The Tides of Time
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Contents:

Arc Light 3
Matthew Kilburn explains how Doctor Who got lost in a philosophical ramble between Gallifrey and Amsterdam.

Doctor Who: The Adventure Games 7
Adam Kendrick provides a casual and/or hardcore gamer’s review of City of the Daleks, Blood of the Cybermen and TARDIS.

My Top Seven Non-recurring Doctor Who Villains 10
A brief look at those whose villainy is perfectly contained in a single story from Thomas Keyton.

The Closet Behind the Couch 12
A brief consideration from Adam Povey of the deviations of modern Doctor Who from the heteronormative paradigm.

Doctor Who and the Country House Hotel 15
Thoughts from Matthew Kilburn about last term’s Society trip to the Utopia convention.

Trial of a Time Lord 17
A sonnet presented by Thomas Keyton.

The Ground Beneath Their Feet 18
The novelization of Doctor Who and the Silurians reviewed by Matthew Kilburn.

Timelash – A Commentary 20
Words by Thomas Keyton, Arrangement by Adam Povey, Bad Telly by the production team.

Three Great Doctor Who Episodes That Never Were 32
Emma Lewis recalls how she didn’t work out the great twist of three new Series two-parters.

Why Is It Happening Again?

It is half past eleven and I have work in the morning. I’ve spent the last five hours meticulously collecting screenshots from one of my least favourite episodes and swearing at OpenOffice (it’s just as painful as Microsoft Office, but free). I’m beginning to notice the lack of heating in my room and my dressing gown implies the fact that my room is plummeting towards a cold star. I’m fairly sure I had dinner at some point. Considering I probably don’t do five hours of good work in a week at my actual job, why am I putting all this effort in?

Because it’s fun. Because I love getting a new article off someone I know that brings some element of Who to life in a new way. Because with each issue of Tides I produce, the contributors get more enthusiastic and more willing to do the work. Heck, a few of the articles in this issue were made because I asked the author to do it and they did. I cannot stress how surprised I am at this.

As such, I ask everyone reading this issue to take a brief moment and applaud the effort of all the contributors. They’ve put their valuable drinking time into writing something to distract you from life for a brief while. That’s worthy of applause – even if they can’t hear it.

I’m also writing this issue as Steven Moffat has yet again destroyed my brain. After knocking Battlestar Galactica off the top spot of Best Show EVAR with the sublime Press Gang, he went on to make the most enjoyable season of Doctor Who I’ve seen. It’s not perfect. However, the fact I couldn’t finish an article examining the inconsistent writing of Amy Pond goes to show how superficial I find these faults. Moffat has taken the show to its purest, most entertaining and pulpy form. From the Indiana Jones-ification of River Song to The Underhenge (winner of Best Word of the Year) this year has been something modern television seems to have forgotten about. – pure entertainment.

Share and enjoy,
Adam Povey
Arc of Infinity shares with Time-Flight the ignominy of my having two off-air UK Gold copies from what seemed at the time an endless cycle of Doctor Who repeats in the 1990s and early 2000s. I’m not certain that I ever got round to watching either; thus the society viewing earlier this year was the first time I had seen Arc of Infinity for a very long time. I remembered it vaguely as a procession of missed opportunities: dull design, duff dialogue and meagre menace. I came away having found it unsatisfactory, but also striving towards thematic unity: the effect was that of a tapestry seen through the eyes of a colour-blindness peculiar to early 1980s studio-bound Doctor Who.

Johnny Byrne’s earlier script, The Keeper of Traken, was influenced by an interpretation of the universe as a realm kept in balance by an essentially benevolent, if mysterious, entity or collective which interpreted the actuality of the universe on behalf of lesser beings. A full assessment of Byrne’s ideas would require a familiarity with Aristotle, Plato, and the Neoplatonists of the late classical period and the Renaissance, which I do not possess. On Traken, the Keeper was the highest possible mortal being, the Source itself being near-immortal; the Time Lords in Arc of Infinity are clearly a higher caste, mediating between the material universe we experience, and the invisible forces which govern the material universe, where the distinction between the physical and the spiritual is blurred.

The script for Arc of Infinity provides perhaps the most sympathetic depiction of the Time Lords seen in Doctor Who. In The War Games, the Time Lords were dispassionate to the extent that they could be promoted as the villains of the final episode. In their various appearances between Terror of the Autons and Genesis of the Daleks they were both remote and manipulative, and in The Deadly Assassin and The Invasion of Time they are inward-looking and petty. Arc of Infinity portrays them striving for omniscient compassion, even if this compassion acts in ways which to the individual might seem cruel. A sector of fandom at the time of broadcast read Arc of Infinity’s portrayal of the Time Lords in the shadow of the ongoing debates about their nature prompted six years earlier by The Deadly Assassin. Richard Landen’s review in Doctor Who Monthly enthused that Arc’s Time Lords were but one step away from the ‘omnipotence’ of the Time Lords of The War Games.
It's easy to read Arc’s Time Lords as Landen did, because where Robert Holmes saw the very power of the Time Lords leading them into stagnation and corruption, for Johnny Byrne the Time Lords inhabited one of the highest planes of what the twentieth-century American philosopher Arthur Lovejoy called, “the great chain of being”. A theme from The Keeper of Traken is repeated - the introduction of a disruptive figure into a harmonious society and the corruption of one individual threatening the fall of all. Traken and Byrne’s Gallifrey are both Edens, tenuously self-preserved. To make a crude parallel with John Milton’s Paradise Lost, Omega is a regretful Satan, who might have thought it better to reign in Hell than serve in Heaven, but (after the defeat of The Three Doctors) now strives to return to his former sphere.

Hedin emphasises that Omega wants to return to take up his place on the High Council, not to destroy, nor to rule; but Omega’s method of entering Paradise (Gallifrey) is to violate and ultimately displace the Doctor. The Doctor is still at this point conceived (in the wake of Christopher Bidmead’s reinterpretation of the character for the 1980/81 season) as an Everyman, and as such in Miltonian terms might be considered an Adam, defender of Paradise from Satanic assault. The parallel is not exact, because the Doctor is also a divine emissary, one of the Time Lords rather than their creation, but one who chooses to travel in the wider universe and apply the benevolence of the Time Lords (as perceived by Byrne) beneath his own sphere. Omega seeks to exploit this vulnerability, in that the Doctor has offered himself as an interpreter from the higher powers to the lower and so renders himself open to attack. In seeking to usurp the Doctor’s place in the universe Omega would then change the Doctor’s role and thus remove the active logos bringing light and reason to the world as well as corrupt the higher sphere to which he aspires. If this explanation seems cut-and-paste, it’s because it has been quickly assembled from several sources; but I suspect Byrne drew his inspiration by blending different philosophies too.

Johnny Byrne had a lot of experience writing for series where the location was a character in its own right: he was a major force in both Space: 1999 and All Creatures Great and Small. It’s not surprising that he was chosen to write this story given the decision to film on location in Amsterdam was part of the production office brief. He also seems to have tried to divine what the series format was by identifying characteristic features of early 1980s Doctor Who and applying them in Arc of Infinity. Vulnerable youth is a theme which could have been extracted from Full Circle: the backpackers are unsympathetic sulky naive youths on the model of the Outlers, their dialogue somewhat artificial in the age of Grange Hill and Tucker’s Luck. Doctor Who’s treatment of the attractions of Amsterdam for students was not necessarily bound to be as cautious as its depiction of London night-life seventeen years before in The War Machines, but neither of its leading lights in 1983 were close to mainstream youth culture, and it shows.

More remarkable is the assimilation of the Doctor to the model of the vulnerable youth himself. Wide-eyed with the awe of a naïf at the sight of the Arc of Infinity itself, the Doctor is violated at the deepest physical and spiritual levels by a being who turns out first to be closely allied to an admired paternal figure and then turns out to be one of the fathers of Time Lord society. One might reflect that, as yet, we know of no mothers of Time Lord society - it is born from the technological cross-fertilization of Rassilon and Omega. Marc Platt’s Cat’s Cradle: Time’s Crucible gave the Pythia to New Adventures readers, but her rule could be read as presenting female influence as stifling. Big Finish’s Gallifrey series redresses this balance to show women fighting to redeem Gallifreyan culture; but in this story the appearance of Chancellor Thalia was a major step and an advance on the administrative role given to Rodan in The Invasion of Time, and the position of Romana as the Doctor’s quasi-student in seasons sixteen, seventeen and eighteen.

One of the odder notes struck in the early years of John Nathan-Turner’s producership was the respect the Doctor had somehow gained for Time Lord society. He is remarkably compliant when the Time Lords summon him and Romana back to Gallifrey in Full Circle, a move which is not accompanied (as far as we see) by manipulative telepathic visions of the same kind as in The Deadly Assassin, or information that the power of the Time Lords is about to be usurped by a malevolent force as in The Invasion of Time. Andrew Smith’s novelization of Full Circle (the first Target book to be written from a fan perspective) even had the Doctor reflect that his days as a rebel from the Time Lords were long behind him. Byrne
Carries this forward: the Doctor submits willingly to the decisions of the Time Lord high council. It’s perhaps here more than anywhere else that he is like one of Tolkien’s maiar, an emissary returning briefly from an existence spent abroad in middle earth to the abode of his fellows, seeking new instruction from a higher authority. Davison’s Doctor, as script edited by Saward after the manner of Bidmead, was more anxious than any other incarnation not to be seen to transgress the laws of time, as seen by his concern in *Frontios* not to be reported to the Time Lords for landing the TARDIS in so late a time period. In *Arc of Infinity*, the Doctor wins by conforming to Time Lord rules or letting others break them for him, a strategy which works in his favour because his opponents have limited freedom of manoeuvre and the Doctor’s allies on his home world display more imagination. This can be contrasted with *The Deadly Assassin* where not only is the Doctor friendless, beyond his new acquaintances Spandrell and Engin, but he only survives because he can exploit to dazzling effect a loophole in Time Lord electoral regulations and so take his unimaginative prosecutors by surprise.

