John

I don’t know where I am!

Can you find Clara hidden somewhere in this issue?

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Eek! When I volunteered to be the new editor of the illustrious Tides of Time, I had somehow (unforgivably) forgotten that the 50th anniversary of Doctor Who was about to hit the tracks, and now that we’re in print I can only hope we’ve managed to live up to the occasion.

The centrepiece of our 50th anniversary celebration is a wonderful article looking back at some of our members’ favourite Doctor Who memories, but we’ve also got the usual mix of analysis, reviews and nonsense that make this magazine great.

So much excitement is coming our way in these coming months — an anniversary special with old and new Doctors alike, a farewell to the ever-electric Matt Smith and a hello to Peter Capaldi, who I think everyone just knows is going to be incredible I can’t wait, and hopefully neither can you!

Finally, I just want to say a big thank-you to all this issue’s contributors (especially Graham and Sara)! Hope you like the finished product!

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Crossword - 50 Years of Villains

Across
5. aka Count Scarlioni (7)
6. Creator of the "other" Cybermen (4,5)
8. Immovable drilling scientist (8)
13. Evil in a flask (6)
16. Yeti controller (5,12)
20. Time Lord attorney (and renegade) (3,8)
21. First name of "Margaret Blaine" (4)
22. Renegade Time Lord (8,4)
23. Leader of Terra Alpha (5,1)
26. Director of International Electromatics (6,7)
28. Renegade Time Lord (7)
29. Eyepatch lady - Madame ___ (8)
30. Creator of Mark III travel machines (6)

Down
1. The Great Architect (8)
2. Renegade Time Lord (3,6)
3. Urbane Urbankan (7)
4. High priest of sacrifice (7)
7. Renegade Time Lord (3,4)
9. Guardian of the solar system (5,4)
10. Controller of spectrox source (6,3)
11. Enemy of the World (10)
12. Relatives seeking immortality (3,6,2,5)
13. Nanny - Miss ___ (6)
14. Mercy - Miss ___ (8)
15. Victorian psychopath - Mrs ___ (11)
17. The ultimate eight-legs (3,5,3)
18. Leader of the Voord (6)
19. Peking Homonculus (2,3)
21. Turlough's employer (5,8)
24. Sinister succulent (6)
25. Captain of the Buccaneer (5)
27. Renegade Time Lord (5)
31. Osiran (6)
In the first of a video-game double bill, Adam Kendrick suffers through ‘Return to Earth’ for the Wii and ends up losing the best part of a Tuesday afternoon.

I’m still not sure why I decided to review this game when I knew well in advance that it had been universally panned by other critics. I suppose it was the three-for-two sale on second hand titles which my local GAME had on at the time, which meant I technically was able to pick it up for free. Perhaps in a moment of morbid curiosity, I wanted to find out for myself exactly how terrible it was. The developers responsible for this abomination were Asylum Entertainment who, as part of a £10 million contract with the BBC, also made Evacuation Earth for the DS (which I reviewed back in issue 35 of Tides). Despite the numerous flaws and overall short length which that particular game had, I will confess that I still enjoyed playing through it to some extent. Return to Earth, on the other hand, is not just the worst Doctor Who-themed video game that I have come across so far; it’s also quite possibly the worst video game that I have ever played.

The storyline, despite being written by official Doctor Who novelist Oli Smith, is incredibly convoluted and virtually impenetrable to anyone who didn’t actually write it. As far as I could work out, the TARDIS lands on what appears to be an abandoned spaceship in the middle of an asteroid shower. The Eleventh Doctor then decides to send Amy Pond out onto the ship’s surface to get killed for some reason. The two end up being separated for the rest of the game as they start to explore the empty vessel. Rory Williams does not appear. They spend a lot time hiding from some robots which are trying to put them to sleep (permanently), the spaceship’s computer starts talking to them and then some Cybermen invade the ship looking for some form of MacGuffin, and then the Daleks inevitably turn up because they always do.
On the brighter side, the script has a few funny moments, and naturally both Matt Smith and Karen Gillan (though not Nicholas Briggs) provide the voices for their characters. Nevertheless, the overall audio quality seems to be quite poor for what is supposed to be a major retail release which fans will be spending money on.

What about the gameplay? Well, the majority of the game is spent looking for coloured crystals which can be obtained from various robotic dispensers found around the level. Each colour corresponds to a specific action, so red deactivates fire and steam hazards, green opens doors, purple moves platforms, yellow distracts enemies and so on. To use the crystals, you have to go into a first-person view, aim with the Wii Remote and fire them at a constantly moving target of the matching colour using the sonic screwdriver (or the non-existent handheld gadget Amy inexplicably has with her). You know, just like what they do in the TV show!

Unfortunately, this fundamental mechanic is completely broken and unfit for purpose in every conceivable way. For starters, the robot dispensers will hide in the ground if they see you, so you need to sneak up on them without stepping into their field of vision. This turns what should be a straightforward task into an unnecessarily complicated and time-consuming ritual - what was wrong with just letting the player take the crystals? Then there’s the requirement of charging up each individual shot, rather than firing as soon as you press the trigger. Because each shot takes some time to hit the target, you have to aim ahead of the target to where you think it will be a few moments after releasing the trigger. You aren’t allowed to stand right under the target because it will disappear, the accuracy of your shots is appalling, and you can only ever hold a maximum of 6 individual crystals; once you’ve run out, you have to go back to the dispensers to collect some more, a process which generally means having to redo an entire section. There is no reason why the player couldn’t have been given infinite ammo after collecting a powerup, other than either complete incompetence or pure malice from the developers.

But wait, it gets even worse! While doing all this, you need to be on the lookout for the aforementioned rogue robots, and later on, the Cybermen and Daleks. You have a small map in the corner to tell you where your short-sighted enemies are and what direction they’re facing, but if you do get seen, you can always hide behind a table or round a corner until they quickly lose interest. If you get shot, you’ll either lose some health or if it’s a Dalek, die immediately. When you’re not hiding from stupid robots, you’ll be navigating a series of fast-moving platforms, usually over instant death areas, or avoiding jets of steam. Neither the Doctor nor Amy can jump, and they only run if the player holds
down the control stick for more than a few seconds, which makes fast, sudden movements impossible. Furthermore, at no point does the player have any real control over the camera, truly a cardinal sin of game design. There is also no way to heal yourself during the middle of a chapter and very few checkpoints to help you out, so if you die half-way through the level, you’ll need to restart the section you were working on from scratch.

Apart from repeatedly dying and missing targets, there is also a grand total of two minigames, found at the end of each level. The first one is the same Don’t Touch The Sides minigame from Evacuation Earth, in which a ball must be guided through a maze of fans and doors so that an electronic panel can somehow be reconfigured. The sonic screwdriver is used to temporarily slow down obstacles by buzzing the corresponding panel found nearby. On some occasions, these panels happened to be off-screen and could only be found by fumbling around in the dark. It wasn’t until I looked in the manual later that I learnt how to move the camera, which is something the game itself doesn’t tell you. If you take too much damage, usually by getting trapped by a fan’s blades, you get sent all the way back to the start. If you think this sounds frustrating, wait until you start being chased by the instant-killing ‘ghost’ balls. The other minigame is kind of like a shooting gallery, in which asteroids need to be pushed away using the spaceship’s handy Asteroid-Pushing-Away Guns. The accuracy of these guns appeared to be absolutely pitiful until I accidentally discovered that the player needs to wait until the guns lock onto the target, something which is neither mentioned in-game nor in the manual. By the way, you need to stock up on blue crystals before you attempt these minigames, for these will act as your lives. Run out of lives here and there’s a strong possibility that you’ll have to repeat the entire level to get some more blue crystals before you can have another go.

It’s worth remembering that this is supposed to be a video game aimed at kids, yet the difficulty is incredibly hard at best, and at worst, close to being impossible. A special mention goes to the final chapter of the game, which at one point requires the player to eliminate four Daleks by shooting four different targets, whilst standing on a moving platform, which is suspended over a pit of lava. Since you can only hold a maximum six crystals, you cannot afford to miss more than twice, and you’re only given a couple of seconds before you get exterminated. I actually nearly rage-quit at this point because of how frustrated I had become with the whole fiasco (and I say this as someone who had finished collecting all 242 stars in Super Mario Galaxy 2 the previous week). The final cutscene wasn’t anywhere near rewarding enough to justify the increase in my blood pressure from getting through this nightmare.
On a technical level, the frame-rate is dismal, the graphics are horrendously ugly, and the game looks like it came straight out of the PlayStation era. The Doctor and Amy barely look anything like their real-life counterparts, let alone walk in a manner which looks anything close to being natural. The developers couldn’t even be bothered to animate anyone during the cutscenes, so you can enjoy staring at the back of their heads for a minute whilst they converse with a computer. The music is passable (‘I Am The Doctor’ is still one of Murray Gold’s best compositions), although I’m not sure why they used the 2006 version of the theme tune for the Wii menu screen from which the game is launched. As for glitches, I managed to get The Doctor stuck in a lift temporarily, and at one point my Wii froze and crashed when I was firing at a target with a Cyberman on my tail, possibly out of sheer desperation to get me to stop torturing myself.

The entire game took me around four long hours to complete in one sitting and at no point did I do anything that could be described as “fun”. In fact, I’m actually very grateful that it didn’t take me any longer to finish. During your ordeal, you can collect credits (apparently represented by the Euro currency symbol) which are then used to unlock concept art from the Extras menu. Each playthrough will give you enough credits to unlock around six images, which means in order to view all the artwork (without hacking the disc), you’ll need to play through the game at least four times. I genuinely believe that anyone who wants to play this game more than once should seek professional help.

In summary, Asylum Entertainment have successfully managed to produce one of the most frustrating, unenjoyable pieces of software to be released since the days of 8-bit consoles. It does absolutely nothing which the free, downloadable Adventure Games didn’t do better and has no redeeming aspects whatsoever. I dare say this piece of shovelware is even less fun to play than 1997’s Destiny of the Doctors, which at least has some amusing live-action cutscenes starring the late Anthony Ainley. Frankly, every single person who was involved with the development of this catastrophe should consider resigning from the gaming industry in disgrace. This title should not have been released in its current state, especially not with countless serious flaws which could have been easily fixed. To inflict this disaster on the population not only shows contempt for the television show it was based on, but also insults the fandom as a whole, for those who enjoy playing video games, and for those who were foolish enough to experience this travesty in its entirety for the sake of a fanzine.
Most fans agree that Doctor Who video games have, on the whole, been a bit of a let-down. For a franchise that has so much to work with - the ability to go anywhere in space or time, and 50 years worth of classic characters and enemies - it is notable that, despite several attempts, a great Doctor Who game has not yet been produced.

