, who carried one cup of sea water from the beach to his house every day.

One day, a man with a question mark handled umbrella met him on the beach and asked: “Why do you do this?”

“I want the sea for my very own,” the boy replied.

“There is more than enough sea for everyone. Can’t you share it?”

“No,” said the boy defiantly.

“I shall tell your mother.”

“Meanie.” The boy stuck his tongue out at the man.

But he didn’t try to steal the sea again.

DragonFlight

“Doctor, this is amazing!”

“Riding a vortisaur, Charley, there’s nothing like it!” the Doctor whooped as he and Charley swooped through the skies on the back of Ramsey. “Feel the wind rushing past, feel the power of the beast beneath you. There’s no other feeling like it!”

“You’re like a giddy schoolboy,” Charley shouted. “Although I have to say I’m rather giddy myself right

now.”

“Woah!” the Doctor cried out as Ramsey suddenly dived towards the ground. “Hold tight, Charley, this is it!”

Charley’s laughter rang out through the air as she rode with her man and their dragon.

Galaxy of Marinus

“I thought Marinus was just a planet,” Jack said.

“There’s a planet Marinus as well?” Rose asked.

“Oh yeah. Interesting inhabitants. Really big on fetish rubber-wear,” Jack grinned.

“Down boy,” said the Doctor. “I meant we should see the galaxy viewed from Marinus. The view is fantastic.”

“Ever seen the sights from Ploko Volk? Now there’s a planet worth visiting,” Jack said.

“Let me guess: friendly natives and things to steal?”

“Well, I didn’t spend all night watching the stars.”

“You’re incorrigible,” Rose said, shaking her head.

“Careful, or I’ll put you on a leash.”

“Promises, promises.”

The Brain of Decay

“That is a very big brain,” Rose said, staring at the TARDIS scanner screen.

“They do say size isn’t everything,” replied the Doctor, slipping on his glasses to examine one of the TARDIS readouts.

“But... how can it exist?”

“It’s basically an organic computer, force grown in space to the size of a planet. See them all the time, really,” the Doctor said breezily. “But it’s old. It’s dying.”

“Aw, that’s a shame. Is there anything we can do?”

“Everything comes to an end,” the Doctor whispered, looking at Rose from the corner of his eye.

The Drabble Who Challenge!

Using the Zoltan Déry Random Title Generator Mark I from TSV 73, your task is compose a drabble based on the random title created. Drabbles must be 100 words exactly, including the title. The stories do not have to include the Doctor himself or companions, but must be recognisably set in the *Doctor Who* universe – but please, nothing too obscure! Write as few or as many as you like, send them to adam@zetaminor.com, and the best will be printed in future issues of TSV.

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Fitz's Conquests

In which **DAVID LAWRENCE** reads, for the first time (with a few exceptions), as many novels as he can between *The Blue Angel* and *Mad Dogs and Englishmen*...

The story so far: once upon a time David finally stopped trying to deny he was a fanboy when three things happened. First, he was reintroduced to some of his favourite childhood television shows on DVD. Then one of his all-time favourite childhood television shows was rejuvenated in proper 21st century style with one of his all-time favourite actors in the leading role; the news that there would be a Ninth Doctor made him realise that perhaps it was time he got to grips with the Eighth Doctor. And just when he was having all those thoughts, book importers proved that no matter how many times you put 'best-selling' or 'record-breaking' somewhere in the propaganda, the reality is that all over the world warehouses are full of crappy *Doctor Who* novels that no one buys, so Whitcoulls are able to put them in the chuck-out bins at \$5 a piece.

This is an ever-surprising process for me. It seemed relatively straightforward when I began it mid-2004: I would read every one of the BBC Eighth Doctor Adventures (the 'EDA's) in chronological order, making notes as I went and sculpting those notes into some sort of article on the series as a whole. I would respond to each book paying no heed to reviews, publication circumstances, historical context or fan response. However, you can't fight against the universe nor predict what it might throw at you. For example: when I began composing the earliest draft of these articles, the series was still in publication (*Sometime Never* had just been released, leaving another half a dozen books and eighteen months before *The Gallifrey Chronicles*, the last EDA), whereas now I sit at the computer knowing that by the time you read this two years will have passed since the end of the range. Far more importantly, the advent of Series One and Series Two (and by the time this article sees publication there'll be *The Runaway Bride* and Series Three to consider) impacts hugely on the way one views *Doctor Who* now.

