

# Gallifrey, the long way round

Issue 8 - Spring/Summer 2022



***Day of the Daleks at 50!***  
**Meet the New Doctor!**  
**Tennant and Tate Return to the TARDIS!**  
**And Much, Much More...**



# Gallifrey, The Long Way Round

## Issue #8

### Summer 2022

**Editor-In-Chief:** Nick Mays

**Editor:** Lynda Pinfold

**Editor:** Annie Worrall

**Editor:** Clare Juland

**Consultant:** Alex Pinfold

**Design:** Nick & Brandon Mays

**Online Publisher:** Long Way Round Publishing

**Website:** [www.gallifreythelongwayround.co.uk](http://www.gallifreythelongwayround.co.uk)

**Editorial & Advertising Queries:**

[LongWayRoundPublishing@gmail.com](mailto:LongWayRoundPublishing@gmail.com)

**Contributors This Issue:**

Sarah Bennett, Verrle Blajic-Kik, Bok, Sean Coote, Toby Hadoke, David J Howe, Colin Howard, Brandon Mays, Nick Mays, Alex Pinfold, Phillipa Price, Annie Worrall

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If you are interested in contributing to this Fanzine, please contact us on the email address below.

All submissions are subject to editorial approval.

Email: [LongWayRoundPublishing@gmail.com](mailto:LongWayRoundPublishing@gmail.com)

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# EDITORIAL

The late, great Douglas Adams of *The Hitch-Hiker’s Guide to the Galaxy* fame was notoriously late in delivering his work by deadline. (Publishing legend has it that one of his novels was 12 years overdue!) He memorably said: “*I love deadlines. I love the whooshing noise they make as they go by.*”

I always start planning each issue of **GTLWR** with the best of intentions, telling my long-suffering fellow Editors and contributors the projected deadline and publishing date for each issue. This issue was planned as a Spring/Summer issue, scheduled for an April publication date, but then that old bugbear Real Life got in the way, so a late May date was substituted. Then in late May came the news we’d all been waiting for: The actor to play the fourteenth incarnation of our favourite timelord in ***Doctor Who*** was announced in the form of **Ncuti Gatwa** along with his new companion played by **Yasmine Finney**. But hold on! What’s this? Tenth Doctor **David Tennant** is returning to the series, accompanied by **Catherine Tate** as popular companion Donna Noble! Needless to say, social media went into overdrive with all of this news. Is Tennant playing the Tenth Doctor again or... is *he* the Fourteenth Doctor and Ncuti Gatwa will be the *Fifteenth* Doctor? And how does this all square with outgoing Doctor **Jodie Whittaker’s** *Timeless Child* arc? Frankly, your guess is as good as mine!

So after all that, there was a TARDIS-load of material to be added to *Ish #8* to make it at least reasonably timely-wimely. (I’m copyrighting *that* right now!). So deadlines went whooshing around until we rugby tackled them to the ground and finally got this issue out!

So, as always, we hope you enjoy this Summer 2022 issue — it’s chock-full of brilliant features. Thanks go to our brilliant contributors of course... but we’d always welcome new submissions on all things sci-fi and fantasy. Deadlines, I’m pleased to say, are flexible... and they make a lovely whooshing sound as they go past!

*Nick*





This fellow should be familiar to you if you are somewhat up to date with *Doctor Who* episodes. You will likely recognize him as Nardole, the first *full time* alien companion to the Doctor in 30 years, and the first altogether since the revival of the show in 2005.

What you probably *didn't* know, is that there is a proverbial rat in the kitchen that cooked up this so called 'original' televised entertainment. Indeed, I am here to inform you we have been misled all along. It is time you learned the truth.

Citing episodes that go as far back as 1963, fans of *Doctor Who* seem collectively unaware that they are following an imposter. For decennia the writers of *DW* have tried to outdo the original on which their hero is based, but here, at last, the real story emerges. ..



In 1962, predating the imposter show by a year, *Inspector Spacetime*, a series that follows the adventures of an Infinity Knight from the planet Kayaclash, aired on British television and was an immediate success. So much so, that as I write, preparations for the 60 year anniversary in 2022 are in full swing.

Matt Lucas (shown above in his guise of Nardole on *Doctor Who*) actually first appeared on the American TV Show *Community*, paying homage to *Inspector Spacetime*. In the season 4 episode, Lucas portrays a lifelong Inspector fan by the name of Toby Weeks, cosplaying the Third Inspector at InSpecTiCon, while main character Abed Nadir (portrayed by Danny Pudi) dresses up as the 1980's Inspector.

Sound familiar? Of course it does! For innocent *Doctor Who* fans, it's like stepping into a slightly altered universe. Instead of 13 Doctors and a War Doctor, there are 13 Inspectors and an Unknown Inspector. Instead of a Time Lord with two hearts, we get an Infinity Knight with no heart. Instead of faithful metal companion K-9, there's FE-line, who joined the Inspector in his bright red BOOTH to travel the stars and fight Blorgons.

And, yes, you guessed right: these are the original versions of the Doctor's blue TARDIS and his

continued fight with the Daleks: the latter might I add, were rejected by Anthony John 'Tony' Hancock for *Inspector Spacetime* as their design made a mockery of his vision for the Blorgons. The row that followed with his scriptwriter at the time, Terry Nation, resulted in the latter leaving the show and setting course for the BBC the following year.

*Inspector* Fans around the world are still known for using Hancock's reaction when he channel surfed the whisks and plungers of the Daleks, as a battle cry: "That bloody Nation! He's nicked me robots!"