Destiny of the Doctors is notable for its pandering to fans, wheeling out all seven Doctors from the classic series (neglecting the Eighth Doctor, introduced a year previously) and featuring Anthony Ainley’s last performance as the Master, but it received generally negative reviews as an actual game, rather than a slideshow for the fans. The more recent Nintendo-format games (Evacuation Earth for the DS, and Return to Earth for the Wii) have also been panned, even by this very magazine. And even the PC-based Adventure Games, while generally regarded as fun considering that they’re free to download, are severely limited, and were unfortunately cancelled just as the series was finding its stride with The Gunpowder Plot. Which brings me to The Eternity Clock - a game initially released on the PS3 console followed by later ports to the handheld Vita console and, finally, a PC release on Steam. Could this finally be the game we’ve all been waiting for?

Concluding our video game double-bill, Graham Cooper tackles ‘The Eternity Clock’ for PC, PS3 and PSVita, and finds much to like, though perhaps not enough.
The Eternity Clock is a 2D platformer, an interesting choice of genre given that the Doctor is not known for spending large parts of his adventures jumping around, pushing boxes and clambering along pipes or up ladders (running down corridors, however, is much more like Doctor Who). The Doctor himself lampshades this at one point, noting that he ought to reactivate the TARDIS gym. Despite the box boasting ‘innovative’ switches between 2D and 3D, this amounts to little more than turning the corner into another 2D plane, with no actual ability to move in the third dimension; this limitation is made painfully obvious when the Doctor decides that it is easier to travel back in time to fix a hole in the road, rather than simply going round it.

The game features two heroes to choose from: The Doctor or River Song. The inclusion of River is a smart move - her willingness to take a more direct, violent approach to enemies is more obviously suited to the videogame medium. The Doctor, on the other hand, is mostly focussed on using his Sonic Screwdriver, the handling of which is one of the best aspects of the game, and solving puzzles. This naturally means the use of minigames, a common source of complaint amongst players of The Adventure Games. The good news is that there are a better variety of minigames here, although they still become frustrating after a while, particularly since if you play them enough times it becomes obvious that they tend to follow a few repeated patterns.

The game is designed for co-operative play, with two players controlling both River and The Doctor as they rush to save the day. You’ll mostly be working together as a team, with River defending the Doctor while he solves puzzles; however, on occasion the story splits and the two characters go their separate ways, often in separate time zones, before reuniting later. These split sections do lack the camaraderie of working together with your co-player, but are usually interesting, and provide River with her own chances to shine. Allowances are made, however, for those wishing to tackle the game alone - when the characters split up their sections are played consecutively, while when they’re working together you must first solve the puzzle as the Doctor while the game times you, before fending off monsters as River for that length of time. The main fly in the ointment here is the same as with every co-op game played solo: the AI standing in for the second player. On the whole, River’s AI does its job, but she is sometimes a bit too easily confused, meaning players must remember to keep an eye on her.

Over the course of the game, Team TARDIS take on a variety of foes: the Cybermen, the Silurians, the Silence, and, inevitably, the Daleks. Of these, the Silence are by far the most interesting opponents, since instead of the generic evasion required when tackling the other enemies, the players must instead shadow the monsters, tagging from Silent to Silent without
letting them out of sight for too long. Failure to do so results in a Game Over, as the main characters forget what they were doing and fail their mission. Having four separate threats does provide a welcome variety of gameplay, although it does stretch the story a little thin - perhaps a dedicated adventure with only one or two enemies could have provided some more depth to the storyline.

The main focus of said story is the titular Eternity Clock, a powerful artefact with interesting powers over time. The Clock has been split into several pieces, each of which is trying to be reunited with its brethren by manipulating the timelines - this does provide a convenient, lampshaded excuse for narrative contrivances. However, the implications of the device are not fully explored, with the story ending on a cliffhanger for the planned sequel. The story is functional, providing a framework for encounters with each of the aforementioned foes, and an excuse for a journey across time, featuring London in different time periods, but doesn’t have the depth of many of the show’s plots.

What the story lacks, however, is made up for by the enjoyment of watching the Doctor and River together. Matt Smith and Alex Kingston themselves voice the time travellers, and their dialogue is, on the whole, very good, with some excellent and very funny exchanges making up for the odd clunker of a line (normally a plot-necessary line which fails to disguise itself as anything but obvious exposition). Meanwhile, the monsters are generally voiced convincingly, but the game falls into the trap of having enemy catchphrases which are too often repeated to the point of being aggravating.

The graphics are good, but fall short by comparison to most modern mainstream games - the character models for the Doctor and River are hardly photorealistic, but are reasonable likenesses of the actors. The enemies are mostly taken from their most recent designs in the show, meaning plenty of Paradigm Daleks and Cold Blood-style Silurians. A couple of new enemies have been designed: the new Dalek Emperor design is excellent, the Cyber-Planner less so. On the whole, the locations are atmospheric, although limited by the mostly 2D perspective. Helping make the whole adventure feel more like Doctor Who is the soundtrack, which borrows heavily from Murray Gold’s existing work - anybody who’s seen any of Series 6 recently will recognise most of the musical cues from there. While the music is fantastic, the same few musical cues do tend to reoccur a bit too frequently: there are only so many variations on the admittedly brilliant ‘I am the Doctor’ you can hear before it starts to grate.

The game also includes many references to past adventures, from The Web of Fear to Closing Time, (which places the game after Series 6 from the Doctor’s perspective). Of the in-game collectibles, the Doctor’s hat collection is an amusing diversion, but far more interesting is the ability to collect pages from River’s diary, providing significant back-story for her, along with even more references for those fans keeping track.
Unfortunately, I must now come to the elephant in the room: bugs and glitches. These occur far too often; any player is unlikely to make it to the end without encountering at least a few, which range in importance from the minor such as dialogue triggering at the wrong time, all the way up to the game-breaking, including full blown crashes. Supermassive Games have released a very sizable patch (~1GB - not much smaller than the initial download) which reportedly fixes most of these problems, along with improving the problems with River’s AI and the save-system, the checkpoints of which are much too far apart in the initial release.

So, have Supermassive Games managed to deliver that elusive great Doctor Who game? Regrettably, the answer is a definite no - on the whole, The Eternity Clock is something of a mixed bag, with too many problems holding it back from true greatness. Some sections are excellent; River’s encounter with the Silence is tense and fun to play, their introduction is creepy and atmospheric, and the whole piece definitely feels like Who. However, there are also bad sections (an encounter with the Cybermen in an office block is a low point cited by many, and not without reason), and the bugs in particular let the side down. It does show promise, but it seems that that promise is not going to be fulfilled in the near future, nor is the cliffhanger ending going to be resolved anytime soon. The sequels which were planned to follow on from the first game have unfortunately been indefinitely postponed, so it (for the moment) joins The Adventure Games as a series which was cut short before it could reach its full potential.

Ultimately, we are once more left asking whether Doctor Who will ever produce a great video game. Barring some major stroke of luck and genius by one of the small and relatively unknown developers hired by the BBC, it still seems to be a rather remote possibility. No deal with a major developer with a good track record appears to be imminent, despite the obvious attraction of a major game release based on one of the BBC’s flagship franchises. Whether this is down to cost, or an understandable reluctance by the BBC to relinquish any degree of control over a game from one of their most important properties, this unfortunately precludes the creation of a true AAA quality title - a regrettable missed opportunity given the number of gamers who are also Doctor Who fans and would surely jump at the promise of, say, a Doctor Who RPG from Bioware. In the absence of such a game, however, The Eternity Clock provides a fun diversion for a few hours. It is not a brilliant game, but it is enjoyable enough for the Doctor Who fan looking for the chance to join the Doctor in his adventures in time and space.
In the last issue of *The Tides of Time* I summarised the career of an undergraduate known as Rusl Davies, reading English at Worcester College, Oxford, as cartoonist on *Cherwell*, then Oxford University’s only student newspaper, between 1981 and 1983. Rusl’s involvement ended at the end of Hilary 1983, in his second year, with an unflattering self-portrait and an unkind character profile. Perhaps some Oxford hacks could not cope with the ability of the youth who would become Russell T Davies. What, though, of the four terms Rusl Davies had left before his finals in Trinity 1984?

The *Cherwell* article suggested that Rusl had been too ‘commercial’ for its traditional rival, *Isis*, but in Trinity Term 1983 Rusl resurfaced, sharing the ‘Design’ credit on that term’s issues of *Isis* with Steve Schaw Miller. *Isis* was then an A4 magazine published by Isis Publications Ltd., owned and run by student participants in the magazine. Its frequency had moved at the end of 1981 from being fortnightly to three-times-per-term, and during Rusl’s time at Oxford it became progressively less news-based and more interested in personalities from current affairs and the arts, though it was still some distance from becoming the wannabe *Vanity Fair* of the turn of the 1990s, less still the supplement to its ancient rival *Cherwell* it subsequently became. The web-based publication of the present would have seemed like a wild futuristic fantasy in 1983.

One sign of Rusl’s influence might have been the change in cover design. My source for this research was the Oxford Union Library, which until Michaelmas 1982 followed the practice of removing the outer covers of a magazine before it was bound with the rest of a particular year or sequence of years. Consequently it’s not until that term that one has a sense of what *Isis* covers looked like. The template in Michaelmas 1982 saw two or three busy photographs - perhaps showing a protest, or a performance, or something else active - framed at angles against a solid coloured background and linked by diagonally-placed straplines. This changed for Hilary 1983, when the editorial team - in which the designer was Mark Haddon - moved to strong, simple images with high contrast. In Trinity, Rusl’s term running design saw some more complicated images which would have benefited from a higher standard of reproduction: two male athletes for the first one, and a woman in a white ball gown showing New Romantic influences, with a small inset of Humphrey Bogart benefitting from a higher level of contrast. The second cover, still with low contrast, showed an androgynously female face supporting the upper strapline ‘The Way to a Woman’s Heart’, though one imagines Rusl’s imagination being caught by one of the lower ones, ‘Witches and Archbishops • Travel’.