How do you structure something when you don't know what's happening next? Too often I've had to

return to novels to see if a second reading makes things clearer, thereby breaking my rule that one read would be it. Structuring Part One, I decided Sam's departure in *Interference* was a convenient stopping-point; whereas this time it's *Mad Dogs and Englishmen* merely because as the '100th BBC *Doctor Who* Novel!' (as the gold embossing on the pink cover loudly cries) and it seemed a good point – and meant that if Part One was book-ended by Samantha Jones, then Part Two gets book-ended by Paul Magrs. Of far greater difficulty is that, approaching each book cold and writing the articles without having read all the books yet, it's far harder to come to any satisfying conclusion about the series as a whole. It's like writing an essay on a book you've only read two thirds of (in fact, that's exactly what it is!).

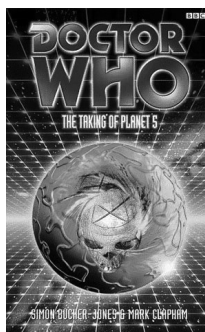
Should I address one of the more erroneous elements of Part One now? The Michael Collier part? Oh, for the days when *Doctor Who* novels had a little blurb about the author on the back (it's not until *Coldheart* that the EDAs provide such a service, usually within the last few pages of the book – but the practise is inconsistent). Since the last instalment was published, a few people have pointed out that I've overlooked that Michael Collier, author of *Longest Day* and *The Taint*, was in fact a pseudonym for Stephen Cole, the original editor of the range. Initially I was mortified at making such a blunder but upon quick reflection I thought, "No, it's *good* that I had no idea!" since part of the purpose of this exercise was to approach the books with no foreknowledge or pre-conception. Retrospectively it made sense that they'd be the work of the editor – *Longest Day* has to set up a premise whereby Samantha and the Doctor can be parted for several novels, and *The Taint* has the unenviable task of introducing a new companion in Fitz Kreiner (just as Steven Moffat has said what people overlook about Russell T. Davies' brilliance is that he gives himself all the trickiest episodes of the New Series to write). And actually the knowledge makes no difference to my

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THE BLUE ANGEL
Paul Magrs & Jeremy Hoad
September 1999



**THE TAKING OF
PLANET 5**
Simon Bucher-Jones &
Mark Clapham
October 1999

opinion – the leap in quality from the dreadful *Longest Day* (I still haven't read a worse one) to the impressive *The Taint* is still astonishing, whether your name is Michael, Stephen or Ezekiel.

A SPOILER WARNING ABOUT COMPASSION!

One of the oddities in the EDAs' hit and miss run of companions was Compassion, introduced by Lawrence Miles in *Interference*, and a regular character until the conclusion of *The Ancestor Cell*. Now while I would normally say spoiler-warnings about books published years ago is a wee bit on the silly side, Compassion's purpose in the EDAs is a rather complex one and first time readers might prefer not to know before they get to its revelation – I'd have certainly been annoyed to know beforehand (that said, a gigantic heading entitled "A spoiler-warning about Compassion" perhaps gives away that there is more to her than meets the eye!). However, it's impossible to talk about the events of the novels in between *The Blue Angel* and *The Ancestor Cell* without mention of Compassion's purpose. So, if you do want to read this article but don't want to have anything about Compassion spoilt before you get to it, I'd suggest you skip the first couple of sections and just start with *The Burning* – and I'll do my best to confine any discussion of Compassion to the books she's in.

Alright, so tell me the deal with Compassion

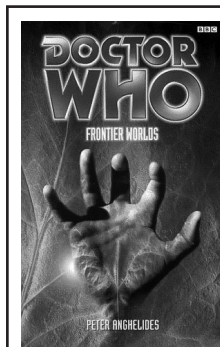
"What did she call that Jack Russell again? Something ridiculous. He should remember. He'd bought it for her when it was a puppy, quite some years ago. He never thought she would get so attached to the irritable, straggly-looking thing."

Something tells me Paul Magrs and I would get on very well indeed. It takes little effort to work out

that he sees in *Doctor Who* a far greater significance and importance than being just a TV show, and that he likes to read deeper meaning into whatever it is that the show conveys to an audience. This is what I loved about Series One: that it fully embraced the original show's potential for myth and legend, with the Doctor as an archetype rather than just some silly eccentric. Many of us attempt to mythologise our own everyday lives, to see a greater purpose to what we're doing beyond eating, sleeping and dying – but by the same token I love the attempts at *rationalising* heroic, mythical acts. Thomas Heywood, the Jerry Bruckheimer of Renaissance playwrights, re-tells all the Greek creation myths with a decidedly humanist bent – that gods weren't originally gods but *normal human beings* who *became gods* through their earthly deeds; in much the same way that religious 'novels' of the last decade have attempted to rationalise Biblical events, trying to prove how the simplest thing can be re-interpreted as a miraculous event.

