The Tides of Time

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Change:

Change is a common theme in Doctor Who. From regeneration, to the number of memorable companions who have accompanied the Doctor over his many incarnations and even the very premise of the show, with its focus on fantastic journeys through time and space, very little stays the same for long. Indeed even the iconic TARDIS and Sonic Screwdriver have undergone many redesigns and in some cases been practically or fully retired for series at a time.

In the time I have been in this society, not long compared to some, it has also experienced a great deal of change. Since our last issue commemorating the 50th anniversary of the show the society has both expanded and diversified, welcoming a whole new generation of Whovians and integrating a greater variety of events than ever before! Live screenings of the new season, arts and crafts, fan video nights, a trip to Cardiff and a Varsity Quiz against the recently established Cambridge Doctor Who Society have joined weekly serial screenings and the Geek Quiz to ensure that this past year has been an exciting and eventful one for veteran society members and newcomers alike.

The committee too is almost completely refreshed and in fact by the time you read this I will no longer be the editor, the position now being held by Ella Holden from Regent’s Park, who I’m sure is more than up to the challenge! The magazine is always looking for new content and if you feel like you have something to offer we’d love to have you aboard.

Finally, a word to you. To all new members and potential new members reading these words in October, I give you the warmest welcome, and welcome back to all continuing members. I look forward to seeing the innovations you all bring to the society in future years and watching our community grow as a result. Most of all, however, I look forward to watching excessive amounts of Doctor Who!

Daniel Alford
Editor

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With the rumour mill expecting *Marco Polo* to be first in line for a new discovery, it is tempting to claim this as the reason for delving into the detail behind this 1964 serial. In truth, it is mainly because I happened to listen to the soundtrack some time ago and decided I wanted to know more. The fiftieth anniversary of the serial’s original broadcast seems to provide a suitable excuse for assembling some random observations.

As a Doctor Who story, *Marco Polo* commands a number of firsts and superlatives. It is especially notable as the first of the true historicals, a format which was largely abandoned before the end of the black-and-white era. Until *Time of the Doctor* at Christmas 2013, it was also the longest single adventure in the Doctor's own timeline—the story covers a period of several months during which the TARDIS remains out of use, while its occupants traverse large swathes of Central and East Asia. This is also likely to be the longest distance travelled by conventional means in the series. The serial was the second and last to be (mostly) directed by Waris Hussein, who had been responsible for *An Unearthly Child*. The lavish sets and costumes also make it stand out from other early productions. Unfortunately, *Marco Polo* is also notable for being the first serial not to survive, except for a soundtrack of questionable quality (available on BBC CD) and a number of still production images (both black and white and colour), which form the basis of Loose Cannon's full-colour reconstruction of 2002. Telesnaps for all episodes but one were subsequently discovered in 2004; they have been published in a special edition of *Doctor Who Magazine* (Missing Episodes 1, 2013) and form the basis of a new reconstruction (Loose Cannon 2014, black and white, and with improved sound). The Target novelization, by scriptwriter John Lucarotti himself, was published in 1984, twenty years after broadcast, with a slightly altered storyline and some added detail. Given the restricted availability, I will assume that the plot is not well known and will attempt to keep major spoilers low; however, some revelations cannot be avoided.

**The story**

The structure of the serial is highly episodic and works best in several viewings. The story is set in 1289, and it opens with the TARDIS breaking down in the middle of nowhere, at high altitude and low temperature. The travellers meet a Mongol caravan led by a European man who invites them to join; Barbara recognizes him as Marco Polo. The TARDIS is taken along on a sled, and later a cart, and soon commandeered by Marco as a fitting gift for the Great Khan (while the Doctor surreptitiously attempts to repair it). The caravan escorts two dignitaries to the Khan’s court, the warlord Tejana, emissary of a rival Mongol ruler, and Ping-Cho, a teenage Chinese noblewoman on her way to marry an elderly stranger. Soon, there is intrigue, with no prizes for guessing the chief villain. The TARDIS crew do sometimes find themselves taking sides, but their real objective is to retrieve their ship and escape before becoming too involved. Needless to say this is not as easy as it sounds, and the caravan makes its way along the Silk Road from Central Asia to what
is now Beijing before the plot is finally resolved.

The story as told is entirely fictitious, and not only because of the presence of the TARDIS and her inhabitants. While Marco Polo and Khubilai Khan are genuine historical characters, and the party visits a succession of real places (named but rarely seen to any extent), the political backstory involving Tegana and Nogai Khan has no basis in recorded history. At the same time, it cannot be accused of being an outright distortion of history; rather, it is a fictional tale inserted into a period of history of which not much detail is known, and while in some respects it seems rather improbable, it is not entirely impossible that something similar might have happened around that time - more or less.

In the course of seven episodes (three hours, several months, and over 2000 miles), the well-researched script manages to impart a large amount of detail, too much to discuss in a single article. I will therefore split this discussion in two, starting with the people, real and fictitious, and continuing with the places in, I hope, the next issue. All the same, the material is so rich that much will still need to be left out.

The historical characters

Vizier: Kublai Khan is the mightiest man the world has ever seen. Not to pay him homage will cost you your head.

Khubilai Khan was born in 1215, a grandson of Chingis (or “Genghis”) Khan, who had conquered a vast empire spanning much of the central belt of Asia, from the Pacific coast and northern China to the Black Sea, incorporating most the trade routes now known as the Silk Road. A multi-ethnic empire of such size is difficult to hold together, even with efficient systems of communication and administration, and soon after Chingis Khan's death in 1221, cracks began to appear. Territory was still being expanded, both in the West, with expeditions going as far as Central Europe (where Mongol troops eventually turned back undefeated) and in the East, where the rest of China remained the ultimate prize. However, the regional units inherited by Chingis Khan's sons gained importance in their own right, and while the Great Khan remained nominally in control of the entire territory, in reality there were a number of rivalries and even civil wars. The four main states to emerge were the Khanate of the Golden Horde, controlling large swathes of land on the threshold of Europe, including parts of modern-day Ukraine (English horde comes from a Mongolian word for “camp” and hence “army”), the Il-Khanate, covering much of the Near East from Anatolia to modern-day Afghanistan, the Chagatai Khanate in the mountains of Central Asia, and the Great Khan's own lands in the Far East.

Khubilai had been campaigning in China under his uncle, Chingis Khan's son Möngke (1209-1259), and after Möngke’s death he seized the office of Great Khan, ruling the Mongol Empire from 1260 to his own death in 1294. In 1271 he made himself emperor of China (before he actually controlled all of it), formally founding a new imperial dynasty called Da Yüan ‘great origin’. He finally secured control of China in 1279 and also made a number of other conquests in East Asia, but despite his power in the East, his relations with other parts of the Empire were weak, especially with the Golden Horde on the threshold of Europe. Still, during his reign the roads across Asia were relatively safe, and visitors from the Mongol-controlled Near East and from Europe beyond could dare to make the long and difficult journey to the Far East. Khubilai appears to have been a ruthless military leader as well as an able administrator and a patron of the arts and sciences. He employed officials of various origins and religions, including Christians, Muslims and Buddhists; many of them non-Mongols. By the
late 1280, he was in his mid-60s and given to feasting, drinking (as well as excesses in other areas unsuitable for a 1960s family audience), with his health suffering from the results. Marco Polo’s book specifically mentions his debilitating gout. In this light Martin Miller's portrayal seems more appropriate than it would appear at first sight, especially as his elderly character remains witty and cunning.

Marco: My home is Venice. I left there with my father and my uncle to come to Cathay in twelve seventy one. The journey to Peking took us three and a half years. When I arrived at the Khan's court, I was twenty one. I was an alert young man, good at languages, and willing to learn. The Khan liked me.

In the middle of the thirteenth century, the Venetian merchant Niccolao Polo and his brother Maffeo, travelling in Central Asia, found their way back to Europe blocked by one of the many civil disputes which had followed the death of Chingis Khan. They were persuaded to go east instead and invited to the court of Kubilai Khan, who eventually sent them back with diplomatic protection as emissaries to the Pope. On their return to Venice they found that Niccolao's wife had died, leaving him a son, Marco (born c.1253-4), who was 15 at the time. The brothers took him along on their three-year journey back to the Great Khan's court. Marco was apparently good at languages and a keen observer, so he soon found himself in Kubilai's service, being sent on diplomatic missions throughout his empire. As the Khan grew older, the Polos began to worry about their future, as their prosperity was directly linked to the Khan’s person, and his death might have trapped them in the political fall-out. This external problem is acknowledged early on in the serial before the focus shifts to a more personal longing for home, shared by the Doctor as well as a number of other characters. The Khan really did forbid the Polos to return to Venice and only relented in 1292, when a diplomatic mission to the Il-Khanate provided an opportunity which he could hardly deny. All three travellers returned to Venice in 1295. Marco’s father and uncle do not appear in the television serial, but the novelization acknowledges their existence and explains their absence from court (on business!).

Shortly after his return, during a conflict between Venice and Genoa, Marco found himself a prisoner of war, confined together with the literary writer Rustichello of Pisa. Together, they took down an account of Marco’s memories, and although over the centuries, only one name appears on the title pages, theirs is essentially a co-authored work with...
contents ranging from a merchant's concise notes and practical travellers' advice to literary story-telling, partly written in the first person, and partly in the third person with Marco as subject. Like the Doctor Who serial, however, the original book is a lost text, and only later versions and adaptations survive. It is not even clear in which language it was written, although it was probably in a form of French, the international language of literature at the time (when the Italian dialects, by contrast, had a very low status). Very soon translations and adaptations appeared in Latin and various other languages, which were frequently copied and more than occasionally expanded on. The book also goes by many titles, and I will refer to it here as the Wonders. As a basis for his script, Lucarotti appears to have used the (then new) 1958 Penguin translation by R. E. Latham, which follows the earliest manuscripts in French and Latin.

In 1289, at the time the story is set, Marco Polo was well over thirty years old and had spent most of his life travelling to and around Asia. He was used to moving in a multi-ethnic environment, and although his account has a European Catholic slant (some of which may show Rustichello’s influence), it is also clear that he knew and respected the world he lived in. His loyalty to the Khan, as portrayed in the serial, is also clear from the text, and if anything, this may be the cause of more bias in his account than his European origin.