Blorgons, with an "R"

(Fun fact: Whovians will be familiar with the struggle when it comes to the word Dalek, as it is often mistakenly spelled 'Darlek'. This is probably Karma having her way, as the original Blorgon, is often missing the R which, seemingly, has bled through onto the name of their copy.)



As for 'Rory Williams', he used to be a character on *Inspector Spacetime*, portrayed by actor Arthur Darvill. Unexpectedly brave, he had fans in a frenzy over his journey to find The Girl who was his lost love interest (rumoured to be the character 'Angie Lake', but that was never confirmed). Eventually Rory learned how to cheat death in his times with the Inspector, but the burden of this knowledge was too much for him to bear, and caused him to lose his memory. The Inspector returned him to his sleepy village and Rory was never heard from again... That is until the actor publicly mentioned he had not been happy with the storyline and had been snapped up to reprise his role in the imposter show.

Once you know this, the second Rory seems to make a lot more sense. He retains his ability to cheat death; seems to spot odd things happening around him when no one else does; and even falls for a similar girl: all things that are never properly explained on *Doctor Who*, for that would mean they'd have to admit they stole the character from *IS*. The fault for this is not completely on the imposter show though, as Darvill, again, seemed displeased with his character, and moved on to yet another show. Here he played a thinly veiled copy of himself, named Rip Hunter, and given the Inspector's ability of time travel in *DC's Legends of Tomorrow*. The actor will stop at nothing to rise to the top, although it would not surprise me if this is all an elaborate plot and Darvill will turn out to have been a metamorphosis of the Inspector's long-time Infinity Knight nemesis, the Sergeant, all along.

## FE-Line

Inspector Spacetime's FE-line



It doesn't end there, though. Even the spin offs of *Doctor Who* seem to be a childish attempt at copying *The Inspector*. When I name 'The Mary Sue Predicaments', or 'FE-line and friends', I am sure you will easily see how blatantly similar their Imposter versions are. You knew instantly which ones they're

supposed to be, didn't you?

Still, the question arises as to why a show so spectacular that it inspired copies as successful as *Doctor Who*, has itself remained unknown to most of us. Did it just miss the mark in marketing? Did it alienate fans? Or, considering the subject, not alienate them enough? Is this another VHS vs Betamax? Zip-drive vs USB-sticks? Was it just bad luck? Or was it just not enough to keep the audience captivated? Why have the imposters taken over from it in almost all countries when the original at one point had American and Turkish Inspectors and Inspectors played by stars like Stephen Fry, Steve Carell, Phoebe Waller-Bridge and Luke Perry; as well as Sergeants by Sir Ian McKellen (Professor Yahe\*) Stephen Colbert, and Rowan Atkinson? How were mere copies able to overtake all this magnificence so utterly and completely?

Those of you who have Veered off with me before will probably suspect I have my own explanation for this. And you would be right.

## The Inspector's X-7 Dimensioniser



You see, I think it didn't go wrong or 'lose out' at all : *Inspector Spacetime* was ahead of its time and groundbreakingly paved the way for all that came after. Like many originals, it became so copied that we just can't see it's true form anymore. It's like trying to see the whole universe from a balcony on Kayaclash: it's impossible. The show became the framework that newer shows leant on to fortify their stories. Looking back on it now it may seem nothing special, but without it pioneering the way, the (televised) world would have been completely different.

(\**You Always Have Enemies*, an anagram that gives away the identity of the Sergeant through a prophecy given by *The Foot of Moe* in an earlier episode.)





The first appearance of the Circuit-Chaps (1965)

Many shows in the Sci Fi genre are similar both in their ideas and the execution of them. Take *Doctor Who's* Cybermen for example. They are cybernetic beings that need an organic component to function, but they have rid themselves of emotions. To grow as a species, they have to

assimilate all who come into contact with them. They work together in a very coordinated way, because they possess a hive mind. Now compare them to *Star Trek's* Borg: cybernetic beings that need an organic component to function, but



they also have got rid of emotions. To grow as a species, they assimilate all who come into contact with them. They work together in a very coordinated way because they possess a hive mind.

Now, you might be wondering , "which one is the original then?", but I'm here to tell you that neither of them are. They are both just echoes of *Inspector Spacetime's* Circuit-Chaps.

This phenomenon, where we are so used to the echoes of an idea that we fail to recognise the original when we are confronted with it, is known as '*the Buffy Effect*'. It's hard to believe now, but that turn of the century, young adult show revolving

around a blonde school girl (who despite her lack of academic merit turns out to be the saviour of the world, ridding it of vampires and various other nefarious beings) pioneered a number of the now familiar tropes in its genre - many of which have since been repeated in the more than a decade younger *Supernatural*, for example.

Even in other genres you can still feel the Vampire Slayer's influence: lots of shows eventually do a musical episode, often without more than 'because it's fun' for a reason. Buffy's musical episode was the first however, and it had a strong reason for it too. Younger sister Dawn, who was at the age where music, heartbreak and rebelling against their parents seem to be the only interests of a character, accidentally invoked a demon who made her life 'easier' by turning it into a song. Watching the episode now doesn't bring particular excitement of course, as the trope has been done many times since. Still, for the time it was innovative and would become the ground on which other shows then built. All of which illustrates my point: even though today, heartless Infinity Knights may seem inconsequential in the grand scheme of things, and less enthralling than double- hearted Time Lords, they form the very fabric that is the foundation for decades of television. And that is exciting enough.