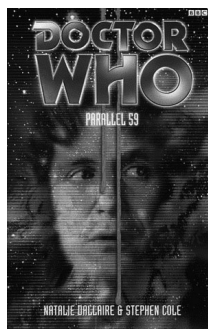
This rationalisation is what makes parts of **THE BLUE ANGEL**, Paul Magrs' second *Doctor Who* novel – co-authored with Jeremy Hoad – very interesting indeed. And despite the joint author-credit, it isn't hard to spot Magrs' bits, especially as (and he even acknowledges this when the 'real world' Doctor tells Sally about the plot of the science fiction novel he's composing) much of the novel's philosophy is an expansion of ideas mooted in *The Scarlet Empress*. Indeed King Dedalus is little more than a male version of the Empress, and the novel's backdrop consists of the most exotic, fantastical landscapes imaginable – populated again with an array of bizarre and unusual races. And like *The Scarlet Empress*, the book doesn't really go anywhere if you assess it purely in terms of plot/action. In a break from the norm of the EDAs thus far, stylistic changes abound – there is continual

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FRONTIER WORLDS

Peter Anghelides
November 1999



PARALLEL 59

Natalie Dallaire &
Stephen Cole
January 2000

switching between first and third person narrative, past and present tense, and sometimes speech is denoted by hyphen rather than quotation mark.

Several different storylines compete for attention. In one, a group of elderly women adventure to a mall to do their Christmas shopping and end up being terrorised by giant owls in pursuit of Ian, one of the women's adopted son. In another plotline, the TARDIS lands on the starship *Nepotist*, whose crew (helmed by Captain Blandish) are a clear parody of both the '60s and '90s casts of *Star Trek*. While the bulk of *The Blue Angel's* rationalisation of *Doctor Who* occurs in the modern day storyline, there are some genuinely funny attempts to make sense of the logic of shows like *Star Trek* – they have to draw up costings before deciding how many phaser blasts they can afford to fire.

The last plotline is perhaps the most interesting, even though it has the least to do with the rest of the novel. Evocative of both Paul Cornell's *Human Nature* and the recent *School Reunion* in the ideas it explores, these segments of *The Blue Angel* have the Doctor as an unemployed, middle-aged man living in a suburban house, dependant on the NHS and his house-mates Fitz and Compassion to stay sane and together. It's as though 'adventures' are metaphorical for deeper, emotional stuff going on in the Doctor's life. Some of his 'real life' parallels make sense (such as his old, abandoned friend Sally, who has a dog named Canine; and his friend Iris, who has a giant red bus in her garden) but others (such as visits to his elderly mother) don't, and I feel a little frustrated when I don't get the joke.

Opinions on Paul Magrs' books seem to be divided, dependant on whether one likes Iris Wildthyme, his female equivalent of the Doctor, or whether one hates her. I cannot understand the latter opinion myself – for me Iris enlivens every moment she's in. She's

regenerated and, rather than the crazy cat-woman from *The Simpsons*-version of *The Scarlet Empress*, is now the glamorous *Barbarella*-model, which doesn't bode well for Fitz upon first meeting her. Womanising aside, Fitz makes little sense in *The Blue Angel* after the events of *Interference* (in fact he makes no reference to the events of the previous book); nor do we have any handle on who Compassion is or why she ended up in the TARDIS. I guess the monthly publication schedule made continuity between novels tough to manage – although a few hints are dropped with Compassion when she works out swiftly how to pilot the TARDIS, and the Doctor ends the novel rightly suspicious of his new companion.

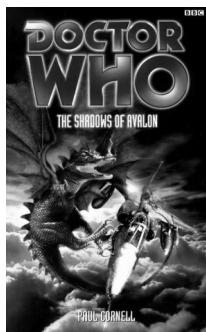
The Blue Angel has the same beautiful balance of fairy tale and philosophy as *The Scarlet Empress*, but much less focus and precision. The book ends with a section entitled 'Twenty Questions' – presumably a result of the authors being self-aware of the potentially confusing elements of their novel? Lawrence Miles might benefit from the same self-awareness.

"Ah," said Fitz.

"No," said the Doctor. "Not 'Ah'. Aaaaaargh' would be a more slightly more appropriate response."

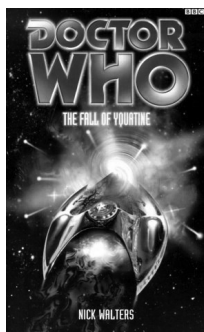
Don't let the above delightful witticism deceive you – while it might seem that **THE TAKING OF PLANET 5** is important in the grand scheme of things, it's actually very boring and descends into a whole lot of needless running around. It scores highly in the **Incomprehensible and Unmemorable Endings** category (for those counting, we're up to 15 out of 27 books) but also clocks up a penalty in the **Unnecessary Sequels to TV Stories That Didn't Need A Sequel** category – in this case it's a follow-on to the mightily over-rated *Image of the Fendahl* (just you wait until the DVD is released – I'll be proved right!), which perhaps

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THE SHADOWS OF AVALON

Paul Cornell
February 2000



THE FALL OF YQUATINE

Nick Walters
March 2000

explains why the Doctor seems enormously jovial and Tom Bakeresque throughout.