*Doctor Who*’s origins were kitchen sink: the viewer was meant to recognise Ian and Barbara as real people with ordinary concerns from the London of 1963. This serial’s realisation of Tegan shows how far it had travelled away from its origins by this stage. The scene depicting Tegan’s arrival in Amsterdam, shot on film in the Netherlands, sums this up: Tegan’s heavily-designed outfit bears no resemblance to anything her fellow-travellers are wearing. The script wants to emphasise her earthliness, but the production is bent on presenting Janet Fielding as a leading lady in a way which doesn’t serve her role in the story. Instead of integrating her into her setting and bringing Tegan slowly out of Amsterdam back into the Doctor’s world, it instead realises her as otherworldly from the start. Her outfit makes her look not much less alien in Amsterdam than the Ergon and Omega. Though she is never seen on the pink-and-pastel Gallifrey set, her jacket and culottes as good as colour-coordinate with it, even though the costume was designed by the designer for the second story of the season, *Snakedance* (which was recorded first). The consequences for Tegan of her abandonment by the Doctor at the end of *Time-Flight* are never explored beyond the throwaway information that she lost her job, and given that Tegan’s departure was probably the most memorable aspect of *Time-Flight* they ought to have been. Eric Saward’s conventional defence, that *Doctor Who* is an action-adventure series which leaves no time for mourning, makes the death of Adric and the abandonment of Tegan more cruelly manipulative than anything offered by Russell T. Davies. Tegan’s enthusiasm and obvious adjustment for time/space travel are not noticed by the Doctor and Nyssa, though they are by the audience; the decision to have the Doctor wince at the idea of Tegan’s return to the TARDIS serves only to confuse the characterization of the leads further.

The lasting impression one has is that *Arc of Infinity* suffered from a confused vision of what *Doctor Who* was and how it should be made. Execution is divorced from the script; dialogue is emphasised in a way which sometimes suggests those involved have no idea of the meaning behind it. The production note subtitles on the DVD reveal that short cuts were taken in studio which diluted the dramatic impact of several scenes and compromised the storytelling in the interest of getting the job done. This wouldn’t be the first or last time this happened on *Doctor Who*, but what marks out much 1980s *Doctor Who* from its predecessors and successors is that the shortcomings of a modest budget seem not to have been addressed at an early stage. Worse than that, *Arc of Infinity* works against the writer’s budget-cutting; Omega changes from being a slender young man entirely cased in a bodystocking and cape to a figure encased in an ornate golden outfit which can’t make up its mind whether it is chrysalis, or butterfly, or perhaps frog; the Ergon, according to Johnny Byrne, was also meant to be humanoid, but ended up as a sort of skeleton giant pterodactyl. (Those who thought the Krafayis on *Vincent and the Doctor* was ineffective should consider this bulky, ungainly costume, with no obvious inspiration or any reasoning why Omega should want anything like it as a companion, and compare it to the Daliesque Krafayis.) There is an insectoid theme to the design of both Omega and the Ergon, but while Omega’s costume can be justified as the chrysalis from which the restored Omega will emerge, it’s also over-designed, a complication which an already baroque story does not need. Furthermore, by being so ornate it exaggerates the shortcomings of the serial’s visual impact as a whole, with its boxy sets and washed-out rainy street scenes in Amsterdam.

Overambitious design running up against the serial’s limits hobbles the Time Lords, too. The legacy of
previous Time Lord serials weighs more heavily on Arc of Infinity than necessary. Byrne revealed in an interview for the DVD release that he saw the Time Lords as ‘gracious’ - literally, one suspects, in the sense The Concise Oxford Dictionary reserved for God: ‘merciful, benign’. There’s a nicely played deleted scene on the DVD where the Castellan attempts to resign, and where the President refuses the resignation and forgives him any trespasses. The President isn’t just showing kindness to a contrite inferior, but granting absolution. Byrne’s Time Lords are more celestial choir than the bickering dons or clergy of The Deadly Assassin and The Invasion of Time. Giving the Lord President the name Borusa when he has little resemblance to the devious character of the previous two Gallifrey stories does the integrity of Doctor Who’s vision of Gallifrey no service. Neither do the Time Lords’ vestments: the new regime is clearly a higher high council than its predecessor, given by the additional embroidery on the robes and skullcaps, and the curious small horns seen on the heads of both Borusa and Hedin. These have little relation to the rest of Time Lord iconography as seen in the story, and end up looking incongruous at best and tacky at worst. Indeed, it appears that inspiration and money ran out after the garments of the Time Lords were designed. While the sets – pinks and reds among pastels and white – indicate that Gallifrey is clearly now meant to be a place of enlightenment and understanding rather than the decrepit seat of corruption introduced in The Deadly Assassin, the complexity of the universe being expressed in the designs woven into the dress of the high councillors (or stuck on with sequins), what vision there is falls before the beige sofas and the flatpack-furnished cafeterias where Time Lords evidently spend their aeons. Colin Baker’s headgear as Commander Maxil – not only ludicrous in its rainbow plumage, but too tall to get through doors – defies analysis.

This article hasn’t set out to be an exhaustive examination of every aspect of Arc of Infinity. Its imagination coped well with an impossible brief - as Johnny Byrne remarked, it was made clear from the outset that he couldn’t use anything particular about Amsterdam that might be seen as controversial, from financial crime to drug dealing, and he was left with extrapolating a cosmic connection from the water system which kept Amsterdam from flooding. The actors seem bored in a production which is very routine. While Paris was deployed with imagination and improvisation as a setting for City of Death – the success of which had inspired John Nathan-Turner to set a story in Amsterdam – both aspects are wholly absent here. Andrew Pixley’s Archive feature for Arc of Infinity in Doctor Who Magazine 261 (11 February 1998) even reports that director Ron Jones specifically selected areas of the city in which to film which were atypical of Amsterdam as a whole, surely the reverse of the producer’s intention of showcasing the city. Byrne’s reconceptualization of the Time Lords was lost in the poor design work and the weight of the past, as corner after corner was cut to stop the script breaking the production line’s conveyorbelt.

Far from being a triumphant opening to the series’ twentieth season, Arc of Infinity provided worrying evidence that despite stories such as Earthshock the previous year, which showed that the claustrophobic cinematic atmosphere of Alien could be translated through the three-camera video environment for the lighter terror of early-evening television, Doctor Who was edging towards becoming moribund. Snakedance would be an improvement, but Arc of Infinity would not be the last time that 1980s Doctor Who would try to reach beyond its grasp without knowing what it was stretching its hand for, and not seem to recognize that the fruit it plucked might not have been worth the effort.
Adam Kendrick provides a casual and/or hardcore gamer’s review of City of the Daleks, Blood of the Cybermen and TARDIS. Warning: this article contains plot spoilers.

At last! After all these years of waiting, we finally have a decent video game based on one of the nation’s favourite science fiction television programmes! Where you get to play as The Doctor and fight Daleks and Cybermen and explore the TARDIS and everything! And it’s got Amy Pond in it! And Steven Moffat helped produce it which means it’s guaranteed to have been made of awesome! Well, actually, it isn’t made of awesome, because although The Adventure Games are by no means a complete disaster, it’s quite hard not to be left disappointed by this latest effort.

Doctor Who - The Adventure Games stands as the second official Doctor Who themed video game since the 2005 relaunch and considering that the first one was an utterly pointless virtual version of Top Trumps, this also makes it the first “proper” Doctor Who themed video game since then. Quite wisely, the developers Sumo Digital (best known for Outrun 2, Virtua Tennis 2009 and Sonic & Sega All-Stars Racing) haven’t tried to shoehorn The Doctor into a ridiculously inappropriate genre, such as a trading card game or a First Person Shooter; clearly the developers had learnt some valuable lessons from the BBC’s ill-fated Destiny of the Doctors, a piece of software released in 1997 which not only consisted almost entirely of walking down endless corridors, but was so hideously ugly to look at, so fundamentally flawed in concept and design, and so horribly soul-crushing to actually play, that not even the amusing live-action cutscenes of the late Anthony Ainley himself could save it from being a catastrophic mess.

Instead, what we have is a proper 3D graphic adventure delivered in four slices of episodic content, much like Telltale’s recent Sam & Max games, except with far less of the extensive dialogue trees, puzzles and side-splitting humour. Regardless, these failings can be overlooked by the fact that all the adventures can be downloaded for free from the official Doctor Who website, mainly because you’ve technically already paid for it with your licence fee.

In the first episode, City of the Daleks, The Eleventh Doctor and Amy Pond arrive in Trafalgar Square, London in 1963 hoping to bother The Beatles a bit and maybe watch the original broadcast of An Unearthly Child, only to find the entire planet destroyed and all civilisation wiped out, thanks to those meddling Daleks who seem to keep turning up everywhere The Doctor goes. In order to stop the real disaster of Amy fading out of existence à la Marty McFly, they must travel to the Daleks’ home planet of Skaro (despite its apparent destruction in the Time War which is supposed to be Time Locked to stop this sort of thing from happening anyway) to stop the Daleks from retconning humankind’s history and swindling William Hartnell out of a job.
The second episode, *Blood of the Cybermen*, would probably be the product of throwing the concepts explored in *The Empty Child/The Doctor Dances*, *The Rise of the Cybermen/The Age of Steel* and *The Ice Warriors* into a blender and hitting “on”. A survey team discover an army of Cyberman sleeping under the Arctic ice which reward their curiosity by infecting them with some nanovirus that converts them into metallic zombies called “Cyberslaves” (basically a Cyberman in a boiler suit which can shoot lightning from its hands for no purpose other than it’s supposed to look cool). It’s up to The Doctor and Amy (who for some reason chooses to walk round in subzero temperatures in a skirt) to clear up the mess by finding a cure and stopping the Cyberman from upgrading the millions of civilians who undoubtedly live near the North Pole.