And so, like all you oldest siblings out there know, while paving the way is hard work, and the admiration often goes to those that came after and followed in your footsteps, in the end you can look back on a job well done and know their success is really your own.

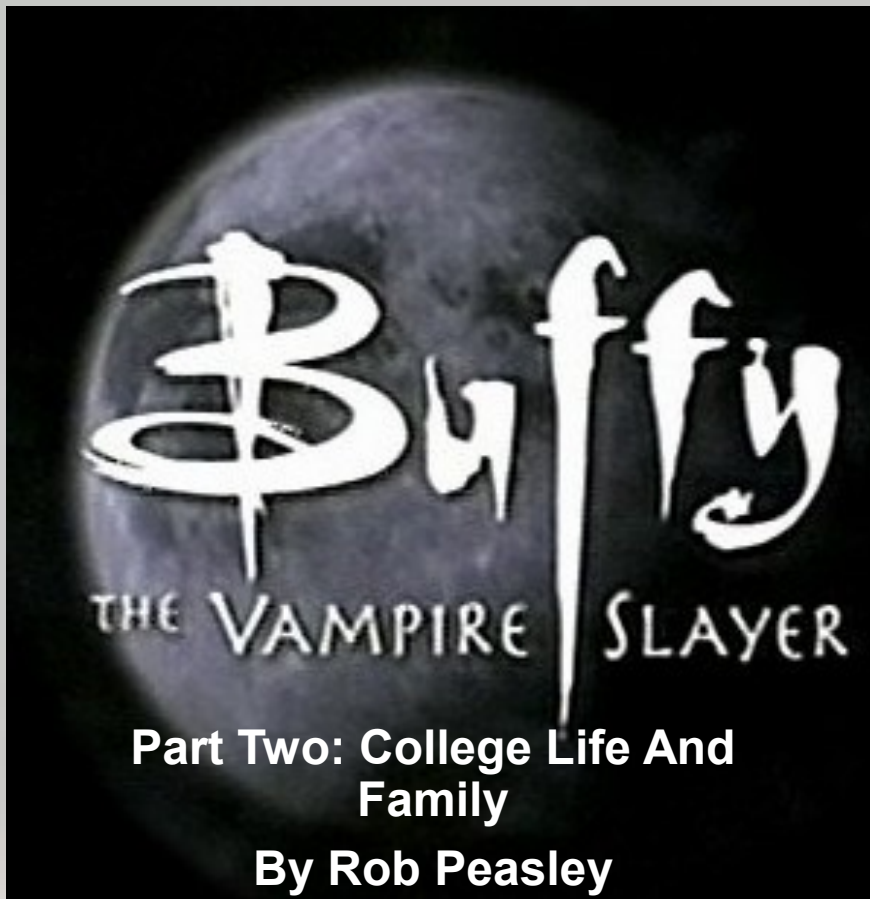


Lucas as Toby Weeks, cosplaying the Third Inspector on '*Community*'.

For now, I hope you have learned your lesson, and see *DW* for what it is: an echo of something far greater. If you are curious, search for 'inspector spacetime wiki' on your favourite online search engine and pay your respects for the groundwork that the series has laid down for us.







"I'm the Slayer. Slay-er? Chosen One. She who hangs out a lot in cemeteries? You're kidding. Ask around. Look it up: Slayer, comma, the."

PREVIOUSLY, I looked back at the opening three seasons of **Buffy The Vampire Slayer**, after I had started a re-watch of all 144 episodes on the 20th anniversary of first catching the show on BBC2 in October 1999.

This time, it's the turn of Seasons Four and Five, as Buffy and her friends progress with the next part of their lives, after graduating from Sunnydale High School.

As before, there's plenty of spoilers ahead. It's been designed for those wishing to reacquaint themselves with the programme or who don't mind spoilers. If you haven't watched **BTVS**, then please go and do so, because it's brilliant, and then come back and read the rest of this!

As I detailed previously, **BTVS** is a show about growing up and finding your place in the world - and these two seasons continue that journey.

Season Four could be subtitled: **Buffy Summers Goes To College**. It features Buffy, Willow and Oz starting life on the Sunnydale campus of the University Of California.

However, anyone expecting the next few seasons to also be set at the university is in for a surprise, because life often throws a curveball. In Buffy's case,

it is the declining health of her mother, Joyce. Therefore, Season Five sees Buffy's priority become her family, including magical younger sister Dawn.

By the time of Season Five, the VHS box sets were ahead of BBC2 transmissions, while we had yet to get Sky. Therefore, I started to binge watch **BTVS**.

I remember watching the first 11 episodes of the fifth season in no time at all, getting completely wrapped up in the season arc, and then being rather disappointed that it would be a couple of months until I could see its conclusion.

Another passion of mine is watching the motorcycle sport of speedway and used to follow Oxford Cheetahs all over the UK (sadly, they closed after 2007, although as I type, speedway does seem to be on its way back to Oxford in 2022). I got the second box set for Season Five on a speedway-heavy weekend in early September 2001.

I remember coming back from Manchester to Oxford in the early hours of a Tuesday morning, watching the final three episodes of Season Five and then getting up for work around three hours later!

I also quite often re-watched the various box sets, and went a few years hardly watching any *Blake's 7* and *Doctor Who* – **BTVS** had taken over for a while!

In the next issue, I will conclude my look at the show by reviewing Seasons Six and Seven.