The co-authors (the idea of joint-authored books seems to be a standard editorial policy at this stage in the EDAs, with several being the work of more than one writer – was this an attempt to boost the novels' quality?) are new to the range. Mark Clapham had previously contributed to the Doctor-less end of the Virgin New Adventures (the 'NA's), while Simon Bucher-Jones wrote the abysmal *The Death of Art*, one of the worst NAs. In a standard *Doctor Who* cliché, an archaeological team in Antarctica find a strange alien artefact in the snow. When the Doctor and co get involved the artefact turns out to be a remnant from a war millions of years in the past, so they head back in time to try and work out what the fuss was all about. *The Taking of Planet 5* steepes itself in EDA continuity in the hope of appearing more interesting – Faction Paradox, the Celestis, multiple Gallifreys and talk of the Future War between the Time Lords and the Enemy abounds (not to mention an appearance by Homunculette from *Alien Bodies* and a reminder of that novel's introduction of the concept of human-TARDISEs), but really this is the least-interesting EDA since *Longest Day*. Yes, the last few moments of the book drop some hints as to where things are going with Compassion, but to date I've only read two books in the range that are even more boring than this one.

How bizarre to think we can leap from one of the very worst to one of the very best in the space of one novel. *Kursaal* was hardly a ground-breaking debut, so it is impressive that with **FRONTIER WORLDS** Peter Anghelides delivers such a frankly stunning read. And *Frontier Worlds* is also one of the crucial books to consider when trying to define just *who* and *what* the Eighth Doctor is about. The opening of the novel reads like the prologue to a James Bond film: we plunge into

the story mid-action, with the Doctor leaping off a cliff and dislocating his shoulder. The standard EDA Set on a new colony concept is in application here and, while it sometimes makes for weak, uniformly bland novels (as it did in Anghelides' previous book), here it works excellently.

Set on Drebnar, the plot of *Frontier Worlds* involves a stranded monster whose DNA is used by the founders of the Frontier Worlds Corporation to let them to live forever – allowing for a gruesome scene in which Fitz witnesses Chairman Sempiter 'regenerating'. The TARDIS crew are already well in place when the novel starts and Anghelides makes great use of them – Fitz and Compassion (under the aliases of Frank and Nancy Sinatra – and all the chapter titles are culled from Sinatra numbers) are working for Frontier Worlds, while the Doctor (posing as James Bowman, which sounds more like a pseudonym from one of the John Gardner James Bond novels of the 1980s than it does an aptly *Doctor Who* moniker) has a job with the rival corporation. Now *this* is how the TARDIS crew should be operating – as an efficient team who know their individual strengths. As with *Revolution Man*, one is happily reminded of the best days of the NAs, when the Seventh Doctor, Ace and Bernice made up such a team.

The second part of David Lawrence's retrospective of the BBC Eighth Doctor Adventures continues in TSV 74...

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MISSING MOMENTS

THE INVASION

ANDREW PIXLEY

THE INVASION! Douglas Camfield's wonderful direction. The extensive location filming. Don Harper's memorable music score. The iconic shots of the Cybermen emerging *en masse* in contemporary London. Wonderful stuff from a serial which was also designed as a pilot story to kick-start a slightly ailing *Doctor Who* and nudge it in a new direction for a new decade. Derrick Sherwin's scripts for a rematch between the second Doctor and some of his most popular foes ended up remarkably close to the finished show, but along the way there's a few nice bits and pieces which now seem to exist only on paper. Timings as usual come from the BBC Video release, with the two missing episodes covered by the BBC Audiobook CDs.

EPISODE ONE

[Edited: 22 September 1968. Final Duration: 24'32"]

Track 2: 1'12": A short exchange appears not to have been recorded during the opening sequence in the TARDIS and would have come after the Doctor explains "that's why we're stuck in space". As can be seen from the scripts, Patrick Troughton was a great improviser and on many occasions scenes with the regulars are only an approximation of the actually scripted dialogue.

22. TK6. DOCTOR WHO: It's the landing circuit, it's jammed - that's why we're stuck here.

(ZOE LOOKS AT THE MONITOR AGAIN AND WE SEE THAT THE APPROACHING LIGHT IS MUCH BIGGER NOW)/
23. 1 A 35 DEEP 3-S a/b

ZOE: You only have a few seconds!

JAMIE: Come on Doctor! Quickly!

DOCTOR WHO: Do be quiet!