Society historian Matthew Kilburn returns to the distant shores of the 1980s for the second part of his look at Russell T Davies’ Oxford University career.
Rusl’s cartoons also appeared in *Isis* that term. Jessica Chrome, sadly, was left behind with *Cherwell*. The *Isis* cartoons continued the commentary on mundane student life of the later Jessica Chrome cartoons, adding further notes of fantasy. A derided college lasagne talked back; a railing fell in love with a bicycle; a library book berated a student and her tutor. There were also a few editorial cartoons, whether reviving Rusl’s fascination with the lifestyle of the ‘bright young things’, or depicting Margaret Thatcher as Davros.

The responsibilities of the *Isis* cartoonist extended on occasion to advertising. One small advert for the Bullingdon Arms on Cowley Road has a cartoon in Rusl’s style even though it isn’t signed by him. He did sign an advert for Speakeasy, a bar-restaurant which had evolved from an earlier incarnation as Speakeasy Pizza and whose logo at that stage owed a debt to *Doctor Who*’s diamond logo. This featured two glamorous characters, Henry and Miranda, picking up the 1920s connotations of the establishment’s name.

Rusl was only a fixture in *Isis* for one term; indeed, even less, for the ‘Freshers’ Issue’, usually published in the first week of Michaelmas, appeared in the last week of Trinity and was edited by the Michaelmas editorial team.

Trinity Term 1983 also saw Rusl’s only recorded excursion into student drama, when he appeared as Guildenstern in an Experimental Theatre Club production of Tom Stoppard’s *Rosencrantz and Guildenstern are Dead*, alongside Martin Moriarty as Rosencrantz. *Isis* reviewers Caroline Hinton and James Kent described Rusl displaying ‘a delicious line in smooth bitchery against his slow-witted companion’ (*Isis*, Trinity Term 1983, no. 2). Diana Redhouse, in Rusl’s old stamping ground *Cherwell* (6 May 1983), described it as a ‘solid and professional production, if rather unadventurous... Guildenstern (or is it Rosencrantz?) with his large clumsy figure and constantly abstracted expression effectively convey the anxious nature of the character.’ Tom Stoppard spoke at the Oxford Playhouse before the Wednesday matinee.

Rusl disappears from the two main student titles in his final year. He does not seem to have been a contributor to the third principal Oxford title of the period, *Tributary* (1975-1986), though its 18 May 1983 issue includes a hostile review of *Rosencrantz and Guildenstern are Dead*. How seriously a review can be taken which repeatedly refers to ‘Guildenstein’ both in the title of the play and the name of the character must be at least open to debate; however, reviewer Sean Maguire found Rusl ‘unconvincingly weak’ and eclipsed slightly by his co-star Moriarty, though it was Max Henderson-Begg’s Player who impressed Maguire the most. This kind of article challenging a perceived *Isis*-Cherwell consensus was *Tributary*’s stock in trade.

Rusl’s general absence from *Tributary* also indicates that he did not go out of his way to seek publicity; many of *Tributary*’s pages were filled with attacks on ambitious figures in Oxford politics, journalism or theatre. Apart from the negative profile in *Cherwell*, Rusl doesn’t seem to have attracted jealousy in print, unlike some talents. Russell Davies’s continued links with West Glamorgan Youth Theatre no doubt helped avoid his horizons being clouded by the Oxford miasma, and after finals he returned to South Wales and to a masters’ degree at what was then University College, Cardiff, before he joined the BBC and trod paths more familiar and accessible to biographers.
Before we start, a quick note - this article contains a fair amount of spoilers!

50 - Everybody Lives
The Doctor Dances
One of the well-known features of Doctor Who is the omnipresence of death; despite being a family show, there are very few stories from the last 50 years without at least one person dying. For a man who leaves death in his wake, it is heart-warming to see the Doctor's joy at one unqualified success, and to see a more upbeat message from a show that remains positive despite the death: sometimes, everybody lives.

48 - The Wirrn and his Wife
The Ark in Space - Part 4
The exchange between Vira and Noah about his newly subsumed intelligence is a celebration of how Doctor Who throws out traditional limits, with various alien menaces typifying a whole era of Doctor Who, and the assault on the naval base in episode 6 of The Sea Devils (complete with real hovercraft, real cannons and real navy personnel) is undoubtedly the battle best realised on screen. Scenes of (typically fairly inept) UNIT, or scientific accuracy and makes up its own rules. One can imagine Tim Curry playing a
Frank N. Furter-like Noah, his six legs waving stiffly as his fruity tones boast of his transgression of interstellar propriety. But The 1996 TV movie may not have been to reveal the other side to such absurdity as Doctor Who’s finest hour, but it did bring us Doctor Who often gives us, one must treat Paul McGann’s brilliant portrayal of the it with acute seriousness. Thirty years be-Doctor. Given only 90 minutes to get across fore RTD reconfigured the show around a sense of the character to a (potentially) characters’ emotional lives, Robert Holmes new audience, there are plenty of little builds The Ark in Space around a high-pow-flourishes of Doctor-ish behaviour. One of the highlights is where, having obtained a gun, he decides to take himself hostage, ‘human spirit’ in Wirrn form first manifests itself as a desire to beat humanity by be- to show us a different kind of hero. coming more cruel, more power-obsessed, but it’s his responsibility as commander and his love for Vira which triumph even in his insectoid form.

46 - The Doctor takes himself hostage

The 1996 TV movie may not have been Doctor Who’s finest hour, but it did bring us Paul McGann’s brilliant portrayal of the Doctor. Given only 90 minutes to get across, RTD reconfigured the show around a sense of the character to a (potentially) characters’ emotional lives, Robert Holmes new audience, there are plenty of little builds The Ark in Space around a high-pow-flourishes of Doctor-ish behaviour. One of the highlights is where, having obtained a gun, he decides to take himself hostage, ‘human spirit’ in Wirrn form first manifests itself as a desire to beat humanity by be-to show us a different kind of hero.

45 - The Deadly Jelly Baby

Some people might find it too silly, but for others, the ‘deadly jelly baby’ scene represents comedy in Doctor Who as its finest. The ominous brass score in the background, the wonderfully bemused/ horrified look on the victim’s face, and the deadly serious and disdainful ‘I don’t take orders from anyone’ coupled with the eating of said jelly baby by Tom Baker sum to a minor comic masterpiece, though one undoubtedly better experienced on screen than in type.

44 - Ships in Space

Doctor Who is often at its best when blending the ordinary with extraordinary, the historic with the futuristic, the scientific with the fantastic, and the final shot of Part 1 of Enlightenment is a magnificent expression of all three. After the wonderfully mysterious and atmospheric build up, the sight of a fleet of galleons, triremes and pirate ships drifting through space is at once (if you’ll pardon my verbosity) quirky, magical, shocking, intriguing, amusing, even vaguely beautiful: in other words, everything that makes Doctor Who what it is, and something no other show could ever pull off.

43 - Enjoying Death at Teatime

Although Leela proved a capable, intelligent companion, you can take the girl from the Sevateem, but you can’t take the Seva-
teem from the girl, as the saying goes, of mystery still surrounds it. The closest Elements of Leela’s primitive nature bled we’ve come to exploring the subject was through throughout her stories and there’s during *The End of Time*, where, in particular-nothing that quite says uncivilised to a lar, the nature of what the Time Lords had British audience at nearly 6:40pm like her become was shown. Most of the New Series standing over the dying Rutan and declaring, had focussed on how much the Doctor miss-Enjoy your death as I enjoyed killing you!’ es his species, and it was assumed that he She is chided by the Doctor for gloating at would bring them back if he could; nothing a dying man, but she simply retorts that it shows how wrong that assumption was is ‘fitting to celebrate the death of an more than his fear when Gallifrey returns, enemy’. In some respects, she has a point and so we learn here, more than ever and her dialogue is much in keeping with before, the cost of the Time War. her character, but one dreads to think how many complaints the BBC received from the likes of Mary Whitehouse.

42 - The Earth in Flames
*Inferno* - Episode 6
I suggest anyone who disparages Doctor Who as in any sense childish should be made to watch the second half of *Inferno* (or even the whole thing: it’s very good). It’s one of the few occasions in the history of the show where the Doctor, in an important sense, fails: the crust of parallel Earth is penetrated, its residents are condemned to a fiery destruction, and the Doctor can do no more but try to escape and prevent the catastrophe being repeated. The sense of impending doom culminates with an all-consuming wall of lava bearing down on the few who survive: very dark and gripping stuff.

40 - Enter the Guardian
*The Ribos Operation* - Part 1
The story of the Fourth Doctor had been one of shrugging off constraints and discipline. Responsibility chafed, yet as he’s looking forward to ‘a nice, long holiday’ at the start of *The Ribos Operation*, the TARDIS is stopped mid-flight and the doors open to brilliant light and sonorous music: he is ‘required’. The Doctor meets the Guardian, who tells him to locate and assemble the six segments of the Key to Time. Though overawed enough to call the Guardian ‘sir’, the Doctor is not pleased and asks what happens if he refuses. ‘Nothing. Nothing at all. Ever.’ - the Guardian, like the Doctor, likes to be casual but possessive about the power he wields. The exchange also raises the possibility of *Doctor Who*’s mortality. The Doctor’s past and future could be wiped as easily as a BBC videotape, and it was possible that the Guardians of BBC1 could decree an end to the programme. Indeed, the concept of the Key to Time

41 - The Doctor’s Fear of Gallifrey
*The End of Time* - Part 2
The Time War has become an enormous season suggested a lack of confidence in part of *Doctor Who* since 2005, and an air the Doctor’s wanderings so far. For all
these reasons, the sight of a superbeing programme and anticipates some of what sleepily threatening the Doctor into helping him was a deeply worrying moment.

39 - The Doctor competing with Rory

Amy’s Choice

Despite all the beautiful young women the Doctor travels with, not often does he have to compete with another man for their affections. Mickey never held a candle to the Doctor, but Rory is different: he gives can have fun while living your life in conflict the Doctor a run for his money - especially stant peril, a must for the Doctor and his here. The whole episode is set up to play off this conflict which isn’t just Amy’s Doctor by this point has gotten so confident choice, but also, oddly, seeing as he isn’t that he feels most threats aren’t worth interested in her, the Doctor trying to win.taking seriously. He is convinced the TARDIS scenario is real, simply because the Williams’ life in a sleepy village is nightmarishly dull; his Dream Lord alias shows Rory up to be the gooseberry but Rory gives as good as he gets, claiming that he can still feel his ‘other parts’, whilst the Doctor can’t. Rory of course wins in the end, but it is nice to see the Doctor being challenged for once.