The third episode, the generically named *TARDIS*, is really just that. The plot, if I was so kind as to describe it as such, consists of a mish-mash of timey-wimey technobabble thrown together randomly and involves The Doctor falling out the TARDIS and an orb of orange light escaping from a bottle and attempting to eat Amy’s time or something along those lines. Nothing really happens and the whole thing is nothing more than an interactive guide to the TARDIS’ console, with a bunch of *Doctor Who* facts thrown into the drawing room for good measure. It’s not even a proper interactive episode of *Doctor Who* like the previous two, but rather a bunch of crap that happens for no reason.

The control scheme is pretty unusual in that the entire game can be played using the mouse alone. Moving the mouse rotates the camera, holding the right button makes The Doctor or Amy move, and left clicking makes him/her investigate nearby objects of interest or talk to people nearby. This setup means that you’ll spend the first five minutes chaotically spinning around and walking into blocks of concrete left lying on the ground before spending the rest of the adventures walking into walls and edges. Fortunately, there’s the option to just use the arrow keys if you can’t get the hang of this convoluted control scheme.

Gameplay consists mainly of stealthily avoiding either the Daleks or Cybermen who happen to be patrolling the level (except for *TARDIS*, which suffers horribly without these action elements). The monster’s field of vision is represented by a green template sweeping across the floor which turns yellow if you get detected and red when you’re about to die. These stealth elements are the best implemented feature in the games and works particularly well in *City of the Daleks*. In contrast to more recent episodes of *Doctor Who*, rather than throwing a gazillion of the lethal buggers at you and eventually wiping them out using a deity-expelling machine, you need to hide behind walls and conveniently placed concrete blocks in order to sneak past the metallic creatures as they glide around silently or stand on guard, sweeping their vision back and forth. These stealth sections are genuinely terrifying since simply misjudging a Dalek’s behaviour will result in at least one Dalek hot on your tail. It is probably no great a stretch to say that this particular episode represents the best execution of the Dalek threat since Rob Shearman’s *Dalek*.

(Strangely enough, despite *Victory of the Dalek*’s choice of five different flavours of Dalek, this game only has the ‘fireman red’ Daleks in it. No white, blue, yellow or orange Daleks appear anywhere except in the promotional artwork found on the *Doctor Who* website. Seriously, how hard is it to programme in this day and age? Developers did it all the time back in the 8-bit era and where would Luigi and Ken be today had opportunistic decisions like these not been taken?) Occasionally you will be required to solve some simple puzzles, most of which are solved by using the Sonic Screwdriver, pushing some crate conveniently lying around into a more useful location, or picking up some item which will be lying on the ground five feet to your left. At other times, you’re given a minigame to play, such as an enjoyable Connect-The-Wires puzzle, a Match-The-Symbol-Before-It-Reaches-The-End-Of-The-Screen task reminiscent of the Dance Dance Revolution series except a lot slower and without any music or physical exertion, and far too many variations of that irritating Don’t-Touch-The-Electric-Wire game you find at funfairs. Although “fun” probably isn’t the best word to describe most of these diversions (some would argue that “tedious” would be more appropriate), they at least provide some variety to break up any monotony that may settle in from avoiding Daleks and so forth. The main exception is the episode set entirely in the TARIDS, in which the developers couldn’t be bothered to think up any more of them and just
repeated most of the minigames from the two preceding episodes instead. And if you think being forced to complete a compulsory task could get frustrating at times, it’s worth bearing in mind that if you screw up, you have to start the whole thing over and you’re not allowed to continue playing else until you succeed.

Apart from the main story, the only other objectives available are to find some collectable trading cards with information relating to the Doctor Who universe on them (characters, monsters, Jellybaby flavours etc.) and a few non-essential items lying around. Upon investigation, these items will cause factual information to appear on the screen in a pop-up window, thus fulfilling the BBC’s educational remit for this particular product and providing some justification to certain critics who’d question why the BBC has used the licence fee to fund the development of some nasty video games. None of this information will help you to complete the episodes in any way whatsoever (apart from TARDIS, which forces you to go through a multiple choice quiz towards the end) and so can be safely ignored if desired. Of course, considering that everyone who’ll download the adventures is going to be a big enough fan of Doctor Who, you’ll naturally feel compelled to collect the whole set. This is nothing to be ashamed of.

And that really is all there is to it: stealth, minigames and collectables. There are no subquests to complete, no timewasting activities to play and virtually no NCPs to talk to other than Amy Pond, the hint-providing assistant who follows you everywhere like an adorable puppy. Each episode consists almost entirely of travelling from one place to another and then being told what to do next. With such a linear format, you’d think the plotting would be much tighter and refined, but instead it’s all just fetch and escort quests delivered one after the other.

The graphics aren’t too bad and are at least an improvement when compared to the awkward-looking Dreamland; CGI Matt Smith and Karen Gillian resemble their real-life counterparts and sound like them too, which is unsurprising considering that both Matt and Karen provided voice credits. On rare occasions, you do get to pick which line of dialogue to say next during key scenes of plot exposition, but, really, that’s just a trick to stop you realising that you might as well be sitting through a lengthy cutscene over which you have no control.

As this is a PC game, performance and loading times will vary between different machines but I can assure you that it can run satisfyingly smoothly on a decent laptop. My personal experience of Blood of the Cybermen was damped by two notable glitches; the first was an inescapable infinite death-loop in which all control evaporated and Amy ended up being repeatedly electrocuted (fixed by a restart), and the second saw a wandering Cyberman defeated by a humble ledge no higher than three inches.

You’ll be done with each story within an hour or two, which is appropriate considering the aim was to create a series of short interactive episodes of Doctor Who. Disappointingly, despite the fact a video game would have the freedom to do potentially anything in the Doctor Who universe, the three episodes would have been rather dull and unambitious had they been made for TV. The quality of each adventure deteriorates with each subsequent episode but with the fourth and final episode yet to be released and the recent announcement of a second season of The Adventure Games on the way, the standards will hopefully improve beyond the tedium of TARDIS.

Had all four episodes been released for retail like any other game, I would have dismissed them all as incredibly short, uninspired and heavily overpriced for what they are. Instead, The Adventure Games’ main strength happens to come from the fact they’re completely free; although they’re still incredibly short and uninspired, at least you’re not being ripped off and fans of the TV programme may as well give at least City of the Daleks a go.

In the end, you’re left wishing that the developers had been a bit more ambitious considering the huge canon available to take inspiration from. We might have ended up with a much longer and more developed game, with so much more to do and see. They could have added subquests, more areas to explore, more characters and monsters to interact with and even have gotten Nicholas Courtney involved. But then again, I doubt the BBC would have wanted to invest any more money than it had already done so into a product ultimately given away for free. With Doctor Who – The Adventure Games, however, though it fails to stand up against alternative sci-fi video game franchises nurtured with a larger budget (Bioshock, Mass Effect), it does manage to succeed as a decent piece of fanservice which accurately pays homage to the TV show on which it is based. Besides, when you consider that the next official retail Doctor Who video games will be developed by Asylum Entertainment (best known for churning out low-budget Peppa Pig and Scooby-Doo themed shovelware), it’s quite likely that The Adventure Games will be the best Doctor Who themed video game series we’ll ever get.
Some introspection from Thomas Keyton

Doctor Who is famous for its villains. The Daleks, the Cybermen, the Master, the Nestenes, the Weeping Angels, and, unfortunately, the Slitheen. While these are understandably well-known and (except for that last one) loved, they do have an unfair advantage in that they’ve appeared in so many stories. What about the villains who only appeared in one story and were never seen again in televised form? Fenric, the Zygons, the Great Vampires, Tobias Vaughn... the list goes on. But who are the best? Which of the many opponents the Doctor has faced are truly worthy of remembrance? Fresh from watching the glorious hell that is Timelash (I now believe that is what the Master saw in the Untempered Schism), I give you my nominations for the top seven. Why seven? Because I like to pick totally arbitrary numbers for this sort of thing.

7) Soldeed
Alright, he’s fairly pathetic. He’s a dupe of the Nimon, his mind breaks once he sees three of them (although to be fair, this may be due to the horror of three men in platform shoes, bull masks, and gold loincloths), and he’s killed by one of the most pathetic guest characters in all Who. So why is he here?
“...You meddlesome hussy!!!!”
“I... saw... THREE!!!!!!”
“You fools! You’re all doomed!!!!!!”
And, of course,
“Lord Nimon? Lord Nimon? It is I... Soldeed!”

Yes, it’s my love of hammy villains that got him this spot. Something every great villain needs is to be memorable, and Soldeed is the embodiment of memorable villainy. A shame he’s not very good at it.

6) Maylin Tekker

One of two characters on this list channelling Richard III. So much so that according to Paul Darrow on the DVD commentary, when he was told he couldn’t wear a hump for the role, he decided to play it as if he had one anyway. In a badly-written, badly-plotted, otherwise badly-acted story, he is the sole saving grace of the thing. He’s hammy, very clearly enjoying his villainy, and is an utter delight to watch. On the other hand, he’s still only a henchman of the real villain and, though highly memorable, doesn’t get that much done. Still, he’s better than Soldeed.
5) The Kandy Man
He’s a psychotic android made of sweets who drowns people in strawberry fondant. What more do you want?