(HE SHAKES THE PRINTED CIRCUIT FURIOUSLY THEN SLAMS IT BACK INTO IT'S PLACE IN THE PANEL. HE FLICKS A SWITCH BUT NOTHING HAPPENS)

24. TK 7. ZOE: Doctor. Hurry!! /

One of the Doctor's omitted lines appears on page 9 of Ian Marter's masterful novelisation *Doctor Who – The Invasion*. After the TARDIS has landed, there are a couple of other pieces of dialogue which were omitted on recording as the Doctor speculates in what precise year they have arrived and how old Professor Travers might be. Originally, the Doctor was to add "Come on Zoe, we'll tell you about the Yetis on the way", and when the Doctor removes the faulty circuit and plunges the TARDIS into darkness, Jamie was to complain, "Och, Doctor, you might've warned us – where's the door?".

EPISODE TWO

[Edited: 29 September 1968. Final Duration: 24'26"]

Another example of last minute changes occurs in the first scene in Travers' living room. The business between Isobel and Zoe with the music box which plays "Teddy Bear's Picnic" does not appear in the camera script. In the text, the scene opens with the pair having sandwiches and coffee

with Isobel asking Zoe, "What's the matter, don't you like sardines?"; this can be found on page 29 of the novelisation. There are also numerous un-scripted ad-libs from Patrick Troughton, such as the Doctor's request for a "Pat-a-Cake biscuit" and also his asking if a TM45 is a tank.

EPISODE THREE

[Edited: 6 October 1968. Final Duration: 23'44"]

17'27": The start of a scene with the Doctor and Jamie trapped in the immobilised lift was trimmed, just after Vaughn's comments to Packer that the Doctor could be playing for time. In the finished episode, the action cuts in with the Doctor saying it was a fifty-fifty chance and Jamie asking what good the Doctor's sabotage has done them. It appears that this is picking up a garbled version of the scripted dialogue between the show's two stars.

26. INT. LIFT. DAY. / C2 /
103. 4 B M 2-S DR/JAMIE (JAMIE IS PUTTING HIS KNIFE BACK IN IT'S SHEATH AND THE DOCTOR IS LOOKING THOUGHTFULLY UPWARDS)

JAMIE: They wouldn't have needed to have dug a grave for us if that lift had gone straight down instead of stopping!

DOCTOR WHO: It was a fifty-fifty chance Jamie.

JAMIE: You mean you really didn't know what you were doing!?

(THE DOCTOR GRINS AT HIM)

EPISODE FOUR

[Edited: 13 October 1968. Final Duration: 24'18"]

No major cuts. Episode three just has some minor deviations from the script.

EPISODE FIVE

[Edited: 20 October 1968. Final Duration: 24'25"]

8'45": A major cut is made to the episode which spans from the end of the scene where Rutledge reports to Vaughn in his office through the whole of the next scene at the UNIT plane HQ in which the Doctor reasons the location of the Cybermen invasion force. The omitted material came after the Cyber Director terminating its discussion with Vaughn.

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105. 1 E 24 Discussion terminated./
 CMS VAUGHN (VAUGHN SMILES, PLEASED
 He moves u/s to WITH HIS SUCCESS. HE
 control gadget. CLOSES THE CYBER
 WHIP PAN L DIRECTOR UNIT. AS HE
 to RUTLIDGE with TURNS BACK INTO THE
 pistol ROOM HE SEES THAT
 RUTLIDGE IS STANDING
 HOLDING A GUN. VAUGHN
 SMILES)
 (OOV)
 VAUGHN: You want to kill me
 Rutlidge?
 RUTLIDGE: (still uncertain) I
 ... I must./

106. 2 D 35
 DEEP 2-S fav. VAUGHN: You can't. I still
 VAUGHN with control you./
 RUTLIDGE
 f/g L.
 107. 1 E 24
 MS RUTLIDGE
 RUTLIDGE: No....you've...I
 know what you've done to me....I can..
 fight it./

108. 2 D 3
 DEEP 2-S (HE RAISES THE GUN)
 HOLD AS VAUGHN
 comes d/s Xs L
 to f/g leaving
 RUTLIDGE b/g R. VAUGHN: No you can't. Even if
 you could pull the trigger it
 would make little difference.
 You can't kill me.
 (HE BEGINS TO ADVANCE ON
 RUTLIDGE, TALKING ALL
 THE TIME).
 VAUGHN: You are under my
 control. You will obey me...
 Turn the gun...Turn it round
 and point it at your own chest.
 Do as I say.....
 (WE SEE RUTLIDGE
 TREMBLING AS HE TRIES
 TO FIGHT THIS COMMAND.
 HIS HANDS SHAKE AS
 THEY TURN THE GUN TO
 FACE HIM)

Unfortunately, the existing camera script is then missing an insert page and so the content of shots 109 to 111 is unknown. The sequence appears on page 95 of Marter's novelisation, and in this Vaughn gives Rutlidge the order to fire and the soldier dies. The next scene – which appears over pages 92 and 93 of the prose version – then starts.