**Details and observations**

Susan: But I thought Mister Polo said that.
Ping-Cho: Messer Marco! That’s what we call him in Cathay.

Marco is addressed by Ping-Cho (and later by the Doctor and his company) as Messer Marco. This early Italian form of address is taken directly from the medieval texts, where it is used of the few Europeans who are not churchmen: Marco himself as well as his father and uncle and (by way of introduction) Rustichello. In a similar way, both Marco and Ping-Cho use this title to address Ian in the later episodes.

Tegana: You wear the Khan’s gold seal. It gives you your authority to take what you will.

The golden tablets with the Khan’s seal, which Marco carries around his neck, are based on those described in the text, initially given to his father and uncle to ensure their safe return to Europe after their first journey, giving the brothers rights to transport, lodging, and protection. Such tablets, now usually called paiza after their Persian name, were made of various materials according to the bearer’s prestige, gold being the highest. They were so widely used by the Mongols as passports and evidence of authority that they are often attributed to their administration, but they were in fact adapted from an earlier Chinese concept. The pendant on Marco’s necklace has the shape of paiza known from the archaeological record, but in real life, these tablets were large heavy objects, about a foot long, as illustrated in a fifteenth-century European manuscript image of Marco’s father and uncle. In the 1290s, the Polos were seen safely home once more by another gold paiza, which is mentioned in Marco’s will, but does not now survive.
Kuiju: We want gold, not Kublai Khan's paper money.

In the *Wonders*, Marco reports that paper money is the only acceptable currency, and any coins, precious metals and other means of payment must be converted into notes; this applied to the khan’s subjects as well as visiting merchants. The Mongols did not invent paper money (the Chinese government had used notes occasionally for some centuries), but they were the first to use it systematically, with Kubilai’s blanket ban on any alternatives taking this preference to an extreme. However, like many after him, he underestimated the results of overprinting and thus caused a major inflation (not mentioned by Marco): Kuiju’s distrust seems entirely justified.

Barbara: And you ride without rest until you reach your destination?
Ling-Tau: Yes, my lady.
Doctor: I would have thought it was a physical impossibility.

The character of Ling-Tau, the Khan's courier, probably exists mainly to illustrate the messenger system, which like the *paiza* and the paper currency was not invented by the Mongols, but is often attributed to them. It was taken over from the Jin state in northern China by Chingis Khan and was developed to the peak of its efficiency (and its greatest extent) under Mongol rule. Its network of regularly spaced way-stations not only provided accommodation for travellers (such as Marco’s party in the serial), but also acted as staging posts for relays of dedicated runners and riders, who could carry messages over vast distances at high speed. Ling Tau is a rider and his explanation of the system, though based on the *Wonders*, conflates the two kinds of messenger. Like Ling-Tau, the riders did wear tight clothes to help them endure the shocks and vibrations of constant galloping. However, bells to alert the station staff to a messenger’s approach were actually part of the runners’ equipment (according to the *Wonders*).

Kublai: Oh, we want to tell you something, Marco. We owe half of Asia to our friend at backgammon.

Backgammon is not mentioned in Marco’s book, but is an old game, and Chinese sources show that a variety of it was popular in thirteenth-century China, even though the board would have looked somewhat different from the modern one glimpsed in the telesnaps. The wagers in the story illustrate both the wealth of the khan’s court and the extent of his power in terms inspired by the *Wonders*: “thirty-five elephants with ceremonial bridles, trappings, brocades and pavilions. Four thousand white stallions, and twenty-five tigers…the sacred tooth of Buddha which Polo brought over from India [and]... all the commerce from Burma for one year.” Burma appears in the *Wonders* as the kingdom of *Mien*, which can still be recognized in the modern name *Myanmar*. Although the *Wonders* claim (as usual) that it was under the power of the Great Khan, the kingdom was heavily defeated in battle, but never fully conquered by the Mongols. Marco travelled into the region on an embassy not long after the decisive battle.

The story of the sacred tooth comes from the *Wonders* description of Sri Lanka (there called *Seilan*, i.e. Ceylon): on a mountain on the island, there is supposed to be a grave, according to the Muslims that of Adam, and according to the Buddhists that of the Buddha (referred to as *Borcham*, in Mongolian), and alongside the grave are preserved some teeth, hair, and an eating bowl. The text uses this as a prompt to tell the life story of the Buddha, and reports how an embassy was sent in 1284 to acquire some of these relics for the Great Khan. The text does not mention whether Marco was part of this embassy, but it states that the teeth, hair, and bowl were brought back as relics of Adam, favouring the Muslim (and also Christian) interpretation, perhaps unsurprising...
in a Christian writer. Given the Khan's religious neutrality, it is of course difficult to tell what he regarded them to be. The tooth still exists and now has its own temple in Kandy in central Sri Lanka.

Marco: Well, at the Khan's court in Peking, I have seen Buddhist monks make cups of wine fly through the air unaided and offer themselves to the Great Khan's lips. I do not understand it, but I have seen it. There is room for all of you inside here, Miss Wright?

The Wonders do indeed report how at the court, 'enchanters' from Kashmir and Tibet (apparently members of a Buddhist order) manipulate cups to the Khan's mouth without anyone touching them. It must remain unclear whether the author witnessed a conjuring trick or merely recounts a miracle story, but either way the report shows an open mind towards the unfamiliar and a willingness to believe the inexplicable. It seems likely that Marco Polo, real or fictional, would have been able to cope with the TARDIS. Although the character in the serial never gets to look inside, he does eventually witness its departure, and his (almost) final words echo the reported deathbed comment by his historical counterpart: “I have not told half of what I have seen.”

The supporting characters

Ping-Cho: The marriage has been arranged by my family. I know only two things about him... He is very important man... And he's seventy-five years old.

All other characters in the story are fictitious, although some of the names and events are inspired by the text. The story of Ping-Cho, for example, is more than slightly reminiscent of that of the Mongol princess Kökechin, the object of Marco's final diplomatic mission for the Mongols. Khubilai Khan's great-nephew Argun (c1258-1291) was the ruler of the Il-Khanate, and on friendly terms with the Great Khan. Argun's wife had died, but not before asking Argun to marry another woman of her own family found that the bridegroom had died; the princess found herself stranded and eventually married Argun's son and successor Gazan (1271-1304, so much closer to her in age).

Although Lucarotti's story is set in a slightly different time and place and populated with fictional characters, it follows a similar pattern: it retains Marco as the escort for the high-born young bride and remains tied up closely with his return to Venice. However, rather than travelling west from the Khan's court, as Kökechin had done, Ping-Cho is travelling east towards it. This allows the writer to make the company follow the route which provides the structure for Marco's book. Although often presented as the Polo family's route on their way to the Khan’s court, this is not necessarily a report of a single journey. Rather, it is a progression of places from west to east, which provides a structure for the geographical information in the first part of the book, which deals with central Asia. Some of these places are on known caravan routes and clearly presented as following on from each other, while others fit only loosely into the sequence. It is more likely that the information given is the result of many journeys undertaken during the decades Marco spent in the service of the Khan.

Ping-Cho: The war is over, my lord. Nogai has sued for peace and Tegana travels to Kublai's court to discuss the armistice plans.
The patent villains of the piece are Nogai, who remains off-screen, and his emissary, the warlord Tegana, who travels with the caravan. Both names are taken from Marco Polo’s book, but neither can be the same character. The pretender Nogai is interesting, as a ruler of this name (died 1299, a great grandson of Chingis Khan) is the subject of a longish narrative. However, this Nogai was in a rather different place. Never a khan himself, he was still the de-facto ruler of the Golden Horde, who were directing their efforts towards Europe at the time, getting as far as what is now eastern Poland in 1287-8 (although with limited success). In 1288 his cousin and ally Tokhta, khan of the Golden Horde, was deposed, and until 1291, Nogai was busy plotting his cousin’s reinstatement. At the time of the serial, he was therefore some four thousand miles from Karakorum, Khanbalik, or Khubilai Khan. The alliance and subsequent falling-out of Tokhta and Nogai are the final story told in the Wonders. After the Golden Horde declined, Nogai’s descendants continued to lead a confederation of Mongol and Turkic peoples, mainly in the Caucasus and Black Sea regions, and his name survives in place names and as the name of a Turkic-speaking people now mainly (but by no means exclusively) living on the Caucasus in Dagestan.

Tegana: A War Lord’s tomb. More than that, a Khan’s throne for Nogai.

The name Tegana is only mentioned once in the text, and briefly, in the context of events taking place in the Il-Khanate in the 1280s (concerning the rise to power of Argun, Kökechin’s intended). The names of the bandits he colludes with are taken from the same story: their leader, Acomat (the spelling for Ahmad in the Wonders), is named after one of the major players in that tale, Ahmed Teküder or Sultan Ahmad (c1247-1284), another grandson of Chingis Khan, a Muslim ruler of the Il-Khanate; the name of Malik echoes the title of one of Ahmad’s retainers (cf. Persian malik ‘king, chief’, ultimately an Arabic word). When Tegana tries to hijack the (already hijacked) TARDIS, he sees in it a possible tomb for his khan – a concept echoed in The Name of the Doctor, nearly half a century later.

Ping-Cho’s tale

Ping-Cho: There is a story of Hulagu and the Hashashins.