4) Scaroth of the Jagaroth
Ah, Scaroth. The last of his kind, splintered through time into twelve fragments (and what a great concept that was), pushing human technological development to the point where we can build time fields that can accelerate and reverse the life of a chicken. Well, actually he’s attempting to travel back in time and stop his ship blowing up, but it’s the chicken we all remember. Scaroth is clever, cultured, witty, callous, manipulative, and written by Douglas Adams. Julian Glover plays him to perfection, he’s in one of the best *Doctor Who* stories ever, and he’s inadvertently responsible for the creation of life on Earth, which is a pretty impressive screw-up considering he was only trying to make escape velocity. Going back to the splintered in time thing, Scaroth has spent twelve lifetimes getting humanity in just the right situation for his ultimate goal. Unfortunately, though this makes him the most impressive villain on this list, it also makes it so much worse for him that he’s defeated with a punch from the world’s most inept detective.

3) Sharaz Jek
*The Caves of Androzani* is widely considered one of the best *Doctor Who* stories ever, and what is a great story without a great villain? Now, it’s true that Jek isn’t the supreme villain of the story (that would be Morgus), and it’s also true that Morgus, with his Jacobean asides and his practically embodying callousness, is a wonderful character. However, when you get down to it, Morgus is just another evil businessman, whereas Sharaz Jek is the Phantom of the Opera with an army of robots guarding the Elixir of Life. He’s played wonderfully by Christopher Gable, and manages to remain sympathetic even after threatening to have the Doctor’s arms torn off. One of the best characters to appear on *Doctor Who*.

2) Sutekh
Sutekh’s one of the definitive villains. His sole desire is to kill everything else. He was only defeated by seven hundred and forty of his fellow Osirians, is psychically powerful enough to wipe out the Time Lords, and can effectively destroy the future. He’s basically Darkseid with a jackal’s head, even down to the eye beams. He’s able to force the Doctor – and not just any Doctor, the Fourth Doctor, that irrepressible, indomitable distillation of Doctoriness – into submission, and then takes over his mind just for good measure. It was Gabriel Woolf’s portrayal of Sutekh that got him cast as the Beast in *The Satan Pit*, but Sutekh is far more threatening and effective than the Beast. Even Fenric, described by the Doctor as a cosmic force of evil from the dawn of time, can’t hold a candle to this one mad Osirian. Sutekh is supreme. So why isn’t he number one on this list?

1) Tlotoxl
The other character here who seems to be channelling Richard III. Tlotoxl, High Priest of Sacrifice, appears in *The Aztecs*, aka *The One Where History Can’t Be Changed, Not One Line, At Least Not Until The Time Meddler*, wherein he defends the Aztec traditions of human sacrifice from an interfering Barbara Wright. Tlotoxl is intelligent (figuring out Barbara isn’t the reincarnated High Priest Yetaxa almost instantly), cunning (constantly generating schemes to get the TARDIS crew discredited and killed), manages to repeatedly antagonise a woman seen by his people as a goddess without dying horribly, and ultimately occupies a position of even greater power than he did at the beginning of the story. Tlotoxl is possibly the only Doctor Who villain to win, which more than hamminess, more than culture and cunning, more than being the Phantom of the Opera with an army of robots guarding the Elixir of Life, more even than being a merciless embodiment of destruction, grants him the number one spot in my top seven non-recurring *Doctor Who* villains.
Of all the controversies fans can find to argue about well into the wee hours of the morning, one of the longest lasting is the concept of a gay agenda within *Doctor Who*. It is undeniable that Russel T. Davies is a gay man and that the scripts under his production represented a broad range of sexual preference. Captain Jack’s omnisexuality is the most obvious example, though the series is littered with other examples, such as Skye in *Midnight* and her messy break up with her girlfriend. Some viewers found these references overt and in your face – a sign of RTD attempting to forward his agenda from his *Queer as Folk* days by throwing gay characters all over the screen, disproportionate to the gay population that exists in the real world. Others found the inclusion a refreshing change from the norms of television, where deviations from a straight, white character are few and far between. The evidence of this disagreement can be found from even a cursory glance at the most populous *Doctor Who* forums.

With the change of production team for Season Five (or, affectionately, fnarg), though, the argument has taken a new turn. After five years of gay characters appearing throughout the universe, suddenly we find a world with none. Not a single character is openly stated to be gay and the only obvious reference to such states of being is a stumbled question from the Doctor in *The Lodger*. This step change in the show caught a number of fans off guard, who felt the diversity and acceptance of the *Doctor Who* universe had taken a turn for the worse. However, expressing this view on the internet unleashed a backlash from the detractors of RTD’s “overt Gay Agenda,” who were quite happy to have a season that didn’t attempt to tell them the way the world worked and kept the Doctor away from all this messy sexuality. Occasionally, someone would even remind all to “Think of the children!” and this was not always in jest.

Homosexuality is obviously a divisive subject in the world and any discussion will inevitably be coloured by the experiences and prejudices of those involved. The battle lines in the threads, fortunately, do not hold to exclusively Gay vs. Straight, but the very medium of message board communication can interfere with reasonable debate as long lasting feuds, trolls, and those inexperienced in eloquence clash in a battle of wits well beyond the scope of a simple fan forum. The point, though, that often gets lost in such arguments is what exactly the issue is with the usage of LGB characters in a family television program and, more importantly, where do I fall on this scale (and since I’m editor, you’ll ruddy well have to listen or turn the page)?

I agree that having gay people in *Doctor Who* is a good thing, since it gets kiddies used to the idea that gay people exist and there is no reason why a person being gay impacts upon their ability to do anything in life. I disagree with the idea of having someone go through the scripts at the end of the season going “Oh, this person could be gay. Let’s just change a few lines here and there and our quota is met.”
I do not believe that if a character is gay, it must serve a plot point. Just as someone can randomly be single, married, or a swinger to add some colour to their character, a character should be able to be randomly gay, no matter their purpose in the story. I don't like the concept of a producer changing a script for the sole purpose of representing some ideal state of the world. However, after reading countless and often circular arguments, I'm having trouble justifying exactly why this later feeling is (I suspect it is something to do with where I grew up and a dislike of affirmative action, but that's not within the scope of this article. Buy me a pint if you care).

I've had no problem with the references to gay people in RTD's era. In fact, when presented with a "comprehensive" list of the gay references across his era, I was surprised by just how many there were that I never noticed (though how they justified adding the Face of Bo just because he's later revealed to be Jack, I'll never fathom). For me, this was the sign of good usage, where I didn't go "oh look, a gay person." I accepted the character as part of the fabric of the story (I accept that others have different levels of "oh look, a gay person" that annoy them and choose not to comment on that). However, thinking such a thought made me wonder why it was a good thing that I didn't notice they were gay? Surely since heterosexual people can exist in stories just to shag someone of the opposite sex, a gay person doesn't need to just be superficially gay? Indeed, but I would then say that virtually all of the gay references in RTD's era are background characters who are only supposed to advance some small step in the plot to further our heroes towards their objective. Making a big point about any part of their character would feel forced and unpleasant (such as I feel about the janitor in The End of World when in a more critical mood, but this is also beyond the scope of this article).

Saying "girlfriend" rather than "boyfriend" in no way impacts upon a character's ability to be an abject cow and interfere with the Doctor's attempt to save everyone and that little change adds colour to the Doctor Who universe.

RTD and Moffat both seem to understand that these little moments of unexpected dialogue are what form a believable fictional universe that people can enjoy. I don't believe that RTD went through scripts thinking, "Who can I make gay?" I think he went, "How can I make this episode more interesting as efficiently as possible?" He added characters and little bits of dialogue to build a world and maintain a continuous feel to the seasons. Being gay, he had a higher likelihood of adding gay characters as a writer will always start from themselves since that is what they understand best. Moffat is different.

I believe Moffat's script editing in season five was distinctly lacking, producing a highly varied season in style and quality, with surprising variations in the portrayal of characters from episode to episode. The season was ridiculously enjoyable and formed an interesting arc with the cracks, but still lacked a continuity of drama that had been a great strength of previous seasons. It seems a number of the writers hired for the season did not believe in the same level of background detail (Chibnall, raise your hand). This (perceived) lack of sufficient script refinement gives one reason for there to be fewer gay people - there were fewer well described people full stop.

However, there were still some well described characters that could well have been gay for no reason other than they could be and in no way change the story. If Moffat can find room for a soldier to tell us he disliked fighting Lava Snakes, he could find room for someone to comment on a tiff with their boyfriend. This, I think, reveals two things about Moffat:

1. He generally colours his world through Noodle Incidents (defined on TV Tropes) or things similar to the Noodle Incident (see River Song's intro's and "four things and a lizard"), such that he is less likely to mention a character's sexuality over their past Big Impressive Action Hero Actions of Impressive Doom;
2. He isn't gay and is probably less likely to naturally consider adding a gay character to an episode.

Neither of these are excuses in any way for the lack of their inclusion and I can understand why people would be displeased by his oversight, but I can also understand why it never occurred to Moffat that people would be displeased in such a manner with his season. He considers himself a tolerant man that doesn't discriminate and so doesn't think about race, sexuality, etc. without realising that he hadn't actually remembered to ever include any of these characters to discriminate against.

To attempt to be slightly more specific, I often find myself mildly annoyed at assertions that there were plenty of characters that could have been gay in the season but weren't. I couldn't see this myself. To my mind,
the primary relationships mentioned in the season were:
(a) Amy and Rory;
(b) Bracewell’s Dorabella;
(c) The WAFF and her dead boyfriend;
(d) The Welsh family;
(e) Nasreen and Tony;
(f) Craig and Sophie.