5. INT. PLANE OPS ROOM. DAY
 / B2 A2 /

31. 1 B 16
 DEEP 2-S BRIG. f/g (LETHBRIDGE-STEWART
 L with DR LOOKING AT DR WHO
 walking up b/g R. INCREDULOUSLY.)
 BRIGADIER: But this is
 incredible - Cybermen?!

32. 2 B 24
 M 2-S ZOE/JAMIE DR: No more incredible
 sitting at table ZOE: The Cybermen obviously
 control some pretty important
 people. /

33. 1 B 16
 M C 2-S BRIG./DR.
 BRIGADIER: That doesn't give us
 much of a chance does it?
 DOCTOR WHO: Unless we can upset
 the Cybermen's plans before
 they invade.
 BRIGADIER: How?

DOCTOR WHO: I'm not sure, there
 are so many unanswered questions./

34. 2 B 35
 DEEP 3-S BRIG.
 f/g L. JAMIE: Aye - like where are they
 ZOE/JAMIE hiding all these Cybermen they're
 sitting bringing in?
 DR wanders into ZOE: Obviously in Vaughn's London
 headquarters.
 JAMIE: But that building's not
 big enough Zoe.
 ZOE: Then why unload the crates
 there?
 CRAB ON DR JAMIE: Well he's probably got a
 move to get big cellar or underground store of
 C 2-S BRIG./DR something.
 fav DR. ZOE: Oh really Jamie!
 DOCTOR WHO: No ... he could be
 right. They could be underground!
 (THEY ALL LOOK AT HIM)
 Could you possibly get a map of
 the London sewer system!?

35. 1 B 9
 CU BRIG.
 Surprised reaction (THEY LOOK AT HIM IN
 SURPRISE)

9'37": A very short scene was removed from the end of the scene where Packer directs the Cybermen down into the sewers to obey their section leaders.

7. INT. SEWER TUNNEL. DAY.
 / A5 /

154. 3 D 35
 MS CYBERMEN
 come down ladder (THIS IS A LENGTH OF
 and PAN them off DRY IN NORMAL
 L into tunnel CIRCUMSTANCES AND ABOUT
 NINE FEET IN HEIGHT,
 THE WALLS ARE CIRCULAR,
 BRICK OR CONCRETE.
 THERE IS A METAL LADDER
 DESCENDING FROM ABOVE
 DOWN WHICH WE SEE THE
 CYBERMEN COME. AS THEY
 REACH THE BOTTOM THEY
 GO OFF INTO THE MURKY
 DARKNESS OF THE SEWER
 TUNNEL)

EPISODE SIX

[Edited: 27 October 1968. Final Duration: 23'20"]

Episode Six of *The Invasion* is one of those rare episodes of *Doctor Who* where no camera script is known to exist, although a rehearsal script is available. Being an earlier draft used prior to entering studio, it diverges far more from the finished programme in terms of dialogue, much of which would have been altered during rehearsals in the lead up to recording. For example, when the un-named Captain and Sergeant rescue Jamie, Zoe and Isobel from the sewers at the start of the episode, there is dialogue from the Sergeant about another soldier, Harris, who has got a grenade splinter in his shoulder.

13'35": There is one notable deviation from the script which is worth relating as it concerns an un-made film sequence which was lost when Douglas Camfield ran out of location filming time. It was effectively replaced by two short scenes recorded in studio which cover the demise of the luckless International Electromatics engineer Gregory. The sequence was due to appear directly after the Brigadier detailing the Captain to rescue Professor Watkins from Vaughn's guards, which originally concluded with the Captain telling the Brigadier, "No, sir – neither will I!" at 13'15". The planned version, as

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shown below, is also in place on page 117 of *Doctor Who - The Invasion*.

TELECINE:

Ext. Country Road.

We see the car with GREGORY, the GUARDS and WATKINS in travelling fast.

As it leaves the SHOT we see Benton's car come into SHOT.

NEW ANGLE:

A Side Road.

We see the CAPTAIN waiting in his jeep with THREE SOLDIERS.

We go in close on the radio and hear Benton's voice ...

BENTON:(V.O. DISTORT) Coming up to the intersection now, sir ...

The CAPTAIN nods to his DRIVER who starts the Jeep.

It moves off down the lane.

NEW ANGLE:

Gregory's car approaching the intersection.

The jeep comes into SHOT from the side lane, completely blocking the road.

Gregory's car skids to a stop.

The CAPTAIN and his MEN are out of the jeep now and running towards Gregory's car.

It begins to back off but we see Benton's car approach behind it and cut off their retreat.

The I.E. GUARDS leap Out and open fire on the SOLDIERS.

THEIR fire is returned, one of them falls.

We see WATKINS get out of the car and run towards the SOLDIERS.