The final group of people featuring in the serial do not even live at the same time. They are the subject of a story told by Ping-Cho, which has no direct relevance to the plot but is a major tangent which entertains (and educates) both characters and viewers. The story of the Old Man of the Mountain and the Hashashin comes up in a conversation about one of the places visited, but rather than dealing with it in an incidental bit of dialogue, Ping Cho makes an occasion of telling the tale, giving it enough screen time to deserve some comment. The Hashashin were an Ismailite Muslim group formed in the late eleventh century, who were in conflict over ideological issues with other Muslim groups and in the process had gained a reputation for their skills in guerrilla warfare. Although most of their victims were Muslim, the mythology which grew around them from an early date was brought to Europe by crusaders, and their name became associated with politically-motivated killings, giving rise to the French and English word assassin. Their name (Arabic ḥašīšī) appears to be related to the word for hashish, but was probably originally as derogatory nickname, not an accurate description of their lifestyle. However, the association easily fed into the wider mythology. As Barbara points out, the Hashashin were based in a mountain fortress in Alamut in what she calls ‘Persia’ (a name both ancient and in 1964 still contemporary), then part of the Il-Khanate, and now in northern Iran. The leader of the Hashashin was sometimes referred to as the Old Man of the Mountain, and in the Wonders, a person he calls Alaedin has this title, that is ‘Ala ad-Din Muhammad III (c1212-1255). At this point
(like the Wonders) Ping-Cho takes a shortcut in her story: ‘Ala ad-Din did not submit to the Mongols himself; he was murdered and in 1255 and succeeded by his teenage son Rukn ad-Din Khurshah. In the same year, Khubilai’s brother Hülegü (c1218-1265) set out on a campaign to conquer what remained of the Muslim states in the Near East, and in 1256 forced Rukn ad-Din to surrender the supposedly impregnable Alamut. This fortress had formed the central administration for a large number of castles, but nearly all of these were situated in modern-day Iran and Syria. So when Ping-Cho suggests that there had also been a group in a cave at Dunhuang (now in China), this seems unlikely. It does however, throw up the interesting possibility that Lucarotti had engaged in a bit of mythmaking himself, merging the historical ‘Ala ad-Din with his better-known fictional namesake Aladdin (from a late addition to the Arabian Nights), whose well-known tale, although originally told in Arabic, is indeed set in China. Whether the bandits’ use of a cave is intended as a further reference to the Arabian Nights (the tale of Ali Baba - another late addition) must remain open to speculation.

The Actors

One thing that is likely to strike the modern viewer is the fact that most of the characters (Asian, European, and Gallifreyan alike) are played by white actors. However, looking back to the wider context of film and television (and indeed society) at the time, this is unsurprising. In the 1950s, Britain had only just ceased to be an empire. The large-scale immigrations that made Britain the multi-ethnic place we know today did not start until the mid-1960s. Before that, non-white people in Britain were often linked to the (former) British Empire in one way or another. The serial’s director Waris Hussein, for example, had come to Britain when his father joined the Indian High Commission (then an Imperial institution), and half-Burmese Zienia Merton, who plays Ping-Cho, was the daughter of a colonial officer. As a result, non-white actors were few and far between. Lingering racist attitudes also meant that these few actors had even fewer chances of being given good parts and gaining the experience needed to play a lead. On top of all this, non-white people (and even white foreigners) still tended to be portrayed in clichéd ways, with comedy accents and often exaggerated makeup. The casting of a Chinese-looking actress as the principal female guest makes Marco Polo stand out among television dramas out of its time. Tegana, the principal male guest (alongside Marco), is played by Derren Nesbitt in a relatively subtle make-up, which cannot conceal the fact that he is white and does not fail by trying too hard. Some of the minor characters (too minor to be discussed here) are rather less well-served, both by the quality of writing and make-up, but it is also worth noting that a list of extras is recorded, more than are seen in the surviving images, and quite a number of these have East Asian names.

Continued next issue.
The Arcs in Space

A brief retrospective on story-arcs in the Davies era by John Salway.

Since its return in 2005, Doctor Who has become known for providing both standalone adventures in time and space that the casual viewer can watch and understand, and more long-term plotlines that unfold over the course of a 13-episode series. Such plotlines are commonly referred to by the umbrella term “story arcs” and have become a big talking point and contributor to the show’s ongoing success. But what actually is a story arc?

The Collins dictionary describes a story arc as “a continuing storyline in a television series that gradually unfolds over several episodes”. The use of the term “storyline” in that definition suggests that we’re talking about discrete plot points and events, but this point is somewhat open for interpretation. In this article, we’ll quickly explore the ongoing storylines present during Russell T. Davies’ tenure as head writer, from Series 1 to The Specials (someone got a better name?) and see whether they really fit this classification. We’ll mostly be discussing story arcs in relation to events rather than the development of regular characters – so for example, I’ll be considering the arrival and departure of Adam as a story arc, but won’t be examining how Rose changes over her time in the show. I hope that distinction is (somewhat) clear.

Series One

The famous “story arc” of series one that really caught the public’s attention was, of course, the Bad Wolf plotline, where Rose absorbs the power of the time vortex and sends the words "Bad Wolf" through history as a message that leads her to absorb the power of the time vortex. But while this is viewed as perhaps the quintessential story arc of modern Doctor Who, I don’t think this plotline actually fits that definition. This isn't really a continuing storyline of any kind, as until the series finale the words "Bad Wolf" are literally meaningless, the Doctor and Rose are unaffected by them, and the pair have barely even noticed them (aside from one scene in Boom Town which is quickly ignored). And to be fair, neither had the majority of viewers – that’s why the reveal was very shocking and memorable. But until that moment, there is no unfolding storyline – just a couple of words added to some scripts and used in graffiti.

The fate of Satellite Five is somewhat closer to a story arc as we see how the Doctor’s actions in The Long Game lead it to becoming the Game Station in Bad Wolf, creating a narrative connection between the episodes. But are two non-continuous episodes enough to constitute a story arc?

Perhaps the plotline this series which most closely matches our definition of a story arc is the small three-episode plot that unfolds from Dalek to Father’s Day. The introduction of companion Adam to the TARDIS allows us (and the Doctor) to compare and contrast our heroine, Rose, with the newcomer. Adam’s selfishness in The Long Game angers the Doctor, to the extent that
he reacts even more harshly when Rose appears to behave in a similar way during Father’s Day. Why do I feel this story qualifies as an arc where previous examples have failed? Firstly, the plotline is continuous across the episodes, and secondly it has a discrete beginning, middle and end – the addition of Adam to the TARDIS starts the arc, the following episodes develop the theme of untrustworthy companions, and then after Father’s Day, Adam is never mentioned or even referenced again, and Rose is assumed to be completely dependable. Quite a neat and tidy little ongoing plotline in addition to the problems-of-the-week.

Series Two
This year the viewing public were on the lookout for the next “Bad Wolf”, and they quickly found it in the frequent references to the mysterious organisation Torchwood. But unlike the Bad Wolf twist, where the linking phrase was supposed to go unnoticed, this year references to Torchwood are used as a sort of teaser for the finale. We find out what Torchwood is very early in the series – a secret organisation dedicated to defending Britain from the alien, established by Queen Victoria – so instead we are anticipating the moment when the Doctor and the organisation will clash.

But despite this, the Torchwood plot fails to meet our criteria for a story arc in the same ways that Bad Wolf did. Yet again, the main characters don’t notice the recurring references to Torchwood, so it can’t impact on their behaviour, and the episodes that really deal with the organisation (i.e. Tooth and Claw, where the organisation is established, and Army of Ghosts where the Doctor finally encounters it) are separated by many episodes, so the plot isn’t really continuing throughout the series. There are two discrete events, but not really any arc to connect the two.

But this series does have a few robust secondary plotlines that I think do meet our requirements – all regarding the parallel world introduced in Rise of the Cybermen. Firstly, we have the fate of Mickey, who goes from an unwanted “tin dog” in School Reunion to a companion before abruptly leaving to live with his parallel grandma and fight the Cybermen in “Pete’s World”. Secondly, we have the forming of a somewhat strange family unit for Rose as her mother Jackie and parallel father Pete come together after both losing their respective spouses. Both of these little story arcs build as the series continues before reaching their conclusion in the finale. Job done.

Series Three
Alleluia! At last the main ongoing plotline is a proper story arc, with elements from different episodes combined to create an engaging and forward-moving narrative. At first, the references to Mr Saxon appear to be merely a repeat of the Bad Wolf and Torchwood tactics, repeating a phrase until the finale where its relevance is revealed, but this year the arc is far more intricate and well-constructed than that. The plotline really begins with Human Nature, where Martha is introduced to the Chameleon Arch that disguises Time Lord physiology and hides the original personality in a fob watch. It is this knowledge that leads her to accidentally allow the evil Master to emerge from his identity as Professor Yana in Utopia and steal the TARDIS. Once he arrives in the early twentieth century, he establishes a new identity as prime ministerial candidate (and inexplicable commander of tanks and creepy butlers) Mr Saxon, and sets up lots of shadowy goings on in earlier episodes.

Where this arc really excels compared to its forerunners is that the references to Mr Saxon actually affect the ongoing plot. We discover that Mr Saxon is financing The Lazarus Experiment, and this then goes on to play a part in the finale when he ages the Doctor. We see that Mr Saxon is trying to poison Martha’s mum against the Doctor using creepy waiter man, and this goes on to play a part when Mrs Jones allows Saxon’s goons to tap her phone calls to Martha and lie in wait. Even the Mr Saxon posters are implied to play a role in his hypnotic campaign strategy. In fact, every episode in the second
half of the series (apart from Blink) becomes integral to the ongoing narrative, including those that at first seem completely standalone such as Human Nature. That’s pretty clever writing.

**Series Four**

…and back as you were. This series marks a return to the “recurring phrase” style of ongoing storyline. This time the link regards certain missing planets throughout time and space, which the Daleks have stolen to create their Reality Bomb. Why exactly there is a near-2000 year gap between the theft of Pyrovillia and the theft of Earth is never explained.

Once again, our main characters don’t really interact with this plot until the finale – they don’t pay the missing planets any mind until the Earth is taken (typical!) so I can’t really assess it as a story arc.

The return of Rose Tyler is also given some focus as a narrative thread, but the logic of these appearances soon unravels. In Partners in Crime, she stands around outside Adipose HQ until Donna has a brief chat with her. Um, why? She makes no attempt to contact the Doctor (despite future episodes suggesting she knows Donna is his new companion) and doesn’t say anything to Donna either. Later in the series, she begins appearing on random monitors mouthing the word “Doctor!” just to remind the viewers that she’s coming back eventually, functioning as a teaser rather than a plotline. Finally, in Turn Left she helps Donna set history back on the correct track and this functions as a lead-in to the finale when Bad Wolf begins appearing again, foreshadowing her proper return to “our” universe. Again, as her outing in Turn Left has next to nothing to do with the finale (and she never mentions it again), it is difficult to view this as a story arc. It’s a wonderful episode, and a good excuse for Billie Piper and Catherine Tate to act their socks off, but doesn’t connect to the ongoing storyline, apart from the vague imagery of stars going out.