## SEASON FOUR:

### (4.1) THE FRESHMAN by Joss Whedon

The third Whedon-scripted season opener on the trot to feature Buffy not being quite herself and regaining her mojo during the episode.

At one point, she gets trounced by Sunday, a normal female vampire. But it's because of this episode's big metaphor – someone going to university and finding themselves massively out of their comfort zone, something I experienced myself.

Buffy is struggling, especially as Willow and Oz seem to be coping with life at UC Sunnydale much better, while her mum and Giles - now a man of leisure following the destruction of Sunnydale High School and with a lady friend as a visitor - are getting on with their lives.

The turning point for Buffy is when Xander returns from his failed road trip across America and tells Buffy: "When it's dark and I'm all alone and I'm scared or freaked out or whatever, I always think, 'What would Buffy do?' You're my hero."

It's a lovely moment that emphasises again how much she is dependent on her friends, with Xander then also helping her locate Sunday on campus. There's a lot of nice continuity touches, such as Buffy staking Sunday shortly after she breaks the handle of the Class Protector award she was presented in *The Prom*: "I think you'll find the mistake was touching my stuff."

There's lots of impressive new sets, plus there's cameos for Riley - obviously Buffy's future beau from the moment she drops several books on his head - and Professor Maggie Walsh. (8/10)

**Buffy: Never on a Sunday...**



### (4.2) LIVING CONDITIONS by Marti Noxon

*"Kathy's evil. I'm an evil fighter. It's simple... I'm gonna have to kill her."*

Metaphor time again. Buffy's campus roommate from hell is really from hell!

Buffy and Kathy start *Living Conditions* on civil terms, but their relationship quickly breaks down and both deliberately annoy the other. There are some nice touches, such as the increased volume when Kathy cuts her toenails or Buffy drums her pencil.

For much of it, Buffy seems to be behaving completely irrationally, but it's because Kathy has been stealing her soul at night.

There's a LOT of fun here, including the notion that Cher is evil! Kathy repeatedly plays the Cher track *Believe* – even more so when she becomes aware that it's annoying Buffy.

Meanwhile, we see the odd glimpse that Willow is also having roommate problems – she is sharing with someone who is constantly throwing wild parties.

Very much played for comedy, but it's genuinely funny, right up until its conclusion, with the hint that new roommates Buffy and Willow might not get on so well after all. (9/10)

### (4.3) THE HARSH LIGHT OF DAY by Jane Espenson

*"Harmony a vampire? She must be dying without a reflection."*

Spike is back, along with his new girlfriend Harmony. We saw Harmony bitten in the big fight at the end of Season Three and it's now confirmed that she did become a vampire.

Spike is after the Gem of Amara to make himself invulnerable to sunlight and being staked. He is completely horrible to Harmony - he stakes her at one point, unaware that she's put on the gem.

Ex-vengeance demon Anya is also back in town. She seduces Xander in a hilarious scene, telling him: "I like you. You're funny, and you're nicely shaped. And frankly, it's ludicrous to have these interlocking bodies and not interlock. Please remove your clothing now." Viewers will soon get used to Anya's complete frankness.

Xander's reply is: "And the amazing thing... still more romantic than Faith", which is a reference back to his one-night stand in *The Zeppo*.



Meanwhile, Buffy sleeps with Parker, a guy she met during *Living Conditions*, who then doesn't call her as he moves onto the next girl - what a rotter!

Lots going on here, and it also led to a good follow-up episode on the new spin-off series **Angel**, as Buffy asks Oz to take the gem to Angel in LA. (8/10)

#### (4.4) FEAR, ITSELF by David Fury

Halloween is supposed to be safe from peril, as demons find the whole day distasteful... but for the second time, we find that's not quite true.

Buffy and the rest of the gang find the pretend horrors of a frat party have turned flesh, as their own fears are projected back at them, while they are soon lost within the ever-shifting dimensions of the frat house. It has some similarities to *Nightmares* in Season One.

A mixture of horror and laughs, with Giles hilariously coming to the rescue with a chainsaw, while Anya is in a giant rabbit costume (she's afraid of bunnies), and there's the appearance of a tiny fear demon at the end, which can be crushed by foot! (7/10)



Anya: No Bunny at Home?

#### (4.5) BEER BAD by Tracey Forbes

*"These are the things we want. Simple things. Comfort, sex, shelter, food. We always want them and we want them all the time. The id doesn't learn it doesn't grow up. It has the ego telling it what it can't have and it has the superego telling it what it should want. But the id works solely out of the pleasure principle. It wants. Whatever social skills you've learned, however much we've evolved, the pleasure principal is at work in all of us."*

Oh dear! The first really poor episode of **BTVS**, as Xander gets a job on-campus at UC Sunnydale as a bartender, while Buffy - still pining after Parker - drinks too much doctored beer and becomes a cavewoman.

I don't think I need to say much more, although Professor Walsh's opening lecture on the id is interesting, as is Willow's understanding of it after a chat with the "stinky Parker man", while Cave-Buffy whacking Parker after saving his life is mildly amusing. (4/10)

#### (4.6) WILD AT HEART by Marti Noxon

A heart-breaking episode which rips apart the sweetest relationship in **BTVS** - that between Willow and Oz.

It came about after Seth Green decided to leave as a regular, and Oz is given an incredibly emotional send-off, as it turns out that he can't control the werewolf inside him.

He is attracted to singer Veruca, seen in cameo in a couple of earlier episodes in the season, who turns out to be a female werewolf. While a confused Oz is trying to do the right thing, Veruca simply has designs on him.