GREGORY follows him and raises his pistol to fire.

We see that BENTON has now got out of his car and is resting his arm on top of the bonnet to steady his aim.

He fires.

We see GREGORY drop.

The SOLDIERS move in now - the remaining GUARD takes to his heels and runs off into the woodland which flanks the road.

EPISODE SEVEN

[Edited: 3 November 1968. Final Duration: 24'46"]

There were no notable edits made to the episode, although the camera script again allows Troughton's ad-libs - such as the coin flipping routine in the sewer - to be isolated.

EPISODE EIGHT

[Edited: 10 November 1968. Final Duration: 25'03"]

15'55": The main point of note in this final instalment is extra material at the end of the extensive film sequence with the Doctor and Vaughn in the IE compound, followed by the arrival of UNIT and the battle with the Cybermen. The camera script retains the sequence as originally written, and thus some elements - such as the Cybermen which finds the Doctor and Vaughn on the roof and is killed by the Cerebratron Mentor - are missing. However, the sequence runs longer in this version, beyond the Doctor directing the Brigadier up to the block house containing the radio transmitting control.

He runs up the ladder as fast as he can, steps over VAUGHN's body.

DOCTOR WHO: Brigadier! Be careful, there Are probably Cybermen in there guarding the transmitter.

The BRIGADIER nods, jumps over the railing and approaches the window at the side of the door. He takes out a grenade, pulls the pin out, waits then smashes his elbow through one of the panes of glass and tosses the grenade in. He flattens himself back against the wall. There is a slight pause then we hear the explosion from inside the small building. the door is blown off and a CYBERMAN staggers out of the billowing smoke. He stands at the top of the ladder, swaying.

NEW ANGLE.

Below, ISOBEL is taking photographs, the DOCTOR pulls her under cover.

DOCTOR WHO: Isobel! Look out!

NEW ANGLE.

The CYBERMAN again (DUMMY) We see it as it topples from the top of the ladder and crashes to the floor below with a metallic clang. We zoom in to the twisted body.

Elements of this bridge pages 152 and 153 of the novelisation. The other aspect of note with this script is the closing film sequence, Telecine 9, which again diverges from the finished programme. Notably, the Brigadier is present with the TARDIS crew, Isobel and the Captain, with the Brigadier asking if they have arrived at the right place at the start of the scene. As the travellers enter the field, and Jamie asks if this is the correct field, the Doctor was to say "Oh yes Jamie - don't you recognise that cow?" to which the Scot replies, "Recognize that...? Och!" as the group laugh. It is clearly this scripted version that Ian Marter based his concluding pages on for *Doctor Who - The Invasion* rather than the broadcast product.

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the tsv review: books

DOCTOR WHO VALHALLA

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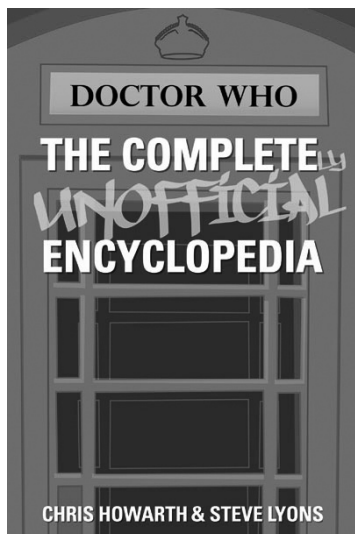
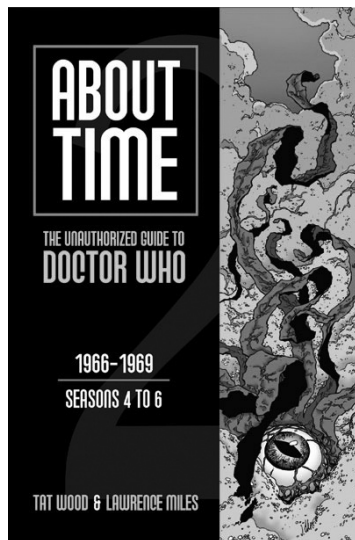
THE COMPLETELY UNOFFICIAL ENCYCLOPEDIA

CHRIS HOWARTH & STEVE LYONS

192pp • NOV 2006 • ISBN 097259597X

For the uninitiated, the **About Time** books are story guides, but rather than just listing cast and crew, *About Time* is mainly a critique. This second volume, actually the fifth one published, covers the Patrick Troughton era, in which unblemished so-called classics like *The Evil of the Daleks*, *The Tomb of the Cybermen*, *The Web of Fear*, and *Fury from the Deep* are ripped apart almost to the point where they all start to look less and less deserving of that sacrosanct status. *About Time* concentrates more on the 'whens', 'whys' and 'whats' rather than 'hows' (which is more the jurisdiction of the DWM Archives). For instance, *The Seeds of Death* and *The Space Pirates* contain analyses of what the world was like in the months leading up to the launch of Apollo 11 and Neil Armstrong's walk on the moon, then examines how *Doctor Who* changed direction almost overnight once the 'it's not quite as exciting as it is on the telly' reality of that historical event had been and gone. One interesting side-note is that the authors opine just how bad Innes Lloyd was as producer, and that many of his decisions had very detrimental effects on the programme. And their comments about how the programme actually benefited from not having Pauline Collins on board as a regular companion was an eye-brow-raising revelation. Many other of their insights – such as their dislike for Gerry Davis's writing – may even have you unexpectedly nodding your head in total agreement.