This is also the year when numerous psychic prophecies begin to surround the Doctor and Donna, all of which function as very simple teasing/foreshadowing of future episodes and really have very little to do with the episodes they feature in. From the soothsayers of Pompeii (“there is something on your back”) to the Ood (“your song must end soon”) to random lady at the Shadow Proclamation (“I am sorry for your loss”) to Dalek Caan (“one will die!”) it seems everyone knows what’s going to happen, but can only communicate this knowledge through cryptic non sequiturs. These prophecies might have counted as mini-story arcs if the Doctor or Donna altered their behaviour in future episodes because of their foreknowledge, but they don’t. They might look shocked or concerned for a moment but they never seem to retain the information and act on it, so no ongoing storyline.

The appearance of River Song in the Silence in the Library two-part adventure starts a very long-running story arc for Doctor Who, but as this is a creation of Steven Moffat and has no effect on any other scripts this season, I won’t discuss it here.

And as a final little point, Martha briefly returns mid-series for two adventures. Very little is done with this plotline (especially in The Doctor’s Daughter) so it scarcely bears mentioning.

**The Specials**

The glut of psychic powers continues into Russell T.’s last year in charge of Doctor Who, with both bus passenger Carmen and the Ood prophesizing the Doctor’s coming regeneration. But whereas the precognitive tidbits given in Series Four function only to forewarn the audience, this time the prophecies do function as a story arc, because the Doctor listens to the prophecies and changes his behaviour because of them. His actions in The Waters of Mars are more reckless than ever before, going so far as to try to change the web of time. Would he behave in this way if he hadn’t received a portent of doom? And finally, in The End of Time he runs a full gamut of emotions when coming to terms with his inevitable demise, from frivolously trying to delay it as long as possible, to raging against the dying of the light, to glumly embracing the opportunity to save a friend with his final act (bar a couple dozen hops to bid his companions farewell). So there you have it, the Specials conclusively have a better structured story arc than Series Four. Maybe.
Doctor Who Cryptic Crossword

Created and arranged by Society alumnus Alex Middleton.
Across:

1 Varosian’s nom de plume before morning (7)
3, 10 Regenerate Dr or a staid fan with love for fourth segment (8,2,4)
7 Has a fearful hand – but terrible dread with student (6)
8 Shame backward adolescent for duplicated major (7)
9, 37 Poacher – unfortunately yes, same with the French (3,6)
10 See 3
11 Monster’s terrible rage with perverse god (7)
12 7’s very chatty without gangster (5-3)
13 Mad scientist’s farewell cut short (5)
15, 5 Script editor’s fried rice’s a drawback (4,6)
17 Confused Axon atop computer (6)
19 Hears sportswear vendor is scientific advisor (3,6)
21, 13, 2 Being operator, crazy JNT hits on actor, male (4,5,6)
22 Shift Bonnie’s character – he did! (7)
23 Disorganised old chav provides action (5)
26 Roy Tromelly’s representative on earth admitted to mistake without remorse initially (7)
30 News International – story of downfall (3,6)
31 Guerilla is a soldier missing point (4)
32 Botanist’s absorbed in experiment (4)
33 See 16
34 Hears singer before initially landing on Kembel armed – another planet (4,4)
36 Skonnan flogged reverse necromancer (7)
37 See 9
38 Big chicken therefore unknown (5)
40, 20 Vagrant gumshoe, British, at home with tease (6,4)

Down:

2 See 21
4 Glaze's role is endless reason and love standing on ceremony (9)
5 See 15
6 Namely by ear beginning of Logopolis or companion (6)
8, 28 OMG! ’Tis a ball thrown at Zygon initially for mercenary (7,5)
12 Subterranean Mentor and teacher about old city (8)
13 See 21
14 Evil Annie is superfan (3,6)
16, 33 Darrow hit nail on head of Mandrel before fan withdraws right (5,6)
18, 35 Feeding Maren hot junk – bit of a mish mash? (9,2,4)
20 See 40
24 Shooter of Seeds in flower meadow (8)
25 University friend gives Theta Sigma a kiss (4)
27 Actor came out (4)
28 See 8
29 I’d sulk appallingly if I were on this planet (6)
35 See 18
39 Great! A real monster at first – or a Terminal disappointment (4)
41 Chap goes drug-free and passes test – and gets wings! (3)

Answers on page 31
Andrew O’Day presents the application of various disciplines in the study of Doctor Who. With thanks to Professor Matt Hills for offering constructive criticism on an earlier draft of this article.

In 1983, John Tulloch and Manuel Alvarado’s book *Doctor Who: The Unfolding Text* was published to commemorate the programme’s twentieth anniversary but apart from that there were only a scattering of academic articles dealing with the series. But the academic landscape of 2016 looks very different from that of ten years ago; there has been an explosion of work on Doctor Who, largely due to the programme’s revival. In the Introduction to his collection *New Dimensions of Doctor Who*, Professor Matt Hills cites Dr. Paul Magrs who stated in 2007 that ‘we’re at the start of Doctor Who Studies’. Hills elaborates on this suggesting that ‘Doctor Who Studies’ involves different disciplines using the programme for their own ends. This article will not deal with the nitty-gritty matters of how to find an appropriate academic to supervise post-graduate work on Doctor Who or how to construct book proposals or abstracts for chapters in collections or for conferences. Rather, this article will show how ‘Doctor Who Studies’ can be interdisciplinary and how students from disciplines other than Television Studies can use their skills to make a valuable contribution to this field as well as indeed their own. However, the article will not stop there but will show how, as Hills recommends, scholars can use a combination of different disciplines working together. Some Who books are categorised according to disciplines while others mix disciplinary approaches. Some of the problems with an interdisciplinary approach will also be raised. No attempt will be made to cover all publications or mention all scholars and disciplinary avenues that remain to be fully explored will be probed. Finally, we shall see how ‘Doctor Who Studies’ owes much to fan writing as well as to different academic disciplines.

The first wave of Television Studies scholars were concerned with issues such as providing histories of the television industry, with exploring what was seen as ‘Quality Television’ in forms such as the single play and the biographies of its practitioners, with seeing television as an expression of culture, and with examining the characteristic ways in which people watched television. Indeed, Television Stud-
ies is still often taught under the rubric of Cultural Studies. Theorist Professor Raymond Williams, for example, saw television as both an aspect of culture and one which mediated culture to its audiences. In 1982, Professor John Ellis, meanwhile, claimed that television was characteristically watched with a glance while involved in other household activities, while cinema was viewed with a gaze, and that therefore the image in television is typically non-complex. These ideas, which shall now be revisited, have influenced the study of the more ‘popular’ programme Doctor Who.

One discipline, then, that contributes to ‘Doctor Who Studies’ and which has been recognised as legitimate is History. An approach has been to provide a history of the programme, with which Professor James Chapman is most connected. Chapman’s undergraduate degree was in History and before taking a position as the Head of Department of History of Art and Film at the University of Leicester he worked in the History Department of the Open University. Inside the TARDIS: The Worlds of Doctor Who, now in its second edition, is the third in a series of historical overviews of film and television by Chapman (the first two being on James Bond - Licence to Thrill - and the British adventure series of the 1960s - Saints and Avengers). Chapman consciously rejects a theoretical approach to Doctor Who, arguing ‘that popular culture can be taken seriously without recourse to the impenetrable critical language of high theory’. He jokes that ‘The Doctor may have conquered Daleks, Cybermen and Ice Warriors, but would he survive an encounter with Foucault, Derrida or Deleuze?’ Chapman’s approach, as he explains, is to provide three overlapping histories: the institutional history of the BBC during the period the programme was made, the history of British science fiction and the wider British social history which has informed the programme. As Chapman’s account details, this wider social history is not only evident in the allegorical stories of the early 1970s but also in satires of the late 1970s and 1980s, and this strand of criticism shall be returned to below.

There are, however, limitations to Chapman’s approach. For one thing, by restricting himself to information taken from the BBC Archives he retreads a lot of the same ground on the ‘classic’ series covered by fans David J. Howe, Mark Stammers and Stephen James Walker in their books The Sixties, The Seventies and The Eighties. Fan Andrew Pixley has also plundered the archives for extremely detailed ‘making of’ features for Doctor Who Magazine and Specials. This raises the issue that academic scholarship should be original and fill gaps. And for another thing, Chapman relies largely on information which is contained in these files and therefore what was intended by the production team. His approach, therefore commits the intentional fallacy and does not provide a wealth of close readings which are associated with Roland Barthes’ ‘death of the author’ criticism, where one looks for meaning which was not necessarily intended by the writer. Although there are valid approaches which rely on using information from production files, this is a point to bear in mind when settling on a personal approach to ‘Doctor Who Studies’.
Other histories do different things to Chapman, engaging with Ellis’ claim that because television is characteristically watched with a glance, the image is non-complex except in genres such as science fiction. Dr. Catherine Johnson provides a history which illuminates this exception in her book *Telefantasy*, and, although she does not concentrate on Doctor Who, her work has had an influence on studies of the programme. For example, I have recently illustrated this exception in relation to 1960s Who (on the fbi-spy website), while Professor Jonathan Bignell has probed the more cinematic production practices involved in making new Who combined with budgetary constraints and the effect that this has on story and character (in *Doctor Who: The Eleventh Hour*).

Furthermore, Chapman does not provide another type of visual, as well as an aural, history of the programme. Professor Piers D. Britton has written a book (*Reading Between Designs*) and a scattering of chapters on design in Doctor Who. The similarly vital contribution to the programme of music and sound effects was one that was recognised relatively late and not by fans but by academics. Dr. David Butler’s collection *Time And Relative Dissertations In Space*, based on a conference held at the University of Manchester in 2003, contained two important essays. The first of these by Professor Kevin Donnelly, based on a conference paper, provides a musical ‘history’ of the classic series which cuts across the consensual history of the programme which follows the succession of different Doctors or producers. The second essay, by Professor Louis Niebur, not based on a paper delivered at the conference, deals with the types of ‘special sound’ that existed in the programme concentrating on the 1960s stories *The Dominators* and *The Wheel in Space*: those sounds originating, and those not originating, from a visual analogue. Following this, Niebur’s book length study of the history of the Radiophonic Workshop (*Special Sound: The Creation and Legacy of the BBC Radiophonic Workshop*, 2010) was published, and David Butler is involved in a long-term project on the work of Delia Derbyshire, with the Centre for Screen Studies at the University of Manchester having been loaned Derbyshire’s tape and written archive. Essays have also appeared in collections dealing with Murray Gold’s music for the revived twenty-first century series: for *New Dimensions of Doctor Who* David Butler, for instance, argues that Gold is working to a brief from executive producers of using classical Hollywood type orchestral scores as opposed to science-fictional music (20-21). The language used in chapters such as Niebur’s, and indeed the series of musical annotations which accompany Vasco Hexel’s chapter for the collection *Doctor Who: The Eleventh Hour*, would be familiar to those in the discipline of Music but not to the average reader. We see the vital contribution that musicologists have made, and can continue to make, to ‘Doctor Who Studies’.