In all of these cases I thought that making the relationship homosexual would fundamentally change its dynamic on screen. Then I realised this would only be true for (b) and (c), where it would actually have been illegal at the time and so the dialogue would have to be moved out of earshot of anyone else. For the others, there is no thematic reason why homosexual love is any different to hetero. So then I thought that the audience would not accept a homosexual relationship in the same way as a hetero one; they would see it as a plot point. A Welsh lad with two mummies would distract the audience from the intended story of a woman pushed beyond the bounds of sense to commit an horrid murder.

About five minutes later I realised just how horrid that sounds and wondered how long I’d been a bigot. I looked out my window for a moment and decided it wasn’t high enough and it’d take too much effort to actually walk upstairs, so decided against jumping. The problem is I suspect there is some vague validity to the argument. Considering how distraught some people became about some woman saying she has a girlfriend, I suspect an element of the audience would be so distracted by a gay couple that they’d write angry letters to the BBC and ignore the plot being told. It’s not a good thing, but it probably would happen in my view of the world.

The question then is should *Doctor Who* be hiding from this?

It shouldn’t, but I believe it would. RTD and Julie Gardner removed a revelation that Donna’s fictional husband from *Forest of the Dead* was in fact a woman in real life (the computerised world gave you the body you felt comfortable with) because it would "be too confusing." I’m now wondering if it would "be too distracting"? (Within that episode, I can see how changing the sex would make the reveal that the husband actually exists rather than being a fictional construct take rather more than a few seconds). I don’t think any of the current or previous production team have an “agenda” with the show nor want to make a point. They want to entertain as many people as possible with a mad man and his box. If and when the opportunity arises to try to do some good for the world through a useful message, they’ll add it, but only when it’s quiet and in the background where people can see it if they want to and not see it if they don’t. I don’t think *Doctor Who* is the type of show that’s going to stick its neck out to make a point about the world. I don’t know if I want it to or not, but it’s not my choice.

I think such inequalities and injustices in the world should be dealt with somewhere and I think children should see them being dealt with. They are where such acts are the most useful. I see prejudice within myself regularly and would prefer it weren’t there, but can see where the ideas were originally born in childhood from the actions of those around me. By setting a better example to the next generation, we can hopefully make the world of tomorrow have to be a little more creative about what they choose to persecute.

In summary, I think gay characters have as a useful part to play in *Doctor Who* as they do in any drama or aspect of life - their sexuality isn’t relevant to their ability to be a human being and their representation in drama can help teach the children of Britain this fact. I don’t believe Moffat specifically “excised” gays from the *Doctor Who* universe and believe he would likely feel very sorry that he offended anyone in this way. Their lack is partially due to a drought of decently drawn characters in the season and partially due to Moffat just innocently not thinking to add any gay people since it isn’t high on his internal priority list. This isn’t an excuse, but I illogically would dislike the concept of Moffat going through the Season Six scripts in response to this article to “add some gay people” as I feel it is more likely such additions would feel like last-minute additions they are and not natural parts of the world, betraying the very reason to add the gay people in the first place.
Heythrop Park Resort is a pocket universe by itself. It’s north of Enstone, a village which is itself several miles north-west of Oxford on the A44, beyond Woodstock but before Chipping Norton, and is approached by a seemingly endless private drive, where woodland is interspersed with golf course and large, but unremarkable, postwar houses dating from its time as a Roman Catholic seminary. At the heart of the estate is the house itself, an early eighteenth-century building with an imposing portico, built for the duke of Shrewsbury (there’s only been one) but flanked by two more recent wings. It’s now a country house hotel. Fantom Films, who have emerged in recent years as one of the most energetic one-day convention organising bodies in Doctor Who fandom, had chosen this as the venue for their first weekend convention and had invited the OUDWS along, waving group discounts at us. So, two carloads made their way up from Oxford early on a Saturday morning to see what was on offer...

Lots of enjoyable panels, for several things. Waris Hussein and Zienia Merton were a great double act to start with, remembering Marco Polo and 1960s television in general. Zienia talked about her journey from ‘foreign’ or ‘ethnic’ casting in the 1960s to being ‘interesting’ now – a number of her recent roles have been written for men, and she gave a lot of credit to an imaginative agent. Waris has a long and varied career to talk about, including his almost inadvertent role in developing the stage persona of Barry Manilow as director of Manilow’s attempt to break into cinema, Copacabana. Another old hand from the 1960s present was Debbie Watling. I’d neither heard nor read her discuss working with Dennis Potter on his 1965 play Alice, where she played Alice Liddell as well as the Alice of Lewis Carroll’s fiction.

Highlights were the live commentaries on the reconstructions of Marco Polo: The Roof of the World and Fury from the Deep episode 6. The former commentary came from Waris and Zienia, and included Zienia protesting vigorously at her alter ego from the 1289 of 1964, Ping Cho, whose reservations about her fiancé on the ground that he was 75 years old were dismissed (“that’s nothing!”), and Waris observing that the BBC has lost its way in his view: rather a revival of Play for Today, he thought, than the new series of Upstairs, Downstairs (which once-promised guest Jean Marsh was apparently working on elsewhere).

I resisted merchandise purchases: £60 for a first edition hardback ex-library Doctor Who and the Auton Invasion from 1974 was too steep, as was £125 for a 1973 Tenth Anniversary Special. Of historical interest were original proofs of the fanzine DWB from the mid-1980s, typewritten sensation gummed to A3 sheets. DWB promised inside information in an era when the drama in the production office sometimes...
seemed more compulsive than that in the TARDIS. Nowadays it’s easier to lose oneself in the magic of the programme, and there were plenty of Matt Smith-era sonic screwdrivers to help one do just that.

I returned to Heythrop Park mid-morning for the second day of Utopia. Most of the Saturday attendees seemed to have gone, though perhaps they were still in bed. Seeing how shrunken the audience was, I seriously thought about leaving too, but the more intimate setting won me over. I arrived in the main hall at the end of a Deborah Watling/Victor Pemberton/David Spenser panel, happily now on the floor to respect the smaller audience - Pemberton is clearly serious about all his work, and enjoys meeting people. One attendee had a detailed knowledge of West End theatre and the contents of *Plays and Players* magazine, and asked Deborah about her time as Dorothy in *The Wizard of Oz* at the Victoria Palace in (I think) the early 1970s, which he said had never been reviewed by the magazine.

I missed Christopher Barry and Myra Frances talking (presumably mainly about *The Creature from the Pit*, newly released on DVD), having lunched instead, but did see two panels by some of the younger actors involved in more recent *Doctor Who*: Gemma Chan and Ayesha Antoine. Gemma (an Oxford graduate, I learn from Wikipedia, having attended RTD’s old college Worcester) played Mia Bennett in *The Waters of Mars* and Ayesha Dee-Dee in *Midnight*. Gemma and Ayesha are both science-fiction readers and were aware of fandom without having participated in it. Another panel featured Paul Richard Biggin (a soldier in *Turn Left*), Daniel King (Davenport in *The Unicorn and the Wasp*) and David Atkins (Bob in *The Time of Angels/Flesh and Stone*). A lot of discussion concerned Daniel’s portrayal of a gay character, and how uncontroversial it was now. William Russell was the last guest; he shared his bemusement with how Ian Chesterton could afford to have bought a house as lavish as that seen in the links for *The Crusade* VHS release on a schoolteacher’s salary. His wife works in medicine, and son of (now) university age who has appeared in all the Harry Potter films.

I had the impression that the remoteness of Heythrop Park from public transport deterred people from coming. The hotel was overstretched, with staff running between reception, bar and kitchen, and an invisible presence playing the piano. The next *Doctor Who* event I go to, I’d like to see a greater mix of people; this was, I thought, very much Fantom Films’s hard core, with a leavening of youthful enthusiasm from the DocSoc direction on Saturday which was missing on the Sunday. However, I’ve since learned that Utopia is returning to Heythrop Park next year and is driving for new attendees with appearances by Louise Jameson and Katy Manning among others. Hopefully the hotel will have realised the spending potential of a captive audience of *Doctor Who* fans and brought in more staff, particularly at lunchtime. The *Doctor Who* convention field is crowded, but Utopia’s big successes – such as the live episode commentaries – deserve further exposure.
Trial of a Time Lord - a sonnet

First, Glitz and Dibber. Colin Baker’s face.

Then Drathro ranting. Colin Baker’s face.

Ref’rence to arc-plot. Colin Baker’s face.

Valeyard’s gloating. Colin Baker’s face.

Pink seas, blue rocks. and Colin Baker’s face.

Now Brian Blessed! Colin Baker’s face.

Brain transplantation. Colin Baker’s face.

Kiv/Peri dies. Sad Colin Baker’s face.

It’s Mel. Oh God no. Sprouting pods of doom.

Please kill her. someone. Abandoned mutant plot.

Some pointless murders. Ship heads to its doom.

Now genocide. Mel still needs to be shot.

The Master, Valeyard. Colin Baker’s face.

It ends - somehow. The Doctor gets replaced.

- Thomas Keyton
Today’s Doctor Who is made largely by the generations who grew up with the programme in the 1960s, 1970s and 1980s. A lot of them are or were core, Doctor Who Magazine subscribing fans, or the hardest core of all, people who could tell their DWB from their DWAS or recite the scripts of the entire 1963 to 1989 run backwards. However, you didn’t have to be one of these groups to be shaped in some way by Doctor Who if you were in your most formative years during the programme’s original run. There were times when Doctor Who could be found almost everywhere, particularly in the mid-1970s when Universal-Tandem Publishing made their Doctor Who novelizations central to their children’s imprint, Target. The early Target books were bought from bookshops or borrowed from libraries in their thousands. Consequently, they are among the most readily available items of old Doctor Who merchandise, and can be picked up for two or three pounds on eBay, Abebooks, Amazon Marketplace, or similar websites.