38 - The Trouble with Regeneration

Castrovalva - Part 1

The Fifth Doctor sees himself in a mirror for the first time and remarks, ‘You never quite know what you’re going to get.’ The line doesn’t just comment on the fragility of this regeneration, but on the widely expressed uncertainty at Peter Davison’s. Although not great overall, right at the end casting. Many fans hoped an older actor of Revelation, there is a perfectly played would replace Tom Baker and thus, in the moment. Bostock blows Davros’ hand off fourteen months between Davison’s casting and the Doctor merely mocks him: ‘No ‘arm and his first episode, there was some grum- in trying,’ is his first insult before Renegade bling about the youngest Doctor ever. The Daleks turn up to escort Davros to trial. The Doctor’s apparent lack of confidence in his Doctor goes to bid farewell to Davros by new physical form incorporates this con-offering to shake his hand... which was just cern into the programme and then inverts blown to smithereens. Davros raises his arm it: though physically youthful, for much of as if to do so, but abruptly turns and leaves the story the Doctor is frail, wheelchair-when it is apparent the Doctor is mocking bound, bespectacled, amnesiac. This young him. Beautifully underplayed and a slap in Doctor has the trappings of age, and while the face for one of the evillest beings ever. he ends the story restored to vigour, Castrovalva establishes a tension between the

37 - What a Wonderful Butler!

City of Death - Part 2

A wonderful example of late Tom Baker era Doctor Who, City of Death shows the Doctor running around having fun, refusing to take things seriously, and still saving the affections. Mickey never held a candle to day. This shows on the one hand that you the Doctor, but Rory is different: he gives can have fun while living your life in con- the Doctor a run for his money - especially stant peril, a must for the Doctor and his here. The whole episode is set up to play companions, and secondly, that the Fourth off this conflict which isn’t just Amy’s Doctor by this point has gotten so confident choice, but also, oddly, seeing as he isn’t that he feels most threats aren’t worth interested in her, the Doctor trying to win.taking seriously.

36 - The Doctor mocks Davros

Revelation of the Daleks - Part 2

Although not great overall, right at the end casting. Many fans hoped an older actor of Revelation, there is a perfectly played would replace Tom Baker and thus, in the moment. Bostock blows Davros’ hand off fourteen months between Davison’s casting and the Doctor merely mocks him: ‘No ‘arm and his first episode, there was some grum- in trying,’ is his first insult before Renegade bling about the youngest Doctor ever. The Daleks turn up to escort Davros to trial. The Doctor’s apparent lack of confidence in his Doctor goes to bid farewell to Davros by new physical form incorporates this con-offering to shake his hand... which was just cern into the programme and then inverts blown to smithereens. Davros raises his arm it: though physically youthful, for much of as if to do so, but abruptly turns and leaves the story the Doctor is frail, wheelchair-when it is apparent the Doctor is mocking bound, bespectacled, amnesiac. This young him. Beautifully underplayed and a slap in Doctor has the trappings of age, and while the face for one of the evillest beings ever. he ends the story restored to vigour, Castrovalva establishes a tension between the

35 - ‘I’m not going to let you stop me now!’

The Caves of Androzani - Part 3

The Doctor’s experience and his physical ap- appears which, though patchily explored, Caves shows the Doctor overtaken by influences the next three seasons of the events. He and Peri are lethally poisoned
within minutes of the story starting and great hero being defeated and brushed then lost among people whose motives are aside. pettier and more visceral than the Doctor is used to encountering. At the end of Part 3, 32 - ‘I'm not coming with you.’ the Doctor snaps. His captor, mercenary Stotz, finding the Doctor has freed himself from his chains and taken control of his spacecraft, threatens to kill him, but as dent, and the only companion who could the Doctor replies, this isn’t a very persuasiveness argument; he is going to die soon anyway unless he finds the antidote to spectrox toxaemia. ‘I owe it to my friend to help him but lacks his hands-on try because I got her into this.’ The line reaches the top without going over it. The Fifth Doctor’s last race against time is established: to find the antidote, rescue Peri, and extract her from a situation where no-one else is willing to be anything other than selfish.

34 - Redemption of the Ice Warriors The Curse of Peladon - Episode 2 Over the years, Doctor Who has become increasingly about its monsters, and the Ice Warriors are one of the Doctor’s more well-known enemies. Yet in The Curse of Peladon, they become so much more than monsters - the first recurring villains to be redeemed and to help the Doctor. The show yet again shows its optimistic view of the universe with a simple message - people can change, especially for the better.

33 - Sky takes over the Doctor Midnight The ability to communicate verbally is so fundamental to us that we seriously struggle when it is taken away. It supremely annoys us when we can’t think of the word we want, but copying; plagiarism annoys us even more. This is exactly what Midnight Big Doctor Who anniversaries are notably plays on and it does so very effectively. The celebrated with big multi-Doctor stories, creature inhabiting Sky copies what the and it all started here, with The Three Doctor says, then says it simultaneously and Doctors. Although poor health restricted then steals his voice - saying his words William Hartnell’s part in the production, before he does. It is eerie and not just he still got one famous put-down to his because a man’s voice is stolen, but be-successors, showing in one line how it is cause the Doctor is incapacitated and more-extremely easy to end up hating yourself over, his words are being twisted into a when you’re a Time Lord. message directly opposite to what he wants to say. There is nothing scarier than our
30 - Surprise!
*Frontier in Space* - Episode 6
The urge to capitalise on the publicity of the return of a popular and classic monster by a production team is understandable; either that or I can only presume lack of imagination is to blame for the many episode one cliff-hangers spoilt by a revelation of the villain some 25 minutes previous during the opening credits. This is particularly true of the Daleks, who appear either in the titles or the opening minutes of every Classic story they grace. *Frontier* is the noble exception to the rule; where no mention is made of the Daleks until their shock cliff-top appearance in episode six; the surprise contemporary viewers must have then felt surely justifies rating this reveal as an all-time classic.

29 - The Monk’s TARDIS
*The Time Meddler* - A Battle of Wits
A key element in the early days of the show was the mystery surrounding the Doctor’s origins; therefore it was a big surprise when the Season 2 finale showed us, for the first time ever, another Time Lord (not named as such of course), and another TARDIS -Whether the shock apparent on Vicki’s and Steven’s faces is widely reflected in the audience.of the series to explore the Doctor as a Here we find the first elements of the romantic being, one that New Who has Doctor’s mystery being peeled back, a process still evident today in the mystery of his name and personal past.

28 - Sarah Jane and the TARDIS
*School Reunion*
Few companions are as widely recognised as Sarah Jane Smith, and when the revived show wanted to bring back a companion to improve its links to the Classic Series. The moment where Sarah Jane finds the TARDIS is especially moving in an episode which explores the life of a companion post-Doctor, and shows the impact he has on those that travel with him.

27 - Knock, Knock, Knock, Knock
*The End of Time* - Part 2
It is a prophecy that has been haunting the Doctor: ‘He will knock four times.’ The Tenth Doctor and his legions of fans constantly lived in fear of the moment when these knells were heard: the Master, Gallifrey, Rassilon - yet somehow, the Doctor survived and for the sweetest of seconds, it looked like he’d cheated the prophecy. He pulls himself up and then... four little taps. The look on David Tennant’s face, the anguish, the sheer torture of that moment of relief! Tormented by dying at the hands of a friend, not an enemy, the Doctor is almost unrecognisable in his fit of selfishness, but he does the right thing, even if every Tennant fan girl across the globe breaks down in sobs.

26 - I kissed a girl, and I liked it
*Doctor Who* - The Movie
Whether you like or loath the infamous kiss, it marks a notable change in the willingness of the series to explore the Doctor as a Here we find the first elements of the romantic being, one that New Who has taken obvious advantage of in the eras of Rose, Martha and River Song, and that many believe has led to a richer and more involving series. Hence, the initial willingness of the movie to explore such new ground should surely be celebrated (even if, arguably, not much else about it should)!
25 - The First of Everything
The Time Warrior - Part 2
Elisabeth Sladen’s first appearance as Sarah-Jane came in a story filled with firsts: most obviously, it features the first Sontaran, but it is also the first time Gallifrey is named, despite having been seen five years previously in The War Games. This is symbolic of a shift in the show’s attitude to the Doctor’s history; whereas he started out as an enigma, giving away nothing of his origins, by the 1970s, Gallifrey and the Time Lords had become an integral part of the show’s mythos, and the focus had shifted to exploring, rather than hiding, the Doctor’s past.

23 - The Doctor’s Reaction to a Dalek
Dalek
The Daleks are often billed as the Doctor’s greatest enemies. They are absolutely evil and removed from any concept of humanity. It was therefore nice to see that when they returned in 2005, their entry was handled with this in mind. The Ninth Doctor swans in with the intention of helping this poor captive alien, but as it sits in darkness, all he can see is a dim blue light followed by two white ones which flash in time with a mechanical, metallic voice. The lights come on as the Dalek cries out its call to extermination and the look on Eccleston’s face is perfect as he cowers: utter trepidation. It serves as a signal to all new fans: if the Doctor is scared of this metal pepper pot, then boy, had you better be too.

22 - ‘Come on, Ace, we’ve got work to do.’
Survival - Part 3
The final moments of the classic series make for poignant viewing; Sylvester McCoy’s speech was dubbed on at the last minute as the producers realised that Survival might be the last Doctor Who story to be broadcast. Fortunately, time has proven them wrong, but it’s still a sad moment in the history of the show: after 26 years, Doctor Who ended with the Doctor and Ace walking off to save the day yet again, but we wouldn’t be able to see it.

21 - The Phantom of Androzani
The Caves of Androzani - Part 2
In the first episode, we’ve had a dark and depressing story about megacorps and soldiers and corruption and what in any other circumstances would be a typical Saward macho nihilism-fest - but then along comes Sharaz Jek in his first proper scene. A

24 - The Cybermen emerge
The Tomb of the Cybermen - Episode 2
Tomb was lost in the BBC’s tape wiping spree but it resurfaced in 1991, allowing fans to see one of the greatest stories the show had to offer. There are many aspects that stand out, but none more so than the Cybermen slowly reawakening from hibernation and emerging from their frosty tombs. Yes, the footage may be rewound and played back as the Doctor struggles to stop Klieg and yes, strong Cybermen may be struggling to get through plastic but that music! That fear kindled in the heart of every child who runs behind the sofa as a band of Cybermen slowly descends and frees its towering leader! Iconic, scary and scored with music to match.
mixture of Doctor Doom and the Phantom of the Opera, played with a dancer’s physi-cal and a twisted core of bitter humanity, ions of the Doctor’s inability to fly the speaking revenge monologues written by TARDIS with ‘Don’t talk rubbish. Of course Robert Holmes, he combines beauty and he can steer it!’ That line has stuck with me, and while its meaning in the episode is ambiguous, it’s true that the Doctor never again has as much trouble navigating as was apparent in the first six seasons.