Willow has already realised something is wrong, and her worst fears are confirmed when she finds them naked together in Oz's cage.

*Wild At Heart* requires from supersonic acting from Alyson Hannigan and Seth Green, and that's exactly what they provide.

Even after animal Oz eventually kills animal Veruca, he realises he can't control the beast and tells Willow: "Veruca was right about something. The wolf is inside me all the time, and I don't know where that line is anymore between me and it. And until I figure out what that means, I shouldn't be around you... or anybody."

A distraught Oz skips town, leaving Willow devastated, in one of the most emotional installments outside of either Season Two or Season Five. (9/10)



Veruca and Oz: About to have a bad hair day



#### (4.7) THE INITIATIVE by Douglas Petrie

Riley falls for Buffy's charms, while viewers (but not Buffy yet!) find that he's part of a huge underground government institution, the Initiative. And Professor Maggie Walsh is his boss.

Ever since the start of the season, we've seen hints of military men lurking in the shadows on campus at UC Sunnydale, emerging occasionally to capture the odd vampire, including Spike in the pre-titles sequence of *Wild At Heart*. That is finally paid off here.

The Initiative sets are vast and impressive. There's a decent story as well, as Spike escapes, but then finds out he is unable to harm Willow. The military have put a chip into the head of 'Hostile 17' to stop him killing. Incidentally, James Marsters (Spike) is now in the opening credits.

But mostly this is an episode about Riley and Buffy. There's clearly a budding relationship almost ready to take off. (8/10)

#### (4.8) PANGS by Jane Espenson

Angel is back.... but spends the whole episode skulking in the shadows, occasionally saying 'hello' to one of the gang, while Buffy is oblivious until the closing seconds, by which time he's disappeared back to LA. It's the set up to a terrific **Angel** episode (*I Will Remember You*), but re-watching **BTVS** alone, it just seems a bit peculiar.

Buffy's near obsession with putting on a nice Thanksgiving meal is also a bit strange, especially with a vengeful spirit of the original Americans to deal with.

On the plus side, both Anya and Spike add comedy, despite the latter being in something of a desperate state due to his inability to kill and feed.

Meanwhile, Willow adds a counterpoint which may not have been very popular with much of the American audience, as she comes down on the side of the original inhabitants:

*WILLOW: Thanksgiving isn't about blending of two cultures. It's about one culture wiping out another. And then they make animated specials about the part where, with the maize and the big, big belt buckles. They don't show you the next scene, where all the bison die and Squanto takes a musket ball in the stomach.*

*BUFFY: Okay. Now, for some of that, you were channelling your mother?*

*WILLOW: Well, yeah, sort of. That's why she doesn't celebrate Thanksgiving or Columbus Day - you know, the destruction of the indigenous peoples. I know it sounds a little overwrought, but really, she's right.*

*Pangs* has some interesting ideas, but it ends up as something less than the sum of its parts. (6/10)

#### (4.9) SOMETHING BLUE by Tracey Forbes

Willow is distraught, after she finds that Oz has had all his possessions shipped to him. In a state, she performs a spell to try to make her pain go away and it goes wrong. Everything she says comes true - just not involving herself.

There are some hilarious consequences, such as Buffy and Spike believing they are engaged to be married, while an unwitting Willow also makes Amy human again for a couple of moments, before changing her back into a rat again.



Providing less laughs is Giles losing his sight, while Xander becomes a "demon magnet" - which soon puts him and Anya in peril.

A real mixture between some major laughs and Willow's pain. D'Hoffryn, who turned Anya into a vengeance demon, appears and makes the same offer to Willow but she declines. Interestingly, Spike can see the obvious rather than Buffy or Giles: "Are you people blind? She's hanging on by a thread. Any ninny can see that."

It's the engagement between Buffy and Spike which takes centre stage. It seems that it may have been a response to some of **BTVS** fandom 'shipping' the two characters and foreshadows their eventual relationship. (8/10)



#### (4.10) HUSH by Joss Whedon

*Can't even shout, can't even cry  
The gentlemen are coming by  
Looking in windows, knocking on doors  
They need to take seven and they might take yours  
Can't call to mom, can't say a word  
You're gonna die screaming, but you won't be heard*

From the opening rhyme by a small child in Buffy's dream, this feels like something a little different.

Told by critics that the dialogue was **BTVS's** strength, Joss Whedon decided to show he could produce a great episode with no dialogue for much of it, as everyone has their voices stolen.

*Hush* also really goes to town on the horror side, thanks to very creepy realisation of the floating Gentlemen, who steal people's hearts.



"Silence please, Gentlemen..."

They seem like something right out of a fairy-tale from the brothers Grimm. **Doctor Who** stole the look, to an extent, with the Silence.

Meanwhile, people find various ways to communicate without being able to talk, including a very, very funny scene with Giles using a slide projector to explain what's going on to the Scooby gang in a lecture theatre.

Willow meets Tara for the first time, and they combine to use witchcraft to save themselves from the Gentlemen.