Doctor Who and the Cave-Monsters by Malcolm Hulke is a good book to start with. Not only was it one of the two novelizations with which Target started their range proper in January 1974 – although the year before they had republished three novelizations published in the 1960s featuring William Hartnell’s Doctor – it also influenced this year’s depiction of the Doctor’s antagonist in the story, the Silurians. Chris Chibnall’s The Hungry Earth/Cold Blood included some lines of dialogue that were almost lifted directly from the thoughts of characters in the earlier novelization.

The emphasis on the novelization rather than the story as broadcast – the seven-part Doctor Who and the Silurians, the second third Doctor serial – is important because in a way which became unusual for the novelizations characters and plot were reworked for the book. On television the three speaking Silurians were distinguished by their ages – ‘Old Silurian’ and ‘Young Silurian’ – and their vocation – ‘Silurian Scientist’. The book allowed them inner lives beyond the expositional conversations which appeared on television, and also gave them names: Okdel, Morka and K’to. Strikingly, the novel begins by narrating a conversation between Okdel, Morka and K’to before they entered their shelter on prehistoric Earth. There they discuss ‘the little rogue planet’ whose approach will briefly draw the atmosphere away from the Earth, and the merits of the ‘little furry animals’ who are not thought worthy of preservation, despite the sentimentality of Okdel for his ape pet. Okdel is the last to go into the shelter, and looks wistfully across at the setting sun: ‘It was
the last time he was to see the sun for a hundred million years'. The precursors of 2010's Eldrane, Restac and Malohkeh can be found more obviously in the printed text of 1974 than the television broadcast of 1970.

Those who have seen the DVD of Doctor Who and the Silurians but haven't read the book will find some of the more drawn-out crises compressed. The outbreak of the plague is dealt with swiftly compared to television. This also allows Dr. Lawrence a more heroic death than he received on screen, though he remains pompous and short-sighted. The politics of the story is more overt: the parallels between Israel and Palestine are more strongly implied, and Major Barker – the Major Baker of the television story – has left the army because he killed an IRA sniper who had surrendered in revenge for the death of one of his men at another sniper's hand. Hulke thus prompted his young readers to connect the rival claims between mammal and reptile people over Earth to the dispute between different ethnic identities over Northern Ireland. Doctor Who and the Cave-Monsters, must have been written in 1973, the year of Bloody Sunday, and in the wake of the miscarriages of justice there Hulke's assumption that Barker would have been discharged from the army seems naive. There's a powerfully-written section in the middle of the book when Morka, an unsympathetic character, becomes the protagonist. As he tries to evade discovery by the humans, the reader is invited to sympathise with him as he ponders whether it would be kindest to end a woman's screaming by breaking her neck.

Nevertheless the moral weight of the story remains clear in the novelization. The reptile people – they are never called Silurians by anybody, 'Silurians' being instead the password which allows Liz and the Doctor access to Wenley Moor research station – are judged not because they are not humans but because they reject the option of sharing the planet and attempt genocide. The betrayal of the Doctor's hopes at the very end of the story remains as powerful as it was on television.

Malcolm Hulke is a straightforward prose stylist. There are occasional infelicities of tense, but the stark quality of his writing flattens the tension and evokes sincerity. The narrative voice is that of someone trying to offer a clear line of sight through complicated issues, and was deployed to its greatest effect in two of his subsequent Target books, Doctor Who and the Doomsday Weapon and Doctor Who and the Green Death. The issues are not just the large ones of who should own a planet, but the complex ones of human relationships, as seen in Miss Dawson's desperate courtship of Dr. Quinn.

The versions of the book with the most charm are probably the first three printings, in 1974, 1975 and 1976; these have the original Target block logo, a green spine and back cover, and the sharpest reproduction of Chris Achilleos's gaseous volcanic illustration as a fierce green tyrannosaurus rex and a red-eyed Silurian loom over the third Doctor, his features picked out in black and white against the colour as was Achilleos's practice. From the 1979 reprint a fuzzier reproduction of the cover image was used, beneath the curved 'Doctor Who' from the diamond logo, and with the white spine uniform to Target books between 1977 and 1980. The final edition in 1992 had a new cover illustration by Alister Pearson, painfully faithful to the look of the characters in the television story. It was also retitled Doctor Who – The Silurians, as if to assuage fan anxieties while at the same time appealing to the television story's authenticity.

In the shrunken but dedicated fan economy of the early 1990s, Doctor Who couldn't support two contrasting but authoritative versions of the same story. With a video release in the offing the book, once the only available version, had to defer to the television story. At least Chris Achilleos's interior illustrations were retained, with their angular dynamism and vivid use of Letratone, including the diagram showing the caves and research centre at Wenley Moor and their relation to the reptile people's shelter.

When BBC Audiobooks released a recording of Caroline John reading the novelization in 2006, they reverted to the Achilleos cover. They even retained the notorious reference to a tyrannosaurus as a 'mammal' which appeared in the frantically capitalised and italicized back cover blurb on both the green-spined and white-spined versions. This had of course been scrupulously excised from the blue-spined 1992 edition, no longer intended for a mass child audience. It's the mid-1970s impressions, though, with their references to other Target titles and the strapline 'Based on the Popular BBC Television Serial' which seem most faithful to the text they carry, express best where Doctor Who stood in the culture of British childhood when the book was first published.
Everyone knows that Timelash is one of the worst Doctor Who stories ever. I hadn’t seen it for several years and after discovering that Vengeance on Varos wasn’t as bad as I remembered it, I wondered: had I not given Timelash enough credit? Was this infamous story worthy of its reputation?

It turned out it is. So here is a list of my thoughts while watching it, disguised as a review.

(Editor’s Note: Read (roughly) left to right, top to bottom. I got creative.)

Wow. Peri’s wearing something sensible. And the Doctor’s actually looking at a map. Something’s wrong here.

And she’s not very impressed by the Eye of Orion. This apparently inspires the Doctor to become very passive-aggressive, even threatening to return her to Earth. I guess the Eye of Orion is a pretty special place to the Doctor he totally took Romana or Jamie there on a “special” visit.

Tides of Time 34 • Michaelmas Term 2010 • 20
And now, Karfel. Rebels are running down corridors. Two of them are dressed as rebels, one as a council member.

**Ominous foreshadowing!**

Part of the plot later establishes that Karfel has surplus grain it sells to the Bandrils, but what we see of the planet is the generic Desolate Rocky Planet #14582, so did they put their citadel in the middle of nowhere and cover the rest of Karfel with farmland?

And some Guardoliers (yes. Normal guards just wouldn’t be up to the job in this story) run past. I love the Guardoliers’ helmets. Apparently the intelligent bees of Melissa Majoria are an ever-present threat on Karfel.

The rebels split up and the council member walks back down the corridor where the Guardoliers were. I just love typing that word.

Guardoliers. Guardoliers. **Guardoliers.**

Back to the TARDIS, where the scanner is showing 80’s graphics a Kontron tunnel, or a time corridor. Needless to say, this is a far better rendition of a Kontron tunnel than the infamous Timelash turns out to be.

How does Peri know the Daleks have time corridor technology? This feels like left-over foreshadowing from when Timelash featured Daleks, but she still shouldn’t have known even then.

The time corridor leads to Earth, 1179 AD. Why? Wouldn’t it be better to send criminals and dissidents into the heart of a star rather than risk them meeting one of the many time-active powers that seem to visit Earth all the time and getting a ride back home?

> “Once we’re inside the time corridor the TARDIS might undergo an adverse Kontron effect.”

> “Is that bad?”

> “Bad? Bad!”

Wait for it...

> “BAD!!!”

Only four minutes, thirty-one seconds in.

Back to Karfel. Rebels are still sneaking down corridors. One of them has been cornered by Guardoliers and is collared and dragged off.

Another is shot by an android with a strangely catchy leitmotif, and carried to a dark room with a mysterious figure seated in the shadows on a very sparkly chair.

Seated figure is the Borad, ruler of Karfel, and he shoots the rebel.
In the council room, two councillors exposit about how the rebels can’t win. Anyone want to bet on whether the rebels lose?

Mykros enters and tells Vena about the two captured rebels. Vena is clearly an Auton. There’s no other explanation. This may also explain how she can speak English.

“Mykros, what is going on?”
“I don’t know.”

And the Borad’s doing time experiments. And their former allies the Bandrils are preparing for war. Nice to see some ambiguity as to whether the Borad has Karfel’s best interests at heart.

**Tekker enters.** Finally, a justification for this story.

He announces Maylin Renis’ entrance and then whispers in his ear. He seems like a nice, honest councillor working for the good of his people.

The captured rebels are brought in, and what a surprise! The councilman was leading the guards to the rebels. Renis sentences them both to be thrown into the Timelash. The rebel gives a political speech as his last words, but Tekker activates the Timelash and the rebels are thrown in.

**It’s revealed that Vena is Renis’ daughter and Mykros is her fiancé. Also, Renis’ wife is in hospital recovering from surgery.**

The Doctor has an eagle-shaped lectern with music written on it standing next to him while he repairs the TARDIS. Why? **Who knows?**
Mykros sneaks into Renis’ forbidden room and we learn that due to Science, no one can be monitored in this room.

Mykros learns that Renis is switching power to the Borad’s time experiments and outs himself as a rebel by inciting him not to do it. Renis retorts that the Borad would retaliate with a massacre, but Mykros considers this an acceptable loss.