18 – The Master takes Tremas’ body
_The Keeper of Traken_ - Part 4
If you weren’t already a hundred per cent certain that the Master was evil, the Fourth Doctor’s penultimate story serves to assuage all doubts. The Master is on his final regeneration and after failing to get himself a new lease of life, he seizes his last chance when Tremas, played by Anthony Ainley, notices the Master’s TARDIS, disguised as a grandfather clock. The Master freezes Tremas and steals his body and in so doing, effectively kills a young girl’s father and glories in it. The Master is un-scrupulous, downright evil and as the clock-face of the TARDIS foretells, he is about to wreak even more havoc: it is four minutes to midnight – the Fourth Doctor is not long to speak to the Doctor when asked if he for this world.

17 – Five Rounds Rapid
_The Daemons_ - Episode 5
Even in a story in which he features very little, you would be hard-pressed to try to clearly both the omnicidal and power-hun-gry nature of Davros and the true nature of the Daleks, the metaphorical virus given form.

19 – Rule One: the Doctor lies
_The War Games_ - Episode 10
Episode 10 challenges viewers’ faith in both the Doctor and the show itself. Everything we thought we knew is up for grabs. It would be over forty years before River Song stated it, but we already knew that the Doctor lied. What we didn’t know was how far the Doctor had misled his friends. He was not, after all, the builder of the TARDIS (though this explicit scripted admission was lost in performance). Even the central prin-
and after Yates demonstrates that this animated grotesque is actually quite dangerous, he gets down to business military-style and orders Jenkins to take down the monster, flourished with another demeaning reference: ‘Chap with the wings there. Five rounds rapid.’ Typical of the military and futile, but legendary all the same.

16 - The Master revealed

Professor Yana is struggling. His head is spinning and there’s something not quite right. He complains about time keeping not being his strong suit and then he reveals it: a simple pocketwatch. Martha’s eyes bulge as both she and the audience realise the magnitude of the situation. The Gallifreyan writing confirms it: Yana is a Time Lord. The Doctor thought his people dead, but he’s found another one. But which one? Good or bad? Martha hardly plays it cool, but the reveal that Yana is the Master is superb. It comes out of nowhere but at the same time, is an extension of the wonderfully interesting Chameleon Arch seen earlier in the series. Yana can hear the Master’s voice – new and old. He opens the fobwatch. The Master is reborn.

15 - Romanadvoratrelundar

The Ribos Operation - Part 1

The camera sweeps up from toe to head and reveals the Doctor’s sexy new companion, except this time, there’s a twist. She tells him confidentially, ‘I’m sorry about that. Is Doctor shows how much this moment in his life affects him at the start of the following story, and although he soon appears to get

14 - A Dalek climbs the Stairs

Remembrance of the Daleks - Part 1

There are few who would debate just how amazing this serial is and one of the reasons for this is it addressing the incongruity of the Daleks: the most evil beings in existence had always been defeated by the simple obstacle of stairs. Thus, in the cliffhanger of Part 1, the Doctor’s immediate response upon seeing a Dalek is ‘The stairs!’, but the Daleks’ minion slams the door at the top and locks him in. Never mind, the Doctor must be thinking; there’s still a flight of stairs between me and him. He turns around. The entire audience’s jaws drop. The Dalek is climbing the stairs! The sheer trepidation of the Doctor’s face says it all: we will never be safe again.

13 - Susan leaves the TARDIS

The Dalek Invasion of Earth - Flashpoint

In the days before character drama became so significant in Doctor Who, Susan’s departure is a very emotional moment. The Doctor’s speech is so well-known and well-written that it reappeared at the start of The Five Doctors almost 20 years later. The simple obstacle of stairs. Thus, in the cliffhanger of Part 1, the Doctor’s immediate response upon seeing a Dalek is ‘The stairs!’, but the Daleks’ minion slams the door at the top and locks him in. Never mind, the Doctor must be thinking; there’s still a flight of stairs between me and him. He turns around. The entire audience’s jaws drop. The Dalek is climbing the stairs! The sheer trepidation of the Doctor’s face says it all: we will never be safe again.
over it, in the context of its time, we can infer that the loss of his granddaughter and first travelling companion was felt very deeply.

12 - The Shop Window Dummies
*Spearhead from Space* - Episode 4
The late Jon Pertwee used to say that nothing frightened audiences more than “finding a Yeti on your loo in Tooting Bec” – several years, he never had the chance as the classic formula of putting scary monsters into everyday locations has been a staple of *Doctor Who* for decades. This is exemplified by the first appearance of the Autons and the iconic scene of the mannequins breaking out of shop windows – a scene so famous and effective that it was repeated when the show returned with *Rose* in 2005.

11 - Cybermen in front of St. Paul’s
*The Invasion* - Episode 6
There is nothing that strikes fear in a viewer’s heart like monsters springing out of the capital city’s sewage system and marching around, meeting no resistance whatsoever. This is the eponymous invasion of London by the Cybermen: a whole troop walking down the steps in front of St. Paul’s Cathedral. Despite being specifically targeted to damage the nation’s morale in the Blitz, St. Paul’s with its skyline-defining dome signified defiance, resistance and the indomitable British spirit, yet here it is, at the feet of the Cybermen. Britain looks lost and the Doctor and UNIT have their work cut out for them.

10 - Carrot Juice, Carrot Juice
*The Trial of a Time Lord* - Part 14
The Sixth Doctor’s last words always stand out compared to others; an ignominious end to a poorly-regarded era. The mid-1980s were a trying period for the show, culminating in the premature end of Colin Baker’s tenure as the Doctor. Despite having plans to develop the Sixth Doctor over several years, he never had the chance as he was unceremoniously axed from the role. How things might have turned out differently for the Doctor and the show if exemplified by the first appearance of the Autons and the iconic scene of the mannequins breaking out of shop windows – a scene so famous and effective that it was repeated when the show returned with *Rose* in 2005.

9 - The Arrival of Ace and the Revival of the Good Times
*Dragonfire* - Part 1
*Dragonfire* marked a new beginning on *Doctor Who*. With three rather questionable stories before it that introduced the Seventh Doctor, here, he got a new companion and from then on, everything seemed to pick up. Ace wasn’t a typical screamer, but a feisty, tough, brave young woman of her time and she was just one of the good characters in the (mostly) good stories that followed in the next two seasons. *Dragonfire* therefore marked a change in fortunes, but the die had really already been cast. No matter how good an era followed, it was too late and two years later, the show was axed.
One of the main problems with historical stories is the potential lack of threat - the ‘I know the world didn’t end in 1869’ problem. The Doctor’s proclamation in The Aztecs that ‘You can’t rewrite history! Not one line!’ doesn’t help in that respect. By 1975, the show’s attitude had moved on, as the Doctor takes Sarah Jane to her home time and shows her that their success or failure in 1911 could still change the fate of the world – an effective way of showing the audience that the Doctor’s actions in the past could change the present day.

5 - ‘I took you where you needed to go’
The Doctor’s Wife
The TARDIS has been one of the most important aspects of the show since it appeared a minute and a half into the first episode. Having developed from a simple spaceship into a beloved character, The Doctor’s Wife finally gave her voice, and we get to see in depth the relationship between the Doctor and his TARDIS. The depth of the connection is summed up both by the high the Doctor rides for much of the episode, finally able to communicate with his beloved ship, and his utter devastation as Idris fades away. Companions have come and gone, Gallifrey has been destroyed, but through all the centuries, the TARDIS is ever-present, taking the Doctor where he needs to go.

6 - Adric dies
Earthshock - Part 4
Adric was the Marmite of companions; you either loved him or hated him. He was amazingly intelligent, but his mild arrogance annoyed even the Doctor. Even so,
It is tempting to make this entry simply read, ‘Ace!’ for that would suffice, but the moment where it could all so easily let’s single out her best moment. Firstly, have gone wrong. It has long been noted she’s brave/foolhardy enough to go to an that one of the sources of Doctor Who’s Imperial Dalek base to retrieve her ghetto-blaster, but when she’s trapped and spot-actor regularly and thus refresh the protected in a science lab, does she cower in a gramme, but this ability all stems from cupboard? Oh no. She blares music at full this; the first regeneration. If the show blast and waits behind the door, super-hadn’t been able to sell this transition, charged baseball bat in hand. ‘Who you then Doctor Who would never have reached calling small?’ is her war cry to one of the its golden anniversary. This is a moment of bravest, most epic acts ever: she attacks a genius in its conception and in its perform-Dalek. She knocks off a dome light, smashes its golden hemispheres and bashes its sucker arm before breaking its eyestalk whilst it can only cry for help. To top it all off, she then escapes the Dalek’s blind shots by jumping through a window. The woman attacked a Dalek and lived to tell the tale. Everything else pales in comparison.

A list of great Doctor Who moments cannot exclude the first time that the little pepper pots that would become such a cultural phenomenon appeared on British television. The first glimpse we ever catch of a Dalek is in the cliff-hanger of episode 1 of The Daleks but all we see is its plunger. It might sound laughable, but the way the scene is shot ensures that it most certainly is not. Barbara is stumbling along a claustrophobic corridor in the Dalek citadel when suddenly, a mechanical sucker arm appears behind her. She recoils against the wall as she, but not the audience, sees the terrifying monster. She screams, the credits roll and the British public is left wondering what on Skaro that creature was. A legend is born.

A list of great Doctor Who moments wouldn’t be complete without mentioning how it all began: on 5:15pm on Saturday, 23rd November 1963, as Ron Grainer and Delia Derbyshire’s iconic theme music fades away, a policeman emerges from the mist. This beautifully-shot sequence, panning through the junkyard to reveal the TARDIS for the first time, is one of the most famous openings of a TV episode in history and still stands up today, 50 years later.
Jonathan Martindale puts on his thinking cap and reviews a book compiling 32 philosophical essays about Doctor Who.

What is it?
‘Bigger on the Inside’ is the 55th volume of Open Court’s ‘Pop Culture and Philosophy’ range, an eclectic series now covering everything from Star Trek and the Legend of Zelda to the Red Sox, Stephen Colbert and the iPod. Coming in around 400 pages, the book collects together 32 essays (along with an introduction, selection of quotations, and episode and companion listings) on the metaphysical, ethical, aesthetic and cultural themes of Doctor Who.