To compensate for the lack of dialogue, this episode has a wonderful score, while there's a cinematic quality to Whedon's direction. *Hush* is an absolute delight in so many ways. (10/10)

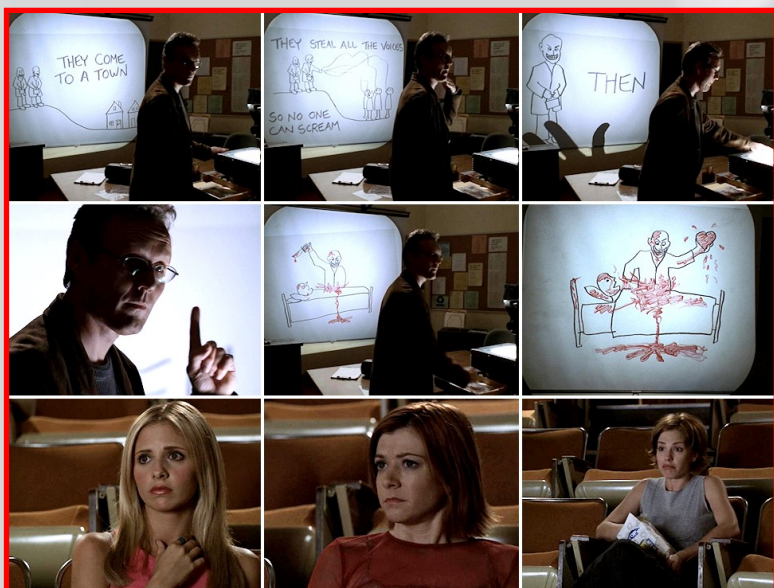
#### (4.11) DOOMED by Marti Noxon & David Fury & Jane Espenson

A mixed bag. The apocalyptic threat seems a bit tame and understated - it should take more than a few demons throwing themselves into the Hellmouth to cause the end of the world, although a big plus is a return to the burnt-out remnants of Sunnydale High School.

It's nice that *Doomed* continues immediately from *Hush*, when Buffy and Riley discovered both had some pretty major secrets. It's amusing when Buffy correctly guesses pretty much everything what commando Riley does.

Undoubtedly Spike is the highlight of *Doomed*. He hits a new low, ending up in one of Xander's Hawaiian shirts after shrinking his own clothes, and subsequently he attempts to stake himself. But discovering he can demons lifts him out of his depression.

Spike's closing monologue to a startled Willow and Xander is great: "What's this? Sitting around watching the telly while there's evil still afoot. That's not very industrious of you. I say we go out there and kick a little demon ass! What, can't go without your Buffy, is that it? Too chicken? Let's find her! She is the Chosen One after all. Come on! Vampires! Grrr! Nasty! Let's annihilate them. For justice, and for... the safety of puppies and Christmas, right? Let's fight that evil! Let's kill something!" (7/10)



"Now pay attention..."



Spike gets shirty



#### (4.12) A NEW MAN by Jane Espenson

Rupert Giles has been feeling a little like a spare part at times in Season Four. He's lost his job as school librarian, plus he's no longer an official Watcher. His invite to Buffy's 19th birthday party leaves him aware of how out-of-touch he has become.

His mood certainly isn't improved by being told by Professor Walsh that Buffy lacks a strong father figure. And then he finds out from Willow that Riley is one of the commandos, and he exclaims incredulously: "Here I am, spent weeks trying to get a single scrap of information about our mysterious demon collectors and no one bothers to tell me that Buffy's dating one of them?"

He takes a chance to go drinking with old adversary Ethan Rayne, who is back in town. Giles tells him: "The world has passed us by. Someone snuck in and left us a couple of has-beens in our place. This Initiative, I mean, their methods may be causing problems, but they're getting the job done. Where am I? I'm an unemployed librarian with a tendency to get knocked on the head."

But when Giles wakes up the next morning, he finds out that Ethan has turned him into a demon.

What follows is fun enough, especially it's largely told from the perspective of Demon-Giles. Spike turns out to be the only other one who can understand him, and the two strike up an amusing alliance, after a bit of bribery from Giles. Plus, there's a fantastic scene where Demon-Giles scares Maggie Walsh for the sheer hell of it!

A nice resolution as well, as the bond between Slayer and Watcher wins out. Buffy is just about to kill him, believing him to be the demon who killed Giles, but then recognises his eyes. (8/10)

#### (4.13) THE I IN TEAM by David Fury

A lot of ground is covered during a very good episode of **BTVS**.

Buffy helps the Initiative, but soon gains the disapproval of Maggie Walsh, who doesn't like the affect she's having on her beloved Agent Finn (Riley) and is also concerned that questions that Buffy is asking, particularly when she asks Riley about "314".

Professor Walsh comes across as a control freak - she even watches as Buffy makes love for the first time to Riley. She's also revealed to be up to no good, putting together her own creation, Adam, in Room 314 of the Initiative underground base.

Maggie sets up Buffy and sends her on a fatal mission. A highlight is the scene where Buffy returns from the dead to confront Maggie via video-

link.

And then a shock ending. Just as we're adjusting to Walsh as a villain, she is killed by Adam.

With so much vital arc stuff going on, *The I In Team* still also manages to fit several Willow and Tara scenes, as their relationship takes a major step forward, and Xander trying to sell some obviously hideous chocolate bars in his latest job.

Plus, there's a subplot where Spike is tagged with a tracker and asks Giles for help, despite telling him earlier in the episode to "piss off", with Giles recouping some money from Spike in the process!

Lots of drama and laughs, although with hindsight, maybe some of its events should have been spread out across several episodes - it's like half the season arc all occurs here. (9/10)



#### (4.14) GOODBYE IOWA by Marti Noxon

Very much in the mould of *Consequences* in Season Three, in that it's a sequel dealing with a shock death in the previous episode.