Not only are disciplines like History and Music important to ‘Doctor Who Studies’ but more and more theoretical notions are being adapted to the study of popular television from disciplines like English Literature and Theatre Studies, sometimes via Film Studies. This is evident in Bignell’s and my own 2004 book *Terry Nation* which concerns authorial signatures and the way authorship of television is multiple, in Dr. Alec Charles’ work on genre in the *Journal of Science Fiction Film and Television*, and in Dr. Richard Hewett’s work on performance for *Doctor Who: The Eleventh Hour*, which extends the work of an edited collection focusing on television more broadly by Dr. Christine Cornea.

As noted, another approach that has been recognised as legitimate in Television Studies is to see television as an expression of culture. The role of history in Doctor Who has, for example, been probed. The Oxford University Doctor Who Society’s own Historian Dr. Matthew Kilburn is, for example, associated with this school of criticism. He and others (particularly in the collection *Time And Relative Dissertations In Space*) have largely concentrated on 1960s Doctor Who, which was designed to educate as well as entertain, in keeping with the BBC’s public service remit. Scholars like Matt Hills (in *Triumph of a Time Lord*)
and Kilburn (in Doctor Who: The Eleventh Hour) have further written about the treatment of history in the new series, which could be both instructional (see Richard Curtis’ Vincent and the Doctor (2010)) and could be subordinate to more fantasy narratives. Kilburn draws on Hills who argues that during the Russell T Davies era there was an emphasis on ‘the celebrity historical’ focusing on figures like Charles Dickens, Agatha Christie and Shakespeare, but Kilburn points out that in Vincent and the Doctor reputation evolves over time and that the reality of the figure can be disturbing. As the programme continues, there will be more to say on the treatment of history.

The disciplines of Politics and Law also feed into the growth of ‘Doctor Who Studies’. This is not a new area of study. In the first wave of Doctor Who scholarship in the early 1980s, associated with Australian journals, Professor John Fiske read David Fisher’s 1979 story The Creature From The Pit politically as an example of meanings which could be extracted from a popular television text; in Terry Nation the politics which run across Doctor Who, Survivors and Blake’s 7 were interrogated; my chapter in Christopher J. Hansen’s collection Ruminations, Peregrinations and Regenerations: A Critical Approach to Doctor Who (2010) examines the programme’s political satires (including Robert Holmes’ The Sun Makers (1977), Stephen Wyatt’s Paradise Towers (1987) and Graeme Curry’s The Happiness Patrol (1988)), developing Chapman’s work probing recurring structuralist ideas; and Dr. Richard Wallace spoke on the broad influence of Thatcherism on 1980s Who at the September 2013 University of Hertfordshire fiftieth anniversary conference Walking Through Eternity.

On 5 September 2014 scholars convened at the University of Westminster to discuss the politics and law of the programme in a symposium organised by Professor Danny Nicol. Cultural themes covered included the Doctor’s political morality and whether he is ‘a good man’; the role of law; and also the show’s more broad gender politics and the role of women. Some universities indeed have specific women’s studies or gender studies degrees. Speakers included Matt Hills who, drawing on Dr. Dee Amy-Chinn’s chapter for the collection Doctor Who: The Eleventh Hour, argued that interpretations make the programme political, finding women cast in both passive and active roles, as well as Moffat’s playing with time making political readings provisional; Alyssa Franke who meanwhile argued that the representation of femininity has regressed with the Doctor being a paternalistic hero who must save his female companions; and Dr. Andrew Crome who contended that the Church was reflected in the programme but was de-theologised with priority lain on the public good in maintaining peace. (For more details see www.politicsandlawofdoctorwho.blogspot.co.uk/).

The University of Westminster’s blog also contains a variety of pieces discussing Doctor Who and politics such as the expression of democracy versus the right to life in Peter Harness’ Kill the Moon (2014) and a defence of Harriet Jones from the 2005 Russell T Davies special The Christmas Invasion. This approach reveals how politics and law are not simply a dry collection of names, events, dates, and cases but that a popular text like Doctor Who can be read as throwing up political and legal issues in a more engaging way involving textual interpretation.

In examining the programme’s expression of culture, Doctor Who scholarship not only focuses on gender politics but can also deal with representations of race, as in Dr. Lindy Orthia’s collection. In so doing, ‘Doctor Who Studies’ draws on the discipline of Anthropology. In an earlier article for Tides of Time, Dr. Fiona Moore argued that Doctor Who’s presentation of tribal societies evolves over its run but in the 1960s and 70s owed more to depictions in popular culture (film and literature) than to anthropological evidence. However, as Moore observes, depictions of tribal societies in Doctor Who tie into key debates. Not only does Moore argue that stories at the beginning of the series’ run deal with, and leave unresolved, the issue of whether human beings are essentially violent or peaceful, but she also points out that stories concern the notion of colonialism and tribes being given ‘culture’ by a more sophisticated white interloper, while 1970s Doctor Who depicts ‘the noble savage’ who, rather than being backward and in need of transformation, knows things that we do not. This depiction was in keeping with the dominant attitude towards tribal cultures. While Moore was writing for Tides of Time,
Orthia’s collection shows how there is room for an anthropological perspective in ‘Doctor Who Studies’. Furthermore, ‘Doctor Who Studies’ involves the disciplines of Religious Studies and Philosophy and in this way also expresses the culture in and around the series. Andrew Crome and Dr. James McGrath’s collection Time And Relative Dimensions In Faith (2013) provides an eclectic approach to different faiths and also to different faith communities which have used the programme in its televisual and audio form; Crome and McGrath do not deny that people usually watch shows like Doctor Who to be entertained but argue that this does not mean that religious themes cannot be dealt with in highly complex ways. The book not only concerns religious issues within the programme (xx) but what the programme can tell us about the religious positions of the society in which it was produced, in a contextual way (xxiii).

Crome and McGrath’s aim is that the book be useful for those teaching Religious Studies in universities and schools, highlighting the way ‘Doctor Who Studies’ crosses disciplines. Indeed, one area not covered by the book is the intersection of Religious Studies and English Literature and the contribution that this makes to ‘Doctor Who Studies’ (see my website www.hrvt.net/andrewoday). Courtland Lewis and Dr. Paula Smithka had already produced the collection Doctor Who and Philosophy (2010) which poses different questions about existence; writers, for instance, interrogate issues of personal identity, of the logical way to live and of science, of ethics, of existentialism, and of the philosophical cultural underpinnings of Doctor Who. Dr. Kevin S. Decker’s book Who is Who?: The Philosophy of Doctor Who was also published in 2013.

However, many close readings of the types sometimes found in English Literature (by some of the New Critics) and Art History and, to an extent, Music have not been legitimised by many except when placed in a variety of theoretical contexts, discussed above. The approach examining Doctor Who as worthy of study by itself has been connected with fan criticism, and challenges Ellis’ notion that television is simply watched with a glance. I shall illustrate this approach, which more academic collections (especially those from North America) are adopting, and oppositions to it, with several narratives we watched together last year.

Eric Pringle’s The Awakening (1984), for instance, is very much a meta-narrative, that is a narrative about narratives, fitting in with my earlier work on metafiction (see www.hrvt.net/andrewoday). Characters in the story are concerned with history from Andrew Verney (the local historian) to Jane Hampden (the school teacher) but it is the theatrical Sir George Hutchinson who re-enacts the English Civil War in the isolated village of Little Hodcombe, to provide psychic energy for the alien Malus, right down to attempting to burn the Queen of the May. Therefore, history is recreated for a science fiction purpose, as is done in many narratives of the programme. Although Kate Brown notes in the fan publication In-Vision that what is presented is a ‘play within a play’ and that the story is neither a typical historical or pseudo-historical, she does not point out how the story reflects on the merging of history and science fiction in the wider series. The re-enactment in The Awakening differs from the recreation of the quiet English village on an alien world for training purposes in Terry Nation’s The Android Invasion (1975) and is also the opposite to Sarah Jane Smith’s belief in Robert Holmes’ The Time Warrior (1973-4) that she is in a recreation of a Middle Ages castle only to learn in the narrative-diegesis that she is in the real thing, which is of course fabricated for television. What is reflected upon in The Awakening is history for entertainment as it fits into Doctor Who as a whole. Such an approach would be lent greater credibility for many if it were placed in the context of science fiction genre studies, or if it showed how Doctor Who, while entertaining, was still able to teach about the existence of historical events in keeping with a Public Service Broadcasting remit. Also legitimised would be an approach which places The Awakening in the context of ideas about authorship and recurring signatures. It has long been recognised in fandom that the John Nathan-Turner/Eric Saward era of the early 1980s exhibited post-modern
pastiche (that is a reworking of elements of the past). One fanzine commented on how Eric Saward’s *The Visitation* (1982), with an alien ship crashing to historical Earth, reminds one of the similar idea in *The Time Warrior*. At the same time as commenting on history, some of the motifs of *The Awakening* (the village, the church which is ultimately destroyed) are, as Brown notes, re-enactments of Guy Leopold’s *The Daemons* (1971). This connects to the postmodern pastiche of 80s Who, a fruitful link which Brown does not make. The difference here is that the local magistrate Sir George does not turn out to be the Doctor’s nemesis, the Master.

This type of approach can also be seen in relation to Andrew Smith’s *Full Circle* (1980) and other stories of the 1980-1 and 82 seasons. With its story of Mistfall, the narrative connects with a concern in Terrance Dicks’ *State of Decay* (1980) and Johnny Byrne’s *The Keeper of Traken* (1981) with storytelling and with fairy tale elements in Steve Gallagher’s *Warriors’ Gate* (1981) and Christopher H. Bidmead’s *Castrovalva* (1982) which are superseded by a reality of science.