Is it any good?
As a dedicated dabbler in both the worlds of Who and philosophy; one might gather that the time between the book’s first coming to my attention and its arriving in a first class package through my letterbox was predictably brief. My impressions are, on the whole, mostly positive (especially given the real danger that books like this end up as little more than superficial gimmicks or cash grabs). The book is readable, accessible, covers a wide range of philosophical problems while drawing from the whole history of Doctor Who, and by and large sustained my attention throughout. It’s also available for a fairly reasonable price: just under £10 on Amazon.co.uk last time I looked.

Any quibbles?
A few, unfortunately, and I’ll address them in turn before moving on to a brief survey of some of the highlights (in my opinion) of the book. (This avoids the tedium, for both myself and the reader, of trying to provide an exhaustive account and evaluation of all the arguments presented.)

Quibble 1: Undue repetition
This is probably the biggest issue with the book. Time travel and regeneration are both rightly picked up on as the major aspects of Doctor Who most obviously amenable to philosophical discussion, but the question of what makes all the Doctor’s ‘the same person’ ends up not only as the explicit focus of the first four essays of the book but crops up again in at least two later essays. Readers at first intrigued by Locke’s memory criterion for personal identity may begin to feel a little worn out and over familiar when introduced to it for the fourth time.

Time travel also appears in three consecutive essays, although the writers here do a better job of avoiding repetition. Philip Goff’s essay is probably the best of these, though I think the ‘growing block theory of time’ it outlines is undermined by the unfortunately spatial metaphor it depends on. On this account, ‘events in
the past and the present exist, but events in the future don’t… the flow of time is a continuous process of new events coming into being and remaining in existence’. Not only does this mean the answer to Goff’s titular question, ‘Could the Daleks stop the pyramids being built?’ is a resounding ‘yes’, but since any ‘new history will replace the old history at exactly the same rate as the absolute present advances’, nobody in the present would ever be aware of the change.

Figure 1 represents my attempt to model this argument pictorially. Suppose when time T1 is the present, the Daleks destroy the pyramids at past time T0. N years later, when the later time T2 is present, a new pyramidless amount of time T2-T1 (represented by the black bar) has been rewritten. But since the present has moved forward (i.e. the block has grown), still containing all the historical artefacts of the ‘old past’ it emerged from (and the present necessarily remains at a constant distance from ‘moment of rewriting’ at the end of the black bar), what happens further back along the block in the past can never affect the progressing present in which we live in (the entire world could have been destroyed a second ago without a thing changing for us).

Is the account convincing? Unlike presentism (the view that only the present exists) or eternalism (the view that all of time exists at once and is eternally fixed), the account at least allows for the possibility of time travel and of rewriting the past. But there are two reasons for thinking it might not be entirely compatible with the doctor who universe. Firstly, it requires that the ‘absolute present’ be far in the future, otherwise the block won’t have grown beyond our ‘present’ time to move forward along. Secondly, consider the moment in Pyramids of Mars when the Doctor shows Sarah Jane the ‘future of 1980’ in which Sutekh, if undefeated, has destroyed the world. On the growing model, this rewriting shouldn’t take place until the amount of time between 1980 and the date of the story has past. If the Doctor could get back to 1980 faster than the rewriting of the block, Sarah would (ethics aside) surely be correct in suggesting there needn’t be any problem in escaping back to 1980?

If this sounds a bit odd (for reasons other than those pertaining to the UNIT dating controversy), you might be entertaining the same worry as me; namely whether it ultimately makes sense to talk, as Goff does, about the ‘rate’ at which times itself (as opposed to a real growing block, or a conveyor belt) moves and progresses? What is this rate of time supposed to be measured in? Does it commit to some further stream of time in which to measure its ordinary passage? Might this not lead to an infinite regress of times (for at what rate does this new stream move)? I leave this issue to the reader to judge, in the knowledge that few arguments in philosophy turn out to ‘final’ or conclusive when subjected to close enough scrutiny.
Quibble 2: Difficulty
The book is naturally targeted at the philosophical laymen. Most of the essays here succeed admirably in neither talking down to the reader nor oversimplifying the issues, while remaining of interest to the reader already associated with the basic philosophical themes explored. Simon Hewitt’s essay ‘Could there be Carrionites?’ is the only essay that I think is hindered by the book’s approach. In the philosophy of mathematics, an indispensability argument for the existence of numbers would state that, since we need to mention numbers when giving our best scientific account of the universe, we should believe that numbers really exist: that they aren’t just definitions using arbitrary symbols, or rules, etc, as some philosophers have thought.

If the argument were correct, creatures like Carrionites, able to fully understand the universe without grasping numbers would be impossible. It’s an interesting thought, but Hewitt evidently feels the relevant arguments are too complicated to elaborate and evaluate directly, so instead we get sentences like ‘[his argument] turns on the use of things called Hilbert Spaces, which I won’t attempt to explain’, with an objection being ‘there’s doubt about whether he’s really done this. It all gets horribly complicated at this point’. An account of a philosophical controversy couched in terms of ‘X says he’s done Y, but some people disagree’ is unfortunately of limited interest, and one cannot help feeling Hewitt’s contribution would have fared better in an alternate, more developed form outside the book.

Quibble 3: Style
A few recurring stylistic issues are worth pointing out here. Some of the chapters (Greg Littman’s discussion of identity) read a little too much like independently written works subsequently peppered with gratuitous and often superfluous examples from Doctor Who stories, while others (Paula Smithka’s essay on the Weeping Angels, unlike her excellent study of the Master) come dangerously close to reading like extended plot summaries with occasional philosophical comments. Finally, while production values are good on the whole, one or two errors appear to have crept through the editing process: Bessie is misnamed as Betsy and conflated with the Who-mobile, the War Lord (from The War Games) is referred to as the War Master, and a quote from The Parting of the Ways is misattributed to Dalek.

Are you quite finished moaning?
Yes. And lest I appear overly critical I’d like to look, in a little detail, at some of highlights of the book.

Ethics
The chapters on the Doctor’s ethics thankfully spare readers the usual well worn debates between deontology and utilitarianism characteristic of introductions to moral philosophy. The major division here is instead between ‘existentialist’ readings focused on the Doctor’s emphasis on choice, responsibility, freedom and adventure, and virtue or care ethics accounts which highlight the
Doctor’s empathy, willingness to forgive, and emotional attachment to his companions. There’s an obvious difficulty with trying to pin ‘a morality’ on a fictional character in a show written by hundreds of different writers, and I suspect the doctor’s morality probably wanders considerably between episodes depending both on a writer’s inclinations and the dramatic opportunities the story presents (hence the welter of varying examples offered by all both sides).

I’m inclined to think the anti-realism of existentialist ethics (that there are no objective standards of right and wrong, and so the important thing to do is just pick course some course of action and take responsibility for it) doesn’t quite capture the Doctor’s determined opposition to ‘evil’ (defined in appropriately universal terms), but both sides make a convincing case. It’s interesting to note that while Donna Marie Smith presents the sole Kantian account of the Doctor’s morality, none of the writers try to pin utilitarianism on him. And this is probably because utilitarianism just isn’t a very dramatic or ‘human’ philosophy (thought this is not to slight the undoubted humanitarianism of a utilitarian like John Stuart Mill). One suspects, for instance, that the Doctor’s speech in Genesis of the Daleks would have been far less powerful if it had simply consisted of a mechanical attempt to sum and compare the combined pleasures and pains (defined in purely psychological terms) of a Dalek versus Dalek-free universe.

Consistent utilitarianism would also make the doctor a less human, likable character. As I’ve argued in a previous issue (Tides of Time 36), meaningful relationships require that one not treat persons merely as a means to the production of aggregate happiness, but as valuable in their own right. The experience of love, for instance, is denied to one who sees a relationship merely as a means of bringing about pleasure-in-general, and an agent would be rightly aggrieved if they discovered that was the thought primarily promoting a partner’s behaviour toward them. A meaningful, fully human life is one characterised by commitment to various personal projects which cannot always be set aside in service to the greatest happiness. If, during The Parting of the Ways, the Doctor has been cheerfully willing to wipe out the human race, and justified this without reservation on the basis of the utilitarian principle, would we not find the ease of the decision (if not the decision itself) unattractive, even alienating?

On the other hand, anti-utilitarianism can have some pretty unpleasant consequences, and entertainment shows that try to explore these issues often do little more than blatantly sidestep them. The formula followed in A Town Called Mercy, for instance, is a general one. Circumstances conspire such that the only way to avoid terrible consequences is by doing something horrible (surrendering Kahler-Jex to the Gunslinger). A main character (the Doctor) expresses sympathy for doing the horrible thing, but be talked out of it by appeal to their humanity by a friend or loved one (Amy). As it happens, doing the right thing ends up having good consequences after all (Jex sacrifices himself and the Gunslinger commits to protecting the town). But this is just a cop out; and doing the ‘right’ thing in this sense is perfectly compatible with horrible things happening. If protecting Jex was the right thing to do, wouldn’t the consequent slaughter of the town by the
Gunslinger be ‘worth it’? Would we feel the same way if we saw it in detail on screen? (Perhaps the problem is that Doctor Who is a family program, and moral problems don’t always have family friendly answers...)

Cybermen, Logic and Altruism
Both of the essays on the Cybermen are highlights of the book. Greg Litmann correctly points out the word ‘logical’ doesn’t mean what TV writers usually think it means (a logically valid argument isn’t a ‘good’ or correct argument, it’s an argument where there are no circumstances in which both the premises can be true and the conclusion false), and so he provides instead an account of different theories of rationality would imply about how we should actually expect Cybermen to act. David Hume’s view is the most interesting in this regard, since it implies totally rational creatures would in fact do nothing at all. Reason tells us how to do what we want to do, but it can’t prescribe any ends independently of our emotions and desires. Cybermen are usually said to be driven may be driven by the urge to survive, but why is survival more ‘logical’ than death (don’t we actually live for the joy of smelling flowers, watching sunsets, eating well prepared meals, and other such passionate indulgences?)

Courtland Louis argues (fascinatingly) that the Cybermen can be seen as altruistic creatures bearing the gift of a pain-free, potentially immortal existence (This is certainly true in The Tenth Planet, though I think it tends to be forgotten in later stories). He also thinks he has a response to one of the Doctor’s criticisms of the Cybermen in The Age of Steel, which (as reconstructed) runs something like this...