Renis switches power by inserting two amulets into a console, and we learn that mirrors are banned on Karfel. Unfortunately, when Renis opens his instructions, he learns that all power is to be diverted to the Borad, including the power to the hospital and his wife’s life support. We then have the wonderful line, “Rebelling is useless, you know that!” Ah, Doctor Who and your loyal-but-good-hearted authority figures.

Renis agrees to let Mykros continue being a rebel as long as he doesn’t involve him or Vena, but the mysterious shadowed figure hears this, and we learn that his right hand is a flipper. This will make very little sense once we find out how it happened.

The android tells Renis to attend the Borad.

The Borad reveals to Renis he heard his treacherous remarks, and then shoots him with something that ages him to a skeleton. Apparently the Borad has a hundred times Renis’ intellect (unimpressive), the strength of twenty Guardoliers, and can live for twelve centuries. How did he test that last one?

The Borad tells the android to tell Tekker he’s been elected Maylin.

Tekker informs Vena that Renis suffered a fatal seizure, and the android brings in Mykros as a prisoner. Tekker announces Mykros’ treason and orders him thrown into the Timelash. Mykros tells Vena the Borad’s power lies in the amulet, and she steals it from Tekker and jumps into the Timelash.

Tekker tells a councilman that if they don’t get the amulet back, the Borad will kill everyone in the citadel. A Guardolier (I will never get tired of that word) operating the controls says that something’s approaching through the Timelash, and Tekker realises this is what they need to recover the amulet. The Borad is watching via the CCTV in the council chamber and gloats that the Doctor is returning.
The TARDIS lands, and the Doctor tells Peri that Karfel shouldn’t have the technology to build a time corridor.

Tekker greets the Doctor.
“I am Tekker. Maylin Tekker. We are honoured that you have decided to visit us again after all this time.”
“Indeed you are.”

A councillor helpfully exords that the Doctor has been erased from the history books, and Tekker happily asserts that they can persuade him to recover the amulet. Tekker’s so happy when he’s saying something evil. It’s as if Paul Darrow took the concept of the evil laugh and logically deduced that villains who use it must be in a genuine good mood most of the time. Needless to say, it is awesome.

Apparently when Three was here last time he had more than one companion. Any suggestions?
Tekker enters the council chamber to talk to the Bandril ambassador, who is a bizarre glove puppet on a screen. It’s a nice design, and I think it’s meant to be vaguely snake-like, but let’s face it, it’s a glove puppet. The ambassador demands that Karfel resume the supply of grain to Bandril, and I have to wonder why the supply existed, since the ambassador says nothing about giving them anything in exchange. The negotiations essentially go like this:

As Peri examines some plants (she’s a botanist!), the android steals her St Christopher medallion. Tekker explains that the plant she was looking at sprays acid into people’s faces with wonderful relish.

The Doctor agrees with me that Tekker is charming. I wonder how much subtext I can find in this story.

I love Six.
Is it wrong for me to have made Avon speak Lolcat?

The Doctor and Peri realise that there are no reflections in their room, when a man comes in and gives Peri a message saying “Sezon at the Falchun Rocks”. They are understandably confused. Then Tekker enters and tells Peri that he’s arranged a tour of the citadel for Peri. The Doctor and Tekker enthusiastically agree to talk about the time corridor, and the Doctor puts his arm around Tekker as they leave.

Tekker then tells the councilman next to him that now that he’s provoked war, the Borad will conquer their sector of the galaxy. Somehow. I doubt he’s thought this through.

“You see nothing and you understand less.” I think I’ll call this councilman Vila.

The Doctor is reluctant to go after the amulet, so Tekker tells him that Peri will die if he doesn’t.

Peri admires more flowers (presumably non-acid-spitting ones, but this is Peri). Her guide leaves and a Guardolier attempts to collar Peri, but she throws some flowers in his face and runs away from an android into the caves. Both the councillor and the android fancy Peri.

Everyone except Sil.

In a corridor, the councillor appointed Peri’s tour guide tells a Guardolier to thrown Peri’s body in the caves once he’s killed her, for the Morlox to eat.

Not being menaced very effectively, mind you.

“Good luck, Doctor. For Peri’s sake, don’t come back empty-handed.”

Said with a big smile on Tekker’s face. He’s the happiest person in this entire season, I’m certain of it.

Now we’re in a cottage in Scotland, where Adric Wesley-Crusher Herbert is playing with a Ouija board. Unfortunately vicious ghosts do not tear him into bloody fragments.

The glass starts to move by itself for some reason and Vena appears and collapses. How does exiting a time corridor move a glass?
Peri’s still being menaced by the Morlox, but it gets shot by some rebels who rescue her. Then a burning android appears out of nowhere.

The Doctor works out where the TARDIS deflected Vena to, and sets off for 1885. Vena wakes up and now the two most annoying characters are together. Herbert thinks she’s a spirit and tells her about himself. I don’t know if Vena’s just not at all interested in him or if she just can’t act.

The rebels fill Peri in on the plot, and mention apropos of nothing that if the Bandrils use a BENDALYPSE WARHEAD everything with a central nervous system will die, but all the buildings will remain standing. Specifically, it won’t kill the Morlox. That’s a very convenient missile.

The rebel second-in-command is identified as Sezon, which gives the Guardoliers an excuse to turn up.

Now Peri’s tied up and being interrogated by the rebels, who think she’s a spy. She tells them she came with the Doctor, and the rebel leader asks if she recognises a picture of Jo Grant, which she does. This somehow proves she’s not a spy.

She hears the TARDIS materialise and tells Herbert that “they” mustn’t get the amulet. Herbert takes a crucifix and a Bible, and attempts to exorcise the Doctor, which only becomes funny when he fails to hit the Doctor over the head with the Bible.

Herbert is marvelling over the concept of a time machine. We find out later that he’s H.G. Wells, which means this is Ironic.

I think this is the only televised use of the word “timeship”.

The Doctor also steals Herbert’s mirror. Incidentally, it would have been a nice twist if the villain turned out to be working for one of the Great Vampires. Unfortunately it’s nowhere near as awesome as that.

An android tells the Borad that Peri and the rebels have been captured. The Borad tells it to “prepare” Peri and throw the rebels into the Timelash.
Vena exposits to the Doctor about current conditions on Karfel, and then Herbert wanders in from the interior door.

“You know, it’s actually bigger inside...”
“I know.”
“Than it is on the outside!”
“I know! I know!”

And then Tekker is awesome.

“And where’s Peri? You promised her safe return.”

“Ah, yes. Well, you shouldn’t believe everything that people tell you, Doctor.”

Big warm smile.

“You gave me your word, you microcephalic apostate!”

Bigger smile.

“I demand to see the Borad immediately!”

“Admit defeat, Doctor!”

“Never!”

Tekker is at his best here, revelling so joyfully in his triumph. Paul Darrow would have made an excellent Master. I hope they cast him as someone in season 6/32/fnarg.

“Save your breath for the Timelash, Doctor. Most people depart... with a scream.”

And, impressively, Tekker orders the Doctor thrown in first. Not quite as impressive as ordering him shot, but better than you’d expect.

More catchy android leitmotif!

“Goodbye, Doctor! Unpleasant journey! Ahahahahaha!”

Surely H.G. Wells isn’t so important to the timeline that the Doctor can’t just strangle him and blame it on post-regenerative trauma?

Again, flying through a time corridor fills the TARDIS with helium.

Tekker greets the Doctor and takes the amulet. He then prepares to throw Mykros, and the rebels into the Timelash.

Close up of Colin Baker’s Face. End of part one.

Tides of Time 34 • Michaelmas Term 2010 • 27
The Doctor calls for rope, so he can descend into the Timelash in search of new Christmas decorations for the TARDIS.

The Borad tells another android to take something called a Time Web to disintegrate the council chamber doors. Oh, and Peri has to be taken alive. Of course.

“Not as long as I’d have liked, but it’ll have to do.”
The Doctor abseils down a time corridor. In concept this is awesome. In actuality...

Then we see Tekker and Vila in a corridor, and my nicknaming him Vila is becoming more and more appropriate.

“If you were to die I don’t think anyone would notice the difference.”

Anyway, he steals some Kontron crystals and Herbert and Mykros have to climb down after him to drag him back up. And apparently interdimensional corridors transcending the Vortex are full of breathable air.

Oh, and occasionally they cut to Peri being dragged around by a collar or tied to a wall by it. Just so we remember she exists.

In the Borad’s office, the android walks the old man out of sight and we see he has wires coming out of his head, thus explaining his reason for existence right before his final appearance.

The Doctor pulls out the mirror and holds it up in front of the android’s face. He then holds it up at different angles which causes the android to spasm and then he pushes the android into the Timelash while the rebels overpower the Guardoliers, Tekker and Vila escape, Vena covers up the CCTV, and Mykros pushes Peri’s tour guide into the Timelash. So how many technologically advanced Karfelons have been sent to 12th century Scotland to disrupt human history?

And the cliffhanger is resolved by...
I have no idea why I love the android’s leitmotif so much. It’s just four notes repeated again and again. Why is it so awesome?

The Doctor’s also built a telescope that lets the user see the Doctor’s image and actual location. Herbert obnoxiously fanboys over this. The Timelash is right there, people!

Finally Mykros, Herbert, and the Doctor emerge from the Timelash with the crystals. Then it’s back to Peri, who has had a mysterious canister strapped to her. She gets dragged out of her cell and tied up in the caves again.

Tekker and Vila enter the Borad’s office where the Borad’s decoy appears on a screen. And how is Vila not noticing the Borad’s sparkly chair off to the side?