These narratives were overseen by script editor/writer Bidmead at the beginning of the Nathan-Turner era, whether this signature was intended or not.

Several other disciplines use types of analysis which can be undergone in close readings of Doctor Who, though there would be a call by many to place these in a wider recognised context. Firstly, Art History not only involves identifying key influential artists and paintings, and dates and sizes of works of art but also involves learning how to *read* works of visual art, looking, for instance, at the way people and objects are positioned within the frame, at the use of colour etc. Television, like film, is also a visual media which is as much the province of figures like the director, set designer, and lighting designer, as it is of the writer. As with art, elements are contained within a frame, the difference being that with film and television one is often considering the moving image within a frame and between lots of different frames. Guidebooks on how to read television can prove useful to students and examples of how to read visually from Doctor Who occur in every story. For example, in *The Awakening* Jane Hampden stands by a woodcarving of the Malus which is a representation of the Devil as the Doctor draws it to her attention. Furthermore, the elaborate costumes worn highlight that this is a recreated drama and therefore fits in with the metatexual approach that the narrative reflects on using history in a science fictional way.

Additionally, while work that places music within a Television History or a theoretical framework of authorship is legitimised, even work on the programme that is not centred on its music or sound but provides close readings of a narrative needs to take into account these dimensions, however briefly. For example, in *The Awakening* there is the sound of ceremonial drum beating at the stage that there is to be a burning of the Queen of the May and misleading harmonious music at the cart being driven to its destination fitting in with the metatexual approach outlined.

Moreover, Classics also makes a contribution to ‘Doctor Who Studies’ fitting in with a close reading approach to the programme. The collection *The Mythological Dimensions of Doctor Who* covers a broad range of myths with different origins. However, it has long been recognised by fans that stories like Donald Cotton’s *The Myth Makers* (1965), Bob Baker and Dave Martin’s *Underworld* (1978) and the one we watched Anthony Read’s *The Horns of Nimon* rework Greek myth (the stories of the Trojan War, of Jason and the Argonauts and of Theseus and the Minotaur respectively). Additionally, the latter two are frequently situated historically within the Graham Williams era where there was a tendency to pastiche other texts (see, for example, David Fisher’s *The Androids of Tara* (1978)). But more work can be done on the way source material is shaped into something different using techniques associated with literary studies. Furthermore, the word magistrate, used in *Castrovalva* and *The Awakening* is *magistratus* in Latin, connected to *magistir*, meaning Master, which...
also links with the title Magister which the Master adopts in *The Daemons* making it ironic that Sir George Hutchinson does not turn out to be the Master.

There is a further useful discipline that can make a considerable contribution to ‘Doctor Who Studies’, but has not yet, which is that of Modern Languages. In the ‘classic’ series story *The Masque of Mandragora* (1976) and the new series episodes *The End of the World* (2005) and *The Fires of Pompeii* (2008) the Doctor tells his companions that the TARDIS translates alien tongues into English, but what of non-Anglophone speaking countries? Doctor Who is a programme that has long been sold to other countries and dubbed or subtitled, with these practices being an interest of a scholar like Dr. Simone Knox, but at present there is a lack of work on this in relation to Doctor Who in Television Studies. In an article ‘More than Meets the Ear: Dubbing and Accents on TV’ Professor Karen Lury begins with the example of TARDIS as translator but examines the practice of dubbing foreign programmes into English and the effects that this has on authenticity and maintaining class accents. I tried to find a person who is willing to write on dubbing and subtitling into other languages for a collection I am editing on the Steven Moffat/Peter Capaldi era of the programme (*Doctor Who: Twelfth Night*) but without success. At the moment, it is only the transatlantic dimensions of the programme that have been considered (e.g. by Dr. Barbara Selznick and Simone Knox), useful to publishers who aim to court the US market. But Doctor Who scholarship needs to move forwards. In a previous issue of *Tides of Time* (#37, 2013), Sara James wrote about the dubbing of the programme into German and the effect that the use of German pronouns had on expressing the familiarity between the Doctor and his companions. It is skills such as these and placing such analysis within debates, for example, on ‘authenticity’ that are needed in Television Studies. Certainly, this Modern Languages approach can be merged with that of History, that we saw earlier, in quite a constructive way; for example, a detailed overview is needed of the sale of the programme to foreign countries, of the foreign titles given to the stories and dates of first transmissions of episodes screened abroad, and of the voice artists who dub the stories and the directors who guide them. There are scholars like Catherine Johnson who already do work on European Television History who could potentially help fill this void in ‘Doctor Who criticism’ but it is certainly an area for new students to consider entering. All this is needed in a climate where *The Doctor Who News Page* is catering to fans abroad by placing more emphasis on transmission times for the new series in non-Anglophone speaking countries, details of the release of DVD box-sets in these locales, and now the announcement of the first convention in Germany for 2015.

Finally, there has been a discernible shift from academic work on the programme which is television-text based (like *Doctor Who: The Unfolding Text*) to academic work which considers fandom, tie-ins, spin-offs and marketing. Work on fandom has, to an extent, grown out of the sociological audience studies of scholars such as Professors Christine Geraghty and Len Ang, who were concerned primarily with the soap opera as a gendered genre consumed largely by female viewers, as well as out of Professors John Tulloch and Henry Jenkins’ 1990s wider audience survey of Doctor Who and *Star Trek*. There certainly is a place for sociological audience studies of Doctor Who; these often involve surveys of fan viewers and practices as particularly evidenced in the work of scholars like Professor Alan McKee, Matt Hills, Dr. Brigid Cherry, Dr. Miles Booy, and Dr. Paul Booth, and in some cases the students they have supervised. I myself have also written on fan practices in the collection *Doctor Who In Time and Space*. Such a sociological approach can involve looking at the value judgements made in the pages of magazines, and using standard qualitative research methods including interviews with audiences and the collection of data from message boards and Twitter (see Dr. Rebecca Williams’ chapter in *New Dimensions of Doctor Who*).

However, while the sociological influence of Geraghty, Ang, and more directly Tulloch and Jenkins, can be felt on ‘Doctor Who Studies’, it is largely David Butler’s collection *Time And Relative Dissertations In Space* that paved the way for a wider con-
sideration of the programme. This collection included a final section which not only considered fandom but also tie-ins such as the novels (by Dale Smith) and *Big Finish* audio dramas (by Matt Hills). Following this, there has been work placed in an industrial context and in relation to hypothetical regular and fan audiences such as Hills’ on anniversaries (in *New Dimensions of Doctor Who*), and on promotional culture (in *The Eleventh Hour*), and Dr. David Budgen’s on Christmas TV (for that same book). There has also been a surge of work on the tie-in *Doctor Who Adventure Games* (by Catherine Johnson and Dr. Elizabeth Evans for *New Dimensions of Doctor Who* and by Neil Perryman for *The Eleventh Hour*), and scholarship on Doctor Who, nostalgia and spin-offs (by Dr. Ross P. Garner). Matt Hills is also currently writing a book *Doctor Who: The Unfolding Event* which plays on the title *The Unfolding Text*, illustrating a development from the earlier television-text based approach to one which considers marketing. In this way, as with making close readings of the programme, academia has learnt from fandom, where in both fanzines and professional books everything that surrounds the programme (not only tie-ins but also trailers, and fan meets and events) is taken seriously.

There are a few interesting conclusions that can be reached. In addition to having seen approaches which are widely accepted, an increasing emphasis on close readings for their own sake (far more detailed than those provided here) can mean that ‘Doctor Who Studies’ tends to push Television Studies more in the direction of Film Studies with its emphasis on the close examination of *mise-en-scene* and narrative structures, than the sociologically or historically orientated work of many television scholars, even though there is also contextual study of film (historical movements, authorship etc). However, some of my work was rejected by the *Screen* Journal for being too reliant on close reading and I had changed much of my PhD to bring it in line with, say, issues of complexity in television and Fan Studies and the detailed readings which fans make of stories (see my pieces on ‘Castrovalva’). There certainly is a place for traditional approaches to Doctor Who, but for a discipline to grow greater open-mindedness to other approaches is required. I began my chapter on pace in *New Dimensions of Doctor Who* by side-stepping the question of whether Doctor Who is art, a notion raised by Piers Britton in his book *TARDISBound* (146); certainly close readings devoid of traditional contexts can bring out how to read television programmes and so should have their place in the discipline. Furthermore, Hills draws a distinction between ‘academics’ and ‘fans’ and ‘fan scholars’; not only has academia learnt much from fandom, but Hills notes that there are academics who are also fans - the Oxford University Doctor Who Society is composed of fans who assemble each week to watch the programme and discuss it afterwards at the pub. This article shows how these members, who are university students, and who, in some cases, write for the Society’s magazine, can cross the divide of fandom and academia.
Society historian Michael Kilburn reflects on the story and production of the Davies era two parter ‘The Empty Child’ and ‘The Doctor Dances’

In his Production Notes columns in Doctor Who Magazine, Steven Moffat occasionally jokes about the absence of Russell T Davies from the post-2010 series. He has on one occasion insisted that he was left in the office when Davies went to the shops. This is a humorous acknowledgment that Moffat’s reputation as a Doctor Who writer was made by the episodes he wrote within Davies’s period as showrunner, notwithstanding Moffat’s contributions to Virgin, BBC and Big Finish print anthologies and, of course, The Curse of Fatal Death.

From its beginning, the Steven Moffat/Russell T Davies partnership had immense imaginative force. From the hindsight of 2014, several of Moffat’s conceits are present in The Empty Child/The Doctor Dances, such as the strong young woman whose significance is greater than first appears, the triumph of life over death to the extent that ‘Just this once… everybody lives!’ and the centrality both of a child’s view of the world and someone or more often something’s attempt to take advantage of it for other ends. Here they are framed within the harder eye of the Russell T Davies-Julie Gardner executive era. This is represented by the versatile and highly varied red filter which is especially noticeable in the 2005 Eccleston/Piper season, and which contrasts with the post-2010 slightly misty and fairly cold blue. The folklorish elements (of which more later) of transformed human beings and traumatised but resourceful adolescent heroine are treated as intense life experiences where human suffering is framed within a realism beyond the everyday of the audience and Rose.