Much of it concentrates on Riley, who was unaware he was being drugged by Maggie Walsh and is suffering withdrawal symptoms and unwell. It also sees the Scooby Gang temporarily decamp to Xander's place (the basement under his parents' house) to avoid the Initiative, leading Buffy to conclude after a rousing speech: "That probably would have sounded more commanding if I wasn't wearing my yummy sushi pyjamas".

Adam, part-demon part-machine, who is clearly inspired by the Frankenstein Monster, breaks out of the Initiative. Adam is himself 'newly born', and he encounters a young child:

*ADAM: What am I?*

*BOY: You're a monster.*

*ADAM: I thought so. Adam. What are you?*

*BOY: Me? I'm a boy.*

*ADAM: A boy. How do you work?*

*BOY: I don't know. I just do.*

Adam subsequently dissects the boy to see how he works. Had the boy described Adam as something other than a "monster", the rest of the season could have panned out very differently, as it seems to resign Adam to his fate.

The conclusion to *Goodbye Iowa* sees Adam return to the Initiative, while still gathering information, and kill his other creator, Doctor Angleman. Buffy clearly struggles against her manufactured demon foe, who has both intelligence and strength, in a tale that sets up Adam to be Season Four's Big Bad. (7/10)

#### **(4.15) THIS YEAR'S GIRL (Part 1 of a two-part story) by Douglas Petrie**

I recall how unexpected this was the first time around. Just as the Season Four arc is starting to ramp up, we have a throwback to Season Three, with other slayer Faith waking up from her coma after eight months, although there's still quite a lot of the Riley sub-plot in here as well.

The dream sequences are nicely done and told from Faith's perspective; Buffy is the bad one who keeps on stabbing her. It's a reminder that, as far as Faith is concerned, Buffy is the villain. Oh, and there's a reference to Dawn within these dreams:

*FAITH: Little sis coming. I know.*

*BUFFY: So much to do before she gets here.*

When Faith finally beats Buffy in her dreams, she awakes. And she finds the world has moved on in her absence, as she tells Buffy: "I wake up to find the blonde chick isn't even dating the guy she was so nuts about before. I mean, she's moved on to the first college beefstick she meets. Not only has she forgotten about the love of her life, but she's forgotten about the chick she nearly killed for him."

Faith is portrayed as very dangerous here. She feels she has nothing left, and she's out for revenge: "You took my life, B. Payback's a bitch."

It's nice to see the Mayor in one of her dreams and also via a recorded message. He's left a body-swap gizmo, which leads us to the cliffhanger.

And Buffy's mum appears for the first time in ages. Season Four has been very much based around

the UC Sunnydale campus, with the other frequently used sets being Giles's flat and the basement that is home to Xander. (9/10)

#### **(4.16) WHO ARE YOU? (Part 2 of a two-part story) by Joss Whedon**

Thanks to the device used at the end of *This Year's Girl*, we have Faith and Buffy spending this episode in each other's bodies, with the body-swap used very much for character development.

Faith has fun to begin with in Buffy's body, while Sarah Michelle Gellar shows she is a class actress by adopting a number of Eliza Dushku's speech patterns and mannerisms, which convinces us that it is Faith in there.

I particularly like her scene with Spike in the Bronze, where she teases and flirts with him:

*SPIKE: You know why I really hate you, Summers?*  
*FAITH: Cause I'm a stuck-up tight-ass with no sense of fun?*

*SPIKE: Well, yeah, that covers a lot of it.*

*FAITH: Cause I could do anything I want, and instead, I choose to pout and whine and feel the burden of Slayerhood? I mean, I could be rich, I could be famous, I could have anything. Anyone. Even you, Spike. I could ride you at a gallop until your legs buckled and your eyes rolled up. I've got muscles you've never even dreamed of. I could squeeze you until you popped like warm champagne, and you'd beg me to hurt you just a little bit more. And you know why I don't? Because it's wrong.*

But Faith's attitude shifts as *Who Are You?* progresses. The gratitude that she is shown when she saves a woman from a vampire, and the unconditional love she receives from Riley, are amongst the factors that leave her confused.

Faith also shows she's very intuitive. When introduced to Tara, she deduces very quickly that her and Willow are a couple just from the way that Tara looks at Willow. In turn, Tara works out far quicker than anyone else that there's something wrong with Buffy - at this point, Tara is still a more powerful and perceptive wicca than Willow.

Faith gradually hates what she had become - when she and Buffy, still in the wrong bodies, fight again at the end of the episode in a church, she seems to be referring to herself: "Murderous bitch. You're nothing. You're disgusting."

Meanwhile, Buffy in Faith's body again learns that the Watchers Council should be avoided at all costs, as she encounters their murderous special operations unit. After she escapes, there's a hilarious scene where she convinces Giles that she is Buffy, which says much about their relationship:



*BUFFY: Ask me a question. Ask me anything.*  
*GILES: Who's president?*  
*BUFFY: We're checking for Buffy, not a concussion.*  
*GILES: Oh, yes, alright... um...*  
*BUFFY: Giles, you turned into a demon, and I knew it was you. I mean can't you just look in my eyes and be all intuitive?*  
*GILES: How did I turn into a demon?*  
*BUFFY: Oh, because, uh, Ethan Rayne. And you have a girlfriend named Olivia, and you haven't had a job since we blew up the school, which is valid lifestyle wise. I mean, it's not like you're a slacker type, but... oh, oh! when I had psychic power, I heard my mum think that you were like a stevedore during sex. What? Do you want me to continue?*  
*GILES: Actually, I beg you to stop.*  
*BUFFY: What's a stevedore?*