While including the obligatory list of bloopers, unlike the 1993 *DisContinuity Guide*, these are not your common or garden line fluffs or microphones in shot, but more the usually overlooked narrative problems and plot holes, inconsistent and absurd



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the tsv review: books

character motivation, bizarre casting choices (stand-up *The Dominators*), wonky physics (jumping ahead a bit, I can't wait to see what they make of the David Tennant era, then!), and the like. Even though I've watched every *Doctor Who* story more times than is probably healthy, there were many 'errors' the boys have nit-picked that I've never noticed before, some which had me popping in the video out of curiosity and saying 'goodness me, they're right!'

Another fresh attraction about these volumes is the mini-essay that accompanies each story, one that focuses on one connected theme but which overflows into and embraces the wider arena of series continuity; for instance 'What do Daleks eat?' is quite meaty, while 'Is *Doctor Who* camp?' speaks for itself!

The definite main selling point of *About Time* is they deal with a lot of territory that has not been covered anywhere before – always absolutely vital in any reference book – and this makes them all the more attractive to those who get a buzz out of this deep analytical sort of thing.

After five intense researched volumes, Lawrence Miles bails out, so Volume 6 covering Season 22 to the TV Movie, will be written solely by Tat Wood. Given that it is almost impossible to tell who wrote what, it will be interesting to see if there are any noticeable differences in style and content with just the one voice.

As the first *About Time* volumes were published in 2004, it is really only the last two that have acknowledged the new series. Hopefully the Ninth and Tenth Doctors will be covered in a future volume.

JON PREDDLE

Once completed, these splendid volumes will be your essential first-stop reference source. So far over a million words written – and with at least two more volumes to come!

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Do not be deceived by the misleading title; **The Completely Unofficial Encyclopedia** this is not a unauthorised lexicon of people, places and things from *Doctor Who*. It is rather a sequel to *The Completely Useless Encyclopedia* by the same authors. This new edition marks the ten anniversary of its predecessor's publication and covers a decade's worth of *Doctor Who* oddities.

The book is essentially humorous; Howarth and Lyons are unashamedly simply out to poke fun at the series. If they can get the reader laughing then their job is done. The book contains an astonishing amount of information about hitherto-unknown porn productions such as *Abducted by Daleks* and *Doctor Screw*, frequent references to Peri's breasts, rude *Doctor Who* monsters (though in the case of the Slitheen there was perhaps nothing more they could add), chavs, the 'gay agenda' and a certain 'Welsh Series with the Taxicab Logo'.

It's by no means a definitive account of anything, but there are all manner of oddities, misfires, media reactions and absurdities brought to light which will be at times rather funny, eye-opening or perhaps even cringe-inducing for *Doctor Who* fans.

Whilst both authors hail from Christopher Eccleston's hometown of Salford, Manchester; publisher Mad Norwegian Press is based half a world away in Des Moines, Iowa, so consequently there's an ever-present awareness of a need to cater for both the UK and North American readership. Unlike the previous volume there are some concessions for peculiarly British cultural idioms, and places where the US fans have had it better than their UK counterparts are also highlighted (though the inclusion of the Howard Da Silva narrations are debateable!)

I'm undecided whether I should be relieved or miffed that the book avoids poking fun at New Zealand's *Doctor Who* film discoveries, but we're not completely overlooked as there's discussion of the Kelloggs and superannuation commercials made here, and the authors also seem to have an inexplicable fascination with our own Lucy Lawless.

For all its quirky humour, I'm not as taken with *Unofficial* as I was with *Useless*. That's not to say that this new book is in itself weaker than its predecessor; it's just that the earlier volume was something of a revelation of the underbelly of UK fan culture in the days just prior to the Internet explosion. These days, as Lyons and Howarth themselves point out, there's a lot ruder and more offensive *Doctor Who* humour available online than they can comfortably – or legally – include in this book.

PAUL SCOONES

Not quite as funny as its predecessor, and perhaps a little more restrained, but still amusing and appealing.

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"GRACE...WHY DO I FEEL LIKE WE'RE
IN A BAD TV MOVIE?"