Taking the Doctor to the London of the Blitz gave a historical turn to one of the defining characteristics of the 2005 series, the juxtaposition of the Doctor with a lovingly broad-brush realisation of contemporary urban life. The emphasis on the relatable was strongest in this series, not just because it was the first (and possibly the only) one of the revival and a huge risk, but because Davies and Gardner shared the executive producer credit with Mal Young. Young is still a neglected figure in analyses of Doctor Who but interviews with other participants have provided testimony of his interventions in favour of the easily identifiable and the purposeful. After Young’s departure, the Doctor Who of 2006-2009 allowed for much more whimsy and superficially for more joy; though arguably each season denouement proved that Doctor Who retained an anti-fantastical bias. The social realist signature of series one can perhaps be attributed to Young, who made his reputation working on Brookside under the sometime high priest of working-class populist drama on television, Phil Redmond, as much as it can be to Christopher Eccleston, whose casting he encouraged.

The Empty Child/The Doctor Dances is positioned at a key change in the story of Rose’s interactions with the Doctor. So far, she has brought along a potential boyfriend and then taken advantage of TARDIS travel to change her own past, exploiting the exceptional
(time and space travel with the Doctor) to provide an idealised conventional nuclear ideal for herself: first the technologically-gifted boyfriend, then the recovered father. In both cases making mistakes has given her the opportunity to show that she learns quickly and can retrieve situations from disaster. She enters *The Empty Child* more mature and more questioning, but also more demanding; the Doctor has to live up to her ideals of technological mastery, of heroism and masculinity.

The Doctor as played by Christopher Eccleston was an emotionally complex person reconstructing his identity and purpose as a way of dealing with post-conflict stress disorder. After three episodes where Rose’s experience had priority, the Doctor now gets some development. He’s still very reactive when it comes to expressing himself, but he reveals more about the person he is inside the leather coat. His journey through war-ravaged London is easy to imagine as a journey through his own memories of the Time War: the heedless partygoers, the self-defence devices which can harm the defended, the seemingly casual destruction, and finally the conversation with Dr Constantine in which the Doctor reveals he knows Constantine’s pain of losing a family. Little new information is added to previous revelations about the Time War, but the Doctor’s psychological and emotional state is given greater force when related more closely than hitherto with human experience.

Rose’s expectations of the Doctor are thrown into relief as she contrasts them with the swaggering, rank-pulling Jack. Rose is confident in her ability to judge the Doctor against Jack; his morality and the ethical content of his actions are low priorities, though he is admittedly introduced as her rescuer and is more superficially heroic and happy in his existence and his choices. The Doctor is always withdrawn, guarded and above all sad. While ‘sad’ will be shown to be happy for deep people, as Moffat would demonstrate in *Blink*, neither Rose or Jack have yet reached this realisation: both are escaping from pasts where the Doctor has to confront his every moment of his life. Captain Jack caught the moment in a way perhaps unanticipated by the makers of the series. Caitlin Moran might have been exaggerating when she said (in Matthew Sweet’s *Culture Show* special ‘Me, You and Doctor Who’) that Jack’s presence on board the TARDIS (and that he is the first companion the Doctor kisses on the lips) made gay marriage inevitable, but the character actualised one interpretation of an ambiguous attitude to sexuality arguably already present in Doctor Who (and certainly in the adventures presented in book and audio form while the series was off-air) and presented it in terms which pushed beyond the norms of contemporary series drama. The TARDIS dynamic which resulted appealed to the fluid and experimental sexuality of the internet generation more effectively than any overtly issues-led series could have done. Anecdotal evidence – a colleague with (then) teenage children – suggested that new Doctor Who was followed by a lot of the pre-clubbing audience.

However, if Jack is a new model man, that model is demonstrably lacking. His emotional commitments to his lovers seem to be fleeting: ‘They stayed in touch,’ he says, with flippant surprise, of his would-be executioner and wife. Likewise Jack has an absent moral sense, exploiting historical crises for personal gain; he’s contrasted with the Doctor several times during the story, but from the start we are also asked to draw comparisons between the two. Jack’s emotional and moral rootlessness is presented as the consequence of training and service with the Time Agency, who turned upon him and removed two years of his life; what transpired has never been explained, but for the purposes of *The Empty Child* and *The Doctor Dances*, the importance lies in the gaps. The hollowed-out Jamie thus isn’t the only empty child. Indeed, of our three leads, the character whom the title arguably refers to most is the Doctor. He is the character most haunted by loss and who needs to be shown the possibility of love, to become a whole person. Like the gas-masked Jamie, he is a bad memory of whom he once was, made flesh. The Doctor promises the restored Jamie an adolescence –
‘Rock n’roll – you’re gonna love it!’ – just as he is enjoying his own new consciousness of the interplay between the emotional and the physical. Critic Frank Collins has argued that Russell T Davies’s Doctor Who was a Bildungsroman where the price the Doctor pays for achieving maturity is to be returned through regeneration to adolescence, but in this story the Doctor is only just discovering the first signs of what it is to be an adult. Achieving one’s potential in this Davies-Moffat narrative is about becoming aware of one’s own emotional, intellectual and physical personhood, and one’s responsibility to others as well as oneself. The narrative presents the opposite as an eternal childhood of looking for one’s mother in perpetual fear and absence of identity, so strong that the mother he seeks is impossible for the Child to recognise.

The solutions to the problem have been hidden in plain sight by dialogue and narrative structure. Nancy presents herself to the Doctor and Dr Constantine as a child, while taking responsibility for much younger children – not only her ‘brother’ but the escaped evacuees and orphans she shepherds from empty house to bomb site in search of food and shelter. However, the children call her ‘Miss’, as they might a schoolteacher, recognising Nancy as quasi-parental and as their instructor. Nancy might deny her motherhood in words but she is practised at being a parent in the way she has cared for her foster-children, a habit distinct from the biological fact of having given birth. Jack Harkness might catalogue his sexual exploits, but his bragging sexuality alone does not make him an adult; and it’s Nancy recognising and acknowledging that her responsibility towards Jamie overwhelms her social shame at having been an unmarried teenage mother and decisively reject stigmatisation: ‘I will always be your mummy.’ The realisation that the misprogrammed nanogenes are airborne may be an allegory for the repression of sexuality (the furtive homosexual affair of the butcher) and wider social failure of war which in turn contributes to the defeatism shown by Nancy and others.

Once nudged by the Doctor in the right direction, the nanogenes don’t merely restore the army of gas mask people to their previous human forms. The gas mask creatures were threatening not in the physical hurt they could do, but in that they represented what the human species was in the process of becoming. The status quo ante is not enough. Perhaps most crucial to the scene is the disclosure to Dr Constantine and the viewer that one of his formerly transformed patients, Mrs Harcourt, has two legs where before she had one. ‘Is it possible you miscounted? There is a war on,’ replies Constantine. As the Doctor has pointed out, the nanogenes ‘get you ready for the front line. Equip you, programme you.’ The Doctor’s joy isn’t just because ‘Just this once, everybody lives,’ but because the nanogenes, once attuned to (British) humanity, restore the actively humane and compassionate values eroded by war and repressed by pre-war British society and amplify them in such a way that the British can beat Nazi Germany and build a better post-war world. ‘Don’t forget the welfare state,’ indeed.

The Empty Child/The Doctor Dances presents the Doctor and Doctor Who arguing that the defeat of Hitler and the subsequent establishment of the welfare state was a great democratic moment. This was not a surrender to a nanny state but a rejection of forelock-tugging and the embrace of collective security in place of looking for a parent-figure to lead and provide. The image of people in everyday clothes, their faces replaced by gas masks, is taken from photographs of the early Second World War, the work of photo-journalists covering gas mask drills or government propagandists assuring the population that the masks would allow them to live their lives as normal while the enemy poisoned the atmosphere. Such simplifications were close to falsity posing as friendship, much as the work of the nanogenes is harm done in search of the wrong cure.

The Empty Child/The Doctor Dances reports a kind of social mood-history inspired by experience, which...
argues for its authenticity not by importing dramatized versions of historical figures but through analogy with incidents in the historical record. Nancy bringing up her child as her brother was common practice for young unmarried mothers (there is a case on each side of my own family). Orphaned children and evacuees on the run from abusers who no longer trust the authorities existed and would have been familiar topics to the primary school audience.

The success of *The Empty Child/The Doctor Dances* might suggest it as a template for subsequent treatments of historical settings in Doctor Who, but it is difficult to find a story afterwards which is so comprehensive in its exploration of a historical moment. Revived Doctor Who had already shown two stories set in the past. *The Unquiet Dead* features a historical celebrity in the shape of Charles Dickens, but despite being hugely enjoyable and drawing on Mark Gatiss’s love of Victoriana, of Dickens, his work and its dramatic adaptations, might not have much to say about the period. Rose’s dialogue with Gwyneth about Sunday school, dress, aircraft and the Bad Wolf, is about the only attempt to make explicit the gap between Rose’s present and the Cardiff of 1869 and was apparently a late addition to the script. *Father’s Day* is perhaps more engaged with the historical sensibility of 1987 than *The Unquiet Dead* is with 1869 – a period almost everyone involved with the episode had lived through, and which is recreated with enthusiasm for a newly-discovered shared past. These stories set just as important precedents for future treatments as *The Empty Child/The Doctor Dances*. Elements of *The Empty Child/The Doctor Dances* are developed in successor stories. The significant child and mysteriously knowledgeable young woman figures are merged to become Reinette du Pompadour in *The Girl in the Fireplace*, though this has much less to say about history beyond acquainting the young audience that in eighteenth-century France the way to influence and power was to become the lover of the king. *The Idiot’s Lantern* can be interpreted as an attempt to write a thematic sequel to *The Empty Child/The Doctor Dances*, dealing with the trauma of post-war social and technological change and the threats brought to the identity British people thought they had fought for in the Second World War. *Daleks in Manhattan/Evolution of the Daleks* bravely tries to evoke Depression-era New York by using the kind of detail *The Empty Child/The Doctor Dances* does, though fails in part because it avoids direct engagement with issues such as race prejudice (perhaps odd for a Dalek story) and despite its much-vaunted trip to New York to pick up some location shots and the research Helen Raynor undertook into Hoovertowns (as dwell upon in one of the accompanying editions of *Doctor Who Confidential*) its recreation of 1930s America – like Britain ten years later, somewhere which created and projected its own visual image into its present and future through still and moving photography and so affected reception of subsequent depictions – is very uneven. In the 2006-2009 period, it’s probably *Human Nature/The Family of Blood* which comes closest to achieving the clarity of vision displayed by *The Empty Child/The Doctor Dances*, finding a balance between dramatizing the British past while telling a story in part about the troubled relationship of the present with that past. In both stories Doctor Who embraces a mythology of creative, imaginative Britishness, however repressed it is by enemies without and within. In the twenty-first century Doctor Who celebrates Britishness where in the twentieth century it celebrated a humanity presented in British-Imperial terms. The post-2005 series might seem parochial in its outlook, with the grand themes of 1970s Doctor Who such as great breakouts and indomitable humanity among the stars overtaken by burger bars and sentimental mass singing, but this new stance represents a Britain and writers whose identity isn’t founded on grasping for disappearing
imperial certainties. (Despite his use of the theme in his initial pitch document, it’s remarkable how infrequently the idea of human pioneers on other worlds crops up in Doctor Who under Russell T Davies.) The Empty Child/The Doctor Dances looks forward from 1941 to the domestic post-war British society from which twentieth-century Doctor Who offered an escape. Though its view from 2005 is both nostalgic and politically contestable, it is part of the brand positioning of Doctor Who internationally as well as within the United Kingdom, especially its close association in its new incarnation with the identity the BBC wishes to project of itself: imaginative, socially-responsible, democratic and inclusive, the national broadcaster of a pluralist, post-imperial society at ease with and proud of itself while retaining the capacity for self-criticism.