Tekker tells the Borad that Vila is a traitor and the Borad ages him to death. The android and some Guardoliers set up the Time Web outside the council chamber doors but the Doctor uses the Kontron crystals to build a machine that can store energy and fire it back ten seconds later, and can also project an image of him while he wanders around ten seconds out of sync with normal time. He demonstrates this by hitting Sezon and Herbert.

The Bandril fleet approaches and the Borad gloats about how soon Karfel’s only inhabitants will be the Morlox and himself. Does this mean... they’re using BENDALYPSE WARHEADS? Oh no!

The Doctor and Herbert go to confront the Borad. Herbert climbs up onto a balcony where he watches in secret (and thankfully shuts up).

Tekker emerges from the shadows and points a gun at the Doctor.

The Time Web breaks down the door and a firefight ensues. The Doctor sends the android back in time and a stray shot blows up part of the wall to expose a picture of the Third Doctor that serves pretty much no point in the story.

Peri is in the cave screaming.

Bandril ships fly through space with dramatic music!

The Doctor’s now modifying his machine to send their attackers back in time, which explains the mysterious burning android from before. Sezon could not be less interested in the rebel leader figuring this out.

Oh no!
Anyway, the Borad is half Morlox due to a canister of some special gas leaking when he was experimenting on a Morlox and fused their tissue together. No explanation of how this made him supposedly so clever. Oh, and the Borad’s name is Magellan and the Third Doctor reported him for unethical experimentation on Morlox and that’s why Magellan hates him. Peri’s now being menaced by a Morlox again. The Morlox look like giant snakes. How does Magellan have a flipper?

The canister strapped to Peri contains the magic tissue merging gas and Magellan wants to make her half-Morlox so they can survive the Bendalypse warheads and have lots of quarter-Karfelon, quarter-human, half-Morlox babies. Yeah.

Tekker thinks this is stupid and evil and gets aged to death. Farewell, Tekker. We’ll remember you as the happiest man in the universe.

The Doctor remotely frees Peri and sends Herbert to pick her up. In all this time, the Morlox hasn’t touched her. Despite being freed, Peri stands still and screams until Herbert turns up and waves a flaming torch at the Morlox. This doesn’t change the Morlox’s behaviour, but gives Peri the confidence to get away.

In space, a Bendalypse warhead is heading for Karfel.

The Doctor contacts the Bandril ambassador using his Presidential authority, asking him to deactivate the missile. Unfortunately the ambassador demands to see the Borad’s corpse before doing anything, and since he’s been aged to death there’s no proof.
The Doctor runs to the TARDIS, followed by Peri and Herbert, who hides under the console. The Doctor tries to persuade Peri to leave, and when this fails he picks her up, carries her to the door, and then persuades her to leave. Then Herbert pops up.

“I presume you heard what I said to Peri.”
“Oh, but she’s a girl. This is work for men!”
Feed him to the carnivorous plant from Invasion of Time! Drown him in the swimming pool! Throw him down the link to the Eye of Harmony! GET RID OF HIM!!!

“Men? Men!”
“Men.”

Now he’s even interrupting the Doctor’s repetition! Drop him on Skaro! Take him to Gallifrey, rebuild the Demat Gun, and erase him from time! Throw him in the Untempered Schism and let him be torn apart by the forces of the Time Vortex! Kill him!

“The Doctor interposes the TARDIS between the missile and Karfel. This is apparently very dangerous, the TARDIS’ indestructibility apparently being turned off in this story. The plan works and the missile blows up. The Bandril ambassador tells the characters on Karfel what’s happened and offers to send down a diplomatic party.

Suddenly Magellan’s grabbed Peri! How did he get in? He tells them to capture the Bandril ship once it arrives. The Doctor and Herbert turn up and Magellan explains that the dead Magellan was a clone, which just happened to have the same mind and personality as the original.

The Doctor tells Magellan he can marry Peri if she doesn’t scream when she sees him. This is the most bizarre plan ever.

“Don’t I have a say in this?”
“Of course not, be quiet.”

The Doctor then proceeds to insult Magellan’s appearance. I know he’s an insane mass-murdering dictator, but the Doctor’s still kind of a jerk here.

He smashes the painting of the Third Doctor, revealing an inexplicable mirror behind it. Magellan recoils and the Doctor sends him through the Timelash, where he becomes the Loch Ness Monster. Or, more likely, gets eaten by the Skarasen. The Timelash blows up and the Doctor refuses to explain why the TARDIS didn’t blow up. And apparently in the Whoniverse this is the inspiration for The Time Machine.

So, that’s Timelash. In conclusion, Paul Darrow is awesome and H.G. Wells must die.

If you enjoyed this commentary but wish to see the full episode, please consult your GP.
Three great Doctor Who episodes that never were

Perfectly foreshadowed and meticulously plotted, it's such a shame that the script-writers didn't think of them. Emma Lewis presents some of her less successful theories about the conclusion of a two-parter from http://sebastienne.livejournal.com

The Impossible Planet / The Satan Pit (Posted 05/06/2006)

Recap: In The Impossible Planet strange quasi-mythological happenings have been terrorizing the crew of a space station – possessions, strange ancient-looking scripts, technological meltdown. The cliffhanger is the Doctor descending into the centre of the planet to discover an ancient circular seal, apparently imprisoning some terrible power that wants to be freed.

"Here's where it gets interesting. In the Fourth Doctor serial Pyramids of Mars, the Doctor meets the last of the Osirans, trapped beneath a pyramid in Egypt. He is a powerful telepath - when he is disturbed, his telepathic rage is enough to throw the TARDIS off course and show Sarah-Jane an apparition of himself. The Doctor is shocked by this "energy source beyond imagining" and they go looking for it. Scientific devices start showing the message, "Beware Sutekh". We discover that Sutekh was a paranoid megalomaniac, who came to believe that all life was his enemy. A bad guy, no question. How does the doctor dispose of him? By shoving him into a time tunnel, and sending him into the far future - beyond even the length of an Osiran's life span.

"So how does Sutekh relate to The Satan Pit? If the excessive mental power that can even impact machines (space station doors, anyone?), the powerful energy source, the oddly religious overtones, the being-sent-into-the-future-in-a-tunnel, was not enough for you, here's the clincher: whatever is about to come out of that hellmouth is voiced by the same person who voiced Sutekh the Destroyer - Gabriel Woolf."

Sound of Drums / Last of the Time Lords (Posted 24/06/2007)

Is the Master being manipulated by the Valeyard? Does his penchant for the letter 'V', along with the drums he's suddenly hearing, hark back to the events of the final two-parter of Trial of a Time Lord?

"Here's a thing. "Da-da-da daa" – “dot dot dot dash” – is morse code for 'V'."

"The Master's gasmask has a 'V' symbol on it."
“Is there even one on the conference table?”

(Of course, it turned out that the ship was called the Valiant. I don’t entirely buy that it wasn’t an intentional red herring, however – why would the MOD be branding cardboard boxes? And why would a gas mask fitted in 10 Downing Street feature the same branding as an airborne aircraft-carrier?)

The Pandorica Opens / The Big Bang (Posted 20/06/2010)

“So here’s the alien offering River Song ‘the wrist of a handsome time agent’: Why yes, that is the same alien in the background! But by this time I knew a bit more about Doctor Who – perhaps they’ve just been re-using rubber suits as cavalierly as they’ve been re-using voice actors. Perhaps what matters isn’t whether or not I’m right in these squeeful predictions, but whether I have fun thinking about the possibilities.

“Does this explain why the Doctor has to be there to help Jack pull Alonso - the narrative needed us to see it, and the narrative was following the Doctor? Will Jack grow back his hand, and come looking for the person who took his vortex manipulator? Will I feel as cheated as when RTD kept bringing our ‘old favourites’ back for the finale Deus Ex?

“Will Amy be a Cylon? With Bracewell and now Rory speaking to ideas of trans-humanity, and Amy not making any sense - was she in fact constructed as part of this plan, to be the Doctor’s perfect companion? And despite this, will she be allowed to continue living as a self-identified human? Oh, the political power of such a statement.

“Will they not shy away, this time, from the psychological consequences of solitary confinement - especially for someone as in need of constant company & stimulation as the Doctor? Will the Doctor emerge as Zagreus or the Dreamlord or the Valeyard? Will River Song have to kill him?

“Does it matter that Craig saw inside the Doctor’s mind? Will the space-ship we saw in “The Lodger” become the new TARDIS?

“Oh, Moff can mislead magnificently. I believed that Rory had touched an angel on his way through the crack; I believed that River Song, struggling to open the TARDIS doors, was about to step out of the Pandorica. Any of these things could be intentionally false foreshadowing as much as they could be arc-plot. I am enjoying this SO MUCH! He’s given me back my queer, asexual, alien Doctor.”

“And here’s the last time we saw Captain Jack Harkness...
In no way two pages of filler to make up a multiple of four, marvel at a sample of the pictures posted to the Oxford University Doctor Who Society's Facebook page, reminding us of the photographed events of the Society's 21 years.

Rob Shearman visited in 2009. You should have been there.

Alice Saville produces the pinnacle in cake evolution.

Sebastian Sequoiah-Grayson, Matthew Kilburn, Glyn Kennington, Andy Mullen, and Matthew Peacock in East Hagbourne. It is prophesied that one day we will return...

Not all gingerbread houses and dangerous. Some only contain old cannibals.
Adam prepares for a Geek Quiz in 2006 by wearing a shirt he still owns in 2010.

Future Senior Member Steve Goddard talks to Lalla Ward in 1996.

Deborah Watling remembers being Victoria at the Utopia convention.

Adam's scarf did its job.

Aumna demonstrates just how much of a fangirl she is.

Adam prepares for a Geek Quiz in 2006 by wearing a shirt he still owns in 2010.
VICTORY

THROUGH EXTERMINATION

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