1) It’s good for living creatures to strive for a life free from sickness and death.
2) It’s bad for living creatures not to strive for this.
3) Cybermen lack this striving aspect.
4) Therefore, Cybermen are bad.

Lewis objects that, since the Cybermen evidently have ‘strived’ for this freedom and succeeded in getting it, the Doctor’s argument must depend on the radical claim (which Lewis thinks we should reject) that there are things it is good to strive for but bad to achieve. I think there are two possible responses the Doctor could make. Firstly, there can be a good involved in striving for something which is lost when that thing is achieved, even if the goodness of the striving depends on the goodness of the goal. Writing a book might give my life a sense of purpose, and when the book is finished, that sense of purpose might evaporate as I drift around aimlessly looking for things to do. We might even think the ‘goodness’ of meaning-giving the project gave was substantially greater than the ‘goodness’ of the finished product if the book isn’t that interesting; hence that it really was better to strive than to achieve (that achievement was in this sense ‘bad’, and so forth). A brief thought experiment: need the meaning-giving goodness of striving depend on the goodness of the end at all? If one dedicates one’s life to writing a book extolling the virtues of terrorism and prejudice, does the ‘badness’ of achieving the goal (creating a hateful book) negate the goodness of the living of
a purposeful life (albeit one directed toward an evil) involved in the striving? A stronger response relies on a distinction between two kinds of means. Instrumental means are means to ends independent of those means (i.e. using a time corridor to escape from a Dalek ship). Constitutive means, by contrast, are means to ends that themselves feature in the end aimed at (playing a particular musical note in a sequence can be a means to playing the Doctor Who theme, but the piece is not something beyond the totality of the notes). Now I think the activities involved in striving for freedom from sickness and death can be read either instrumentally or constitutively. The Cybermen have taken the instrumental route, using cybernetics to remove the very issue of pleasure and pain. For human beings, by contrast, achieving freedom from sickness and death is a constitutive process of constantly acting to prevent deviations from that state of affairs taking place.

It also seems to me there’s a qualitative difference between freedom from sickness and death achieved in an instrumental and constitutive manner (consider: there’s a difference in ‘not playing any wrong notes’ in a song by playing the right ones as opposed to not playing any notes at all.) Furthermore, the Cybermen themselves seem to suggest freedom from sickness and death in an instrumental sense isn’t necessarily good at all. In that case, only such freedom in the second sense as an end is a good, and nothing counts as freedom in this sense unless it is constituted by a state of continual striving (to remain healthy and alive, and so forth) to secure this freedom. Lewis doesn’t draw this distinction, and so (wrongly, I think) concludes the constitutive value of freedom from sickness and death for humans is instrumental, hence it must also be a value for the Cybermen, hence their having achieved it (and no longer striving for it) cannot not be a good. Of course, one could hardly expect an earthly philosopher to refute over 900 years of time-lord wisdom...

Why is only constitutive freedom from sickness and death valuable? This is a bit complicated to go into detail about here, but there’s a sense that, in removing the possibility of sickness and death, the Cybermen no longer stand in a context where the achievement of its absence can count as a value. ‘Never playing a wrong note in a song’ has a value if one plays them right, because it shows one is a good musician, but playing no wrong notes because one plays no notes at all has no value whatsoever. The Cybermen dehumanize themselves to such an extent that they no longer occupy a context where absence of sickness and death is something that can really matter (be valuable to) them.

Reason, Emotion and Horror
A few essays touch on the theme of the conflict between science and rationality on the one hand and emotion, faith and mythologies on the other (a perennial theme throughout Who), often with surprising conclusions. Robin Bunce suggests, for instance, that ‘the Daleks aren’t enemies because they’re animals who are less rational than us; they’re enemies because they’re more rational... the Daleks have become inhuman and immoral because their emotions have withered... the Daleks have internalized the unfeeling reason that led to the use of the [atom] bomb’. It’s an interesting thought, although my own feeling is that the evil of the Daleks (as opposed to, say,
their tragedy) stems less from their rationality than from their authoritarianism, xenophobia, will to dominate, violence, and so. (There’s also the persistent ‘irrationality’ of Daleks pointlessly self-destructing after a failure rather than actually trying to do anything about it—Death to the Daleks come to mind here).

Michelle Saint and Peter A French’s ‘The Horror of the Weeping Angels’ is probably the best essay here, as the only one which manages to draw on Doctor Who to make a novel and substantive philosophical point. Philosopher Noel Carroll has suggested that, to inspire horror, a monster must not only be, in some sense, inexplicable within our current worldview (or in breach of our conceptual distinctions: between living and dead, human and beast, etc), but also disgusting (unclean, capable of somehow contaminating us by its very touch). As Saint and French note, this doesn’t seem to apply to the beautiful stone figures of the weeping angels at all. So why are they repeatedly ranked as among the most horrifying creations of New-Who? Firstly, Saint and French note the Weeping Angel’s pose a threat not just to our physical persons, but to our identities as such, in that who we are and how we think of ourselves is in large part a function of the projects we undertake and roles we adopt, in turn determined by the people we know and their opinions of us, the historical period we inhabit, the opportunities contingently available to us, and so forth.

In the past, I’ve felt it mistaken to treat Amy and Rory’s departures as companion deaths on a par with Katarina and Adric: it seems fair to presume most of the Doctors’ companions die at some point after their departure (similarly sudden for Peri and Dodo), and in the case of Amy and Rory after what seems like a reasonably long and happy life. But, in another sense, Saint and French note ‘the weeping angels have demolished a significant part of [a victim’s] identity. By removing [for instance] Kathy from her own place and time, and therefore from the things that held importance for her, the weeping angels remove Kathy from herself... one might call this fate a form of death’. Secondly, we feel powerless against the weeping angels because our only hope against them is the almost impossible, unnatural task of not blinking. These joint conclusions seem to me (impressively for an entry in a book on pop culture) to present a novel, fully fledged and independently applicable account of the aesthetics of horror. Well worth a look.

**Conclusion**

One hopes that any reader who has made it this far will have gained a both a rough grasp of what to expect from the book and an understanding that, as with all philosophy, questioning the arguments is at least as important as simply taking them in (and far more satisfying). Would be philosophers and devotees of Who with a few pennies to spare could do far worse than procure this particular volume.
As much as I love Germany, its people and one-night stand, but let me start at the its language, I have one small charge to beginning. Having originally turned the bring against them. They don’t like Doctor show down in 1968, for the next twenty-Who. I know. In the elegant words of an one years, all that Germany had was a Irish rock star-turned-German reality TV handful of Doctor Who books and the show host, ‘un-f**king-fassbar’ (un-f**king-stories that were aired in English on the believable), but alas, my fellow Whovians, British Forces TV channel. Things started to it is true. Even despite our EU tantrums and our bigger, better little brothers on the other side of the Atlantic, Germans seem to hold a fairly high opinion of our little group of islands. This high esteem can be seen most readily in their love of our language; they absolutely insist on teaching British English, seeing all other variations thereupon as heresy, and have so great a love for us and our language that they let their language be permeated by it with English common phrases now inserted into otherwise completely German sentences without so much as a raised eyebrow. It is therefore surprising, I think, that this all-important aspect of our culture has not transferred to this Teutonic land.

One can perhaps put this down to the rocky impression that they have received of the show. From 1989 until the present day, Germany and Doctor Who have had four flings, the most recent one promising to blossom into something more than a mere

RTL sold the rights onto VOX and the flames were rekindled. The Seventh Doctor was back on TV and moreover, VOX bought the rights to The Five Doctors and the Sixth Doctor as well. On 4th April 1995, regular showings resumed with The Twin Dilemma but things were not quite right. The episodes of Season 22 (originally forty-five minutes long) were cut down and aired as twenty-five minute episodes and unsurprisingly, as Colin Baker’s time on the show drew to an end, so did Doctor Who’s
time in Germany. The relationship stalled form, then his sixth before his eighth, but again and although both parties tried their just as the show was getting even more best and released *Doctor Who - The Movie* wibbly-wobbly for UK viewers, it got even on VHS, the two’s second flirtation turned worse for Germans. Having aired Series 5 out to be just that and again, the two and 6 with the Eleventh Doctor, FOX parted in tears.

Then, we jump forward a few years. The year is 2008. The UK has been basking in the glorious return of *Doctor Who* for three years and the successful resurrection of a relationship long since thought to be dead catches the attention of the Germans. Albeit in a slightly shortened form, the Ninth and Tenth Doctors strut their stuff in front of the German public on ProSieben - German Whovians with the first half of one of the biggest, most popular channels Series 7, including the Christmas Special, German TV has to offer as is demonstrated being jam-packed into the space of three by it being the home of *The Big Bang Theory, How I Met Your Mother, The Simpsons* and the like. But again, it was not the series appeared on German TV in June to be. After just six episodes of Series 1 2013. After three flings, this last union being aired on Saturday afternoons, *Doctor Who* was put on hold for two months and then bumped to Sunday afternoons. Series 2 drew to a close and so did the latest saga in Germany’s Ross and Rachel relationship with *Doctor Who*.

Three years later, however, on 21st December 2011, the mother of all Christmases came early for German Whovians. Under the wing of FOX’s German channel, Germany and *Doctor Who* put their differences aside and gave it one last shot with Series 5. Series 6 followed immediately afterwards but then, FOX gambled on a dangerous move. The Germans had already had a sufficiently timey-wimey experience of the Doctor, having witnessed the Doctor in his seventh

Much like most languages other than English, German has more than one word to express the second person - a dilemma known in linguistics as the T-V distinction. The French, for example, have ‘tu’ and ‘vous’ to express both a varying degree of formality as well as varying number. The Russians follow the same pattern and I won’t get into Hungarian’s six personal pronouns for our solitary ‘you’, but the case in German is somewhere between that in French and in Hungarian. We have ‘du’ for informal, singular usage and its plural counterpart is ‘ihr’. For cases where a formal term of address in required, we use ‘Sie’, irrespective of number. Even for non-native speakers, these three words and their nuances are not that hard to
comprehend and whilst translation from his companions travel together, German to English is incredibly easy with experiencing and exploring all of time and every word along with its declension just space, facing danger at every turn. Translating as ‘you’, translation the other Inevitably, these experiences bring the way round can prove trickier. But this is Doctor and his companions closer together; Germany: they speak excellent English and they get to know each other inside out and all TV shows and films are dubbed; they are it is certainly no surprise that the female experienced, yet when the scripts for new ones have a tendency to develop a little Who landed on their desks, they somehow crush on the Doctor. But that makes the managed to muck it up.