It’s not all positive, though. For its celebration of British identity, The Empty Child/The Doctor Dances draws on a negative tradition from Doctor Who fandom, the belittling of Star Trek. Rose has Star Trek on her mind when demanding that the Doctor ‘Be more Spock’; Captain Jack Harkness initially presents himself to Rose as a wisecracking Captain Kirk figure. Star Trek was an active point of comparison when the 2005 series of Doctor Who was commissioned: Enterprise was still in production, and Russell T Davies even fantasised about arranging a crossover episode. Nevertheless, the ancient Doctor Who fan cringe from the global domination of Star Trek showed through Davies’s writing in his Production Notes column in Doctor Who Magazine and later in The Writer’s Tale. Jack becomes the butt of a series of jokes about solving problems with guns; his disintegrator (the ‘squareness gun’) being replaced by the even more phallic banana. While wide swathes of internet fandom embraced Jack’s omnisexuality, it’s possible to interpret his sexual adventures as an exaggerated caricature of Captain Kirk’s supposed inability to resist the charms of any passing woman, green-skinned or otherwise. A further way in which The Empty Child/The Doctor Dances is founded on old prejudices is the way Jack Harkness hides behind an assumed military rank then (once it’s exposed) rests on his history as a Time Agent. The Doctor’s authority as scripted could easily rest on his status as gentleman amateur; but in Christopher Eccleston’s aggressively demotic interpretation of the part, that possibility is excluded and replaced with a righteous moral fury; the war survivor’s disgust at the posings of the would-be warrior. Conceived in the shadow of the invasion of Iraq, the ninth Doctor embodies a powerful critique of belligerency.

The story may not be dominated by Rose, but it’s her quest too. During her exploration of what she wants in a counterpart deploys her at her most iconic, an emblem of Britishness and specific manifestations of Britishness in particular. Dressing Billie Piper in a Union Jack T-shirt co-opts a string of pop culture appropriations of the United Kingdom’s flag, from mod to punk; but to an early twenty-first century audience the immediate association might be with the Union Jack dress worn by Geri Halliwell at the 1997 Brit awards. Trappings of ‘girl power’ and ‘Cool Britannia’ allude to one of the story’s arguments: whatever battles Rose has to face particular to her being a young woman in 2005, Nancy has worse. It also underlines Rose’s generation’s ignorance of the privations and the dangers of the Second World War while embracing the national flag in a fashion which
would be ironic if they knew what they were being ironic about. At the same time, Rose’s flippant use of the garment supports her guarantee of British victory to a Nancy who is convinced that she and her country have no future.

More specific to the Halliwell reference, Rose does spice up the Doctor’s life; has asked him vocally and by her presence who he thinks he is; and asks questions of him about love and friendship which are fundamental to this series of Doctor Who. The Doctor-Rose-Jack triangle which emerges in this story and which proved so attractive to elements of the expanding fanbase in part because Rose continues to interrogate both Jack and the Doctor. The Union Jack T-shirt represents a choice: is Rose interested in the superficiality of Jack’s ‘professional’ image, the Spice Girl veneer of celebrity, or the hard work and experimentation which lies beneath it, represented by the Doctor’s improvisation? She doesn’t need to encourage their rivalry over screwdrivers and squareness guns (a joke at the painfully cool Jack’s expense, of course, and exposing the artificiality of his intergalactic playboy swagger) because it actualises the Doctor Who/Star Trek tension alluded to earlier. In character terms Jack is fascinated by the Doctor too – the elusive ‘Mr Spock’ whose role Rose can’t adequately explain – and is jealous of Rose’s relationship with him. Jack’s decision to actively help the Doctor and Rose solve the problem of the gas-mask people is his rejection of superficial professionalism and also helps move him on from his Time Agent past and accept there is more to life than being a programmed warrior. He appreciates Rose as more than an ‘excellent bottom’ and conman’s mark and wants to learn how she and the Doctor relate, a question which Rose and the Doctor are trying to answer themselves. At the end of The Doctor Dances this tension us acknowledged with the promise of it being explored through dance, charged throughout the episode as a euphemism for sex. When in the succeeding episode Boom Town Mickey visits the TARDIS in Cardiff, he reacts as if he has stumbled across an unexpected ménage à trois.

Innovation in the presentation of personal relationships in Doctor Who is perhaps what The Empty Child / The Doctor Dances is best known for, but it owes much to the original series brief for historical stories. Though almost immediately breached by Marco Polo, the writers’ guide prepared by the original production team and their department heads envisaged that the TARDIS travellers wouldn’t keep company with major historical figures, but would instead associate with chiefly fictional minor players – the crewmen of Nelson’s Victory rather than the admiral himself, for example. Despite Marco Polo many of the 1964-1967 historical serials honoured this aspiration, most thoroughly perhaps the last two, The Smugglers and The Highlanders. In The Empty Child/The Doctor Dances there is no sign of Churchill or any historical figure, recognisable or not. Historical authentication comes instead from the characters themselves and the realistic images which they inhabit, though the history is deployed in such a way as to support a Doctor Who story as the post-war settlement’s foundation myth. One central image seems largely folkloric to begin with, and that is Nancy’s clasping of the Child to her as the nanogenes perform their survey and restore Jamie to her and to his humanity. The scene has echoes of the Lowland Scots ballad of Tam Lin, in which Janet rescues her elf love from the rule of the Queen of the Fairies by holding on to him as he is changed into several different animals despite the possible harm to herself. Where romantic possibilities have been concentrated upon the Doctor, Rose and Jack, and the central mystery concerns the survival and transformation of a child who turns adults into overgrown, gas-masked children, then it is fitting that the defeat of malign magic should principally be by a mother accepting her own power. The Doctor stands slightly off-stage as a partly disempowered but largely benevolent sorcerer or last of the fairies, who
amplifies and directs the magic which only Nancy could unlock. He rides off with his apprentice elves having averted one change but ensured the triumph of creative optimistic life over frightened, ignorant death, and returns to the Otherworld to dance in a ring, or indeed dance swing. The quasi-realist signature of the Davies-Gardner-Young production regime is signed with ink more familiar from the Steven Moffat era in the programme’s then-distant future.

*The Empty Child/The Doctor Dances* succeeds in justifying its place in the series one character arc through a storyline inspired by evocative images from a time of national crisis. It makes an emotionally powerful statement about the Second World War and the making of post-war Britain which chimes with a pervasive popular sentiment, particularly on the progressive political spectrum where both Russell T Davies and Steven Moffat have placed themselves, about the discovery of a co-operative spirit in the Second World War which laid the foundations of the post-war welfare state. This message complements the development of the regulars’ awareness of themselves and each other. It presents history as the ground on which the Doctor is tested in his role as guardian spirit of a British national mythology. The Doctor is depicted as a historically-present moral conscience. A Doctor who does not fully engage with humanity, who largely enables or is a witness to others, can’t fulfil this role.

*The Empty Child/The Doctor Dances* marks the point where the Doctor changes from someone who largely watches and enables to someone who actively takes up the role of champion of humanity. Rose Tyler has shown him how to be a hero, and the Doctor and Rose turn to educate not only Captain Jack but also the people of wartime Britain and through Jamie the postwar generation too. If entire populations caught in the war are to be saved from the fate to which the nanogenes would subject them, then they need to be informed, compassionate, altruistic (unlike the detached, superior, mocking Captain Jack) and imaginative. Those who suffer must come together to transform that suffering into a flourishing state of existence for everybody. In its depiction of the rescue of the Britain of 1941 from an misconceived programme of homogenization, Doctor Who defends a model of citizenship under threat in the twenty-first century information state; we must not be turned by a system which misreads us into gas mask creatures, only able to filter information fed to us and not breathe the oxygen of creative inspiration.
CROSSWORD ANSWERS

Across:
1- Quillam; 3, 10- Androids of Tara; 7- Eldrad; 8- Salateen; 9, 37- Sam Seeley; 11- Aggedor; 12- Super Voc; 13- Solon; 15, 5- Eric Saward; 17- Xoanon; 19- Kit Pedler; 21, 13, 2- John Scott Martin; 22- Cartmel; 23- Havoc; 26- Emperor; 30- Sun Makers; 31- Anat; 32- Peri; 33- See 16 Down; 34- Deva Loka; 36- Soldeed; 37- See 9 Down; 38- Ergon; 40, 20- Pigbin Josh

Down:
2- See 21 Across; 4- Sensorite; 5- See 15 Across; 6- Vislor; 8, 28- Sabalom Glitz; 12- Silurian; 13- See 21 Across; 14- Ian Levine; 16, 33- Malin Tekker; 18, 35- Nightmare of Eden; 24- Camfield; 25- Drax; 27- Mace; 29- Dulkis; 39- Garm; 41- Bok