The problem is as follows: the Doctor end up kissing the Doctor: Rose, Martha, addresses his companions as ‘Sie’ and the Donna, Amy - even Kylie Minogue couldn’t vice versa is also true. This employment of resist the charms of the Tenth Doctor. And the formal term of address would be still, they are referred to and refer to the completely usual and expected upon their Doctor in return as ‘Sie’.

first meeting and the early period in their relationship before they really get to know Here, I should speak up for the translator one another, but that is exactly it: if we are whose job it was to translate the script of to believe the translators, the Doctor and the Eighth Doctor’s sole onscreen his companions never reach a point in their appearance for he seemed to do it right. At travels where they feel comfortable enough the beginning of the film, Grace and the to call one another ‘du’. Therefore, the Doctor respectfully address one another as implication is that they never become‘Sie’ but as soon as they kiss, it changes to friends, never become familiar with one ‘du’ and stays that way. In most another, never become close. Those of you relationships, kissing would come a long who pay any attention at all whilst time after the ‘getting to know each other’ watching Doctor Who will know that this is process, but here, the kiss cements and absolute rubbish. The Doctor suffers from seals this introductory process and acts as the exact opposite problem: he gets too a gateway for familiarity. And to be fair, close, too attached - so much so that it one would hope that one would feel hurts because he knows that at some point, comfortable enough with and around he will have to leave his dear friend behind. everyone one kisses to address them with Perhaps this insistence on ‘Sie’ is therefore some degree of familiarity.

the Doctor’s defence mechanism, but that doesn’t make sense either; why would a linguistic formality stop the pain when all his actions, all his other words paint his relationships in such a friendly, intimate light?

Another possible explanation for the odd degree of formality created with the ‘Sie’ form is that it would only be proper for one to address professionals or people in authority, such as doctors, with ‘Sie’.

Indeed, this is a rule one must religiously The other kisses, however, go terribly observe, but I feel that I only need to point wrong. In The Parting of the Ways, for to one thing to counter this argument. example, the Doctor suddenly uses the ‘du’ Namely that what we witness is no mere imperative form for his line, ‘Komm her’ doctor-patient relationship; the Doctor and (Come here), making the audience sit on
the edge of their seats. Finally, finally the between the Doctor and all these Doctor has dropped the awkward companions, I cannot even begin to forgive cumbersome ‘Sie’ form and it only gets the fact that of all people, the Doctor better when he opens his arms and says, addresses River Song as ‘Sie’. By all means, ‘Vielleicht brauchst du einen Doktor’ when they first meet, or more precisely (Perhaps you need a doctor). They kiss and when River first meets the Doctor and when German Rose fans rejoice. The close the Doctor first meets River, ‘Sie’ is friendship that the Doctor has had with acceptable but for all the times in between Rose for so much of the series has finally when they flirt and call one another ‘meine been acknowledged, but alas, the joy of Süße’ (my sweetie) and ‘mein Liebster’ (my German Whovians is short lived. The battle darling), to call each other ‘Sie’ in the is won, the Doctor moves the unconscious same sentence is just ridiculous. Even on Rose into the TARDIS and flies off. She the shore of Lake Silencio, when the Doctor wakes up and inquires after what has just happened and what second person pronoun comes out of the Doctor’s mouth? Correct, we’re back at square one with ‘Sie’.

Insane as it may seem, this trend continues in Series 2 with the Tenth Doctor and Rose. The painfully affectionate relationship that the audience sees between the pair is made ridiculous by the translator’s insistence on ‘Sie’ that only relents at the very end of Doomsday on Bad Wolf Bay. Their conversation initially picks up where they left off in terms of etiquette with ‘Sie’, but at the very last moment, Rose squeezes out the feeling she’s been keeping to herself for two series: ‘Ich liebe dich’ (I love you). Again, Rose fans everywhere rejoice, but especially those in Germany. The feelings between the two are finally acknowledged and whilst one can argue that this break in An interesting parallel comes about in the tension is heightened by the break in excellent Series 3 two-parter Human Nature and The Family of Blood, where no some way in achieving this, especially as another romantic liaison is thrown into the the Doctor is cut off before he can return mix. The Tenth Doctor is forced to use the the exchange, I am not convinced that this Chameleon Arch to change himself from a is any real compensation for the two series Time Lord into a human being and his of poorly disguised affectionate human alias of John Smith falls in love with interactions that have been made even Joan Redfern. As one would completely more tortured by the ludicrous formal speech between them.

And so, the Doctor continues in his formal referring to each other as ‘Sie’ and then, as tendencies. The Tenth Doctor says ‘Sie’ to they grow closer, that changes to ‘du’ - a Martha and Donna and likewise the classic, perfectly executed progression of Eleventh to Amy and Rory. Even if I could the T-V distinction. Then, we have the forgive the translator the heinous crime of twist, for the second John Smith turns back creating formality that is non-existent into the Doctor, the two start to use ‘Sie’
again. This raised an interesting question whilst the Doctor says ‘Sie’ to his for me: the post-Time War Doctor we see in companions, he says ‘du’ to his enemies. Of the new series is so obviously deeply course, the implication of the familiar scarred - is he therefore emotionally pronoun could be taken to be demeaning in incapable of forming an attachment that is deeming them not worthy of polite address, anything more than that of an but it still jars: the Doctor is more familiar acquaintance? Have all his years and all his with the Daleks than he is with Rose or loss taught him that because any River. His use of the ‘du’ form with the relationship he ever has with a human is Master is more explainable; they may be nothing more than fleeting when seen in enemies but they were first friends and the bigger picture of time and space, it is have known each other for centuries, but never anything more than just vague there is still something amiss with this familiarity? entire policy.

It certainly would be a nice touch by the To find a more satisfactory solution, we can translator but I think to believe that would look back to the German dubs of the Classic be to read a little too much into what Series. Having said this, however, it is seems to be a completely oblivious and slightly difficult to go back, for the Doctor indifferent attempt at translation. To be Who stories of the Sixth and Seventh fair, the translator probably had bigger Doctors that were broadcast in Germany concerns with all the words and phrases were never released for sale. Therefore, all that are so foreign to humans full stop, let we have to go on are chance clips that alone a non-native English speaker, but I people recorded themselves and have since would not rule out him having put a nice touch on the T-V distinction here in a a different respect. In switching the same one of the biggest clips that is around pronouns back, he reinforces the fact that, is from Paradise Towers. This story at least from Joan’s perspective, the presents the problem that for the most part, Doctor is not her John Smith. They are two the Doctor and Mel are separated, running different people; it was not the Doctor around Paradise Towers separately and as experiencing all the ‘du’-forming moments fate would have it, the two clips that even though he can remember them and Joan does not know or love the Tenth Doctor. They have not interacted, ‘John Smith is dead and [the Doctor] look[s] like him’, as Joan so aptly put it.

Firstly, the Chief Caretaker and the Doctor use ‘Sie’ to one another - as fully expected - and just to make it abundantly clear that this translator actually read the script for more than the pure words on the page, Mel and Pex say ‘du’ to one another. More interesting, however, are the Doctor’s

So we can justify the digression into the interactions with the Kangs. He says ‘du’, normal with Joan Redfern but there is,or ‘ihr’ when addressing more than one of however, one thing that makes the whole them, to them and in return, they say situation even more insane and that is that ‘Sie’.

This, I think, accurately reflects what
the situation would be in real life with the their relationship is added. After all, the Doctor striding in as an authority figure to Fourth Doctor often referred to her as his help the weak, ineffective younger people ‘best friend’ and she is probably the most and it leads me to wonder how this more highly esteemed of all the companions. In in-touch translator would have dealt with this way, the incessant insistence on ‘Sie’ the Doctor and Mel and furthermore, with for everyone other than Sarah Jane serves the Doctor and Ace whose relationship, I to set her in higher esteem and although would argue, is less straightforward and that may be worthwhile, I would still argue easy to categorise. I do not wish to claim that it makes no sense. Sarah Jane may be that the Paradise Towers solution is the the greatest of the companions, but she is best (indeed, one would find it hard to not the only one who has had a relationship label that story as the best at anything that has progressed and developed into the positive). As I have already indicated, the realm which would normally permit the use pronoun usage in the Eighth Doctor’s sole of ‘du’. And yet, none of these appearance was more satisfactory and, I relationships other than that of Sarah Jane think, the best and only way to go about ever achieved linguistic familiarity. transferring a concept of grammar and etiquette onto a show which was originally To conclude in some way which isn’t a mere filmed in a language where a corresponding concept just does not exist. extension of the rant that I’ve hitherto been indulging, I wish to make two things clear. Firstly, that I am more than happy much better it used to be, because there is language and secondly, and more one crowning moment of the T-V problem importantly, that the role of and the that could be seen to be worth all the Doctor’s relationship with the companions torture of all six new series. In School have been severely underestimated in Reunion, the Doctor, Rose and Mickey Germany. Since the show’s revival in 2005, investigate the abnormal intelligence of I’ve received the impression that it has the pupils at Deffry Vale School, but this become much more character-orientated strange occurrence has not attracted the and character-driven. As a result, the attention of the Doctor alone, but also that stories of both the Doctor and those lucky of his former companion, the legendary enough to accompany him onboard the Sarah Jane Smith. There the Doctor is, only TARDIS have stepped much more into the deeming Rose important enough to say ‘Sie’limelight and as a result, the German to, but enter Sarah Jane and what’s the confusion serves to undermine the real, first pronoun that comes out of his mouth? emotional connection that the Doctor has ‘Du’. It’s a heartfelt reunion, made even with each of his companions, making the more poignant by the fact that he was dialogue odd, awkward and stilted. The obviously close enough to her to be so sole consolation one has is that the familiar with her, but in an episode where perpetual awkwardness makes the there’s already teeth bearing and occasional breaks in it even more touching sharpening of claws going on between Rose and worth watching. I can but only hope and Sarah Jane, for Rose to hear Sarah Jane that this poorly executed T-V distinction being addressed by ‘du’ is the German does not undermine the show’s latest fling etiquette equivalent of a chokeslam. For all with Germany that finally promises to German Whovians who are not Rose’s biggest fans, that very moment constitutes something of a ‘BURRRRRRN, you peroxide chav!’ mood and because the Doctor calls Sarah Jane ‘du’, an extra dimension to