#### **Body swap: Buffy shows a little Faith**

And Adam starts to have an influence over vampires, as he persuades them to confront their fears:

*ADAM: You fear death. Being immortal, you fear it more than those to whom it comes naturally. Vampires are a paradox.*  
*SCARED VAMPIRE: Okay, we're a paradox. That's cool.*  
*ADAM: Demon in a human body. You walk in both worlds and belong to neither. I can relate. Come. We have a lot to talk about.*

All-in-all, *Who Are You?* takes what could be absurd body-swapping concept but uses it in a very clever way, to also further the season arc. (9/10)

#### **(4.17) SUPERSTAR by Jane Espenson**

I love this episode, where something is clearly amiss from the off... the Slayer is now a secondary hero to Jonathan, the vertically-challenged semi-regular student from Seasons Two and Three, who

Buffy saved from committing suicide in *Earshot* and who awarded her with the Class Protector award in *The Prom*.

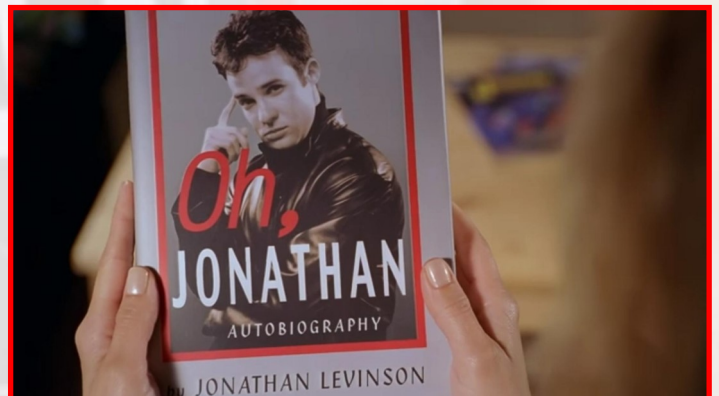
Jonathan gets a James Bond type introduction and then we have an alternative title sequence with lots of shots of him inserted, concluding with him in a long, billowing coat like Angel!

It's a delight to watch as Buffy starts to work out that something is amiss, despite the rest of the Scooby gang being in denial:

*BUFFY: I'm just saying it doesn't make any sense. He starred in the Matrix but he never left town. And how'd he graduate from med school? He's only eighteen years old.*  
*XANDER: Effective time management?*  
*GILES: I'm sorry Buffy, I just don't understand what you're trying to say.*  
*ANYA: Yeah and when is Jonathan going to get here and start the meeting?*  
*BUFFY: This is the meeting.*  
*WILLOW: This is the meeting?*  
*BUFFY: Well, I was just kind of wondering if maybe anyone thought that Jonathan was kind of too perfect?*  
*XANDER: No he's not! He's just perfect enough! He crushed the bones of the Master, he blew up a big snake made out of Mayor and he coached the U.S. women's soccer team to stunning World Cup victory! We saw him doing those things!*

There are a lot of laughs along with the way, including the Jonathan swimsuit calendar, and many visual gags in the background.

It's done beautifully, and Danny Strong pulls off so well the role as super-Jonathan - fighter of evil, inventor of the internet, expert trumpet player and crooner.



#### **Jonathan Levinson: Superstar Slayer**

It's hard to not feel for him when his spell is broken, and things return to normal. And he does use his temporary powers for good - he persuades Buffy and Riley to get back together after the previous episode where Riley inadvertently slept with Faith while she was in Buffy's body, and he also reveals Adam's weakness, which will eventually be used against him. (10/10)

#### **(4.18) WHERE THE WILD THINGS ARE by Tracey Forbes**

*"A ghost? What's the deal? Is every frat on this campus haunted? And if so, why do people keep coming to these parties, 'cause it's not the snacks."*

Not entirely successful, as things again go very wrong at a frat party, fuelled by Buffy and Riley having constant sex. It turns out that sexually repressed poltergeists - who were mistreated as kids by an evil old woman - are responsible.

Fortunately, there's nice character moments, such as the gang finding Giles singing the Who song *Behind Blue Eyes* at a local club, plus Anya and Spike get drunk together, revealing that they are kindred spirits of a kind. There's also the hilarious scene where Xander and Anya are arguing about their sex life in his ice cream van, unaware of their waiting customers. (6/10)

#### **(4.19) NEW MOON RISING by Marti Noxon**

Oz is back, which is bad news, because since his departure in *Wild At Heart*, Willow has fallen for Tara. And although Oz thinks he's now controlled the werewolf, it's Willow who proves his undoing - she provokes the beast inside.

Somehow writer Martin Noxon pulls off this episode. The Willow/Oz relationship was a nice one, but so is Willow/Tara and this juggles emotional scenes regarding both, with Alyson Hannigan at the top of her game.

*New Moon Rising* makes you aware just how much Willow has evolved over the last year. Often people do develop and find themselves once they go to university and she is no different.

The other major sub-plot here is Riley rebelling against the Initiative, while an unholy alliance between Adam and Spike begins. (9/10)

#### **(4.20) THE YOKO FACTOR (Part 1 of a two-part story) by Douglas Petrie**

A reminder, that even with his chip, Spike is not to be under-estimated. At Adam's behest, he uses the way the core Scoobies have drifted apart... and all with the power of his tongue. As he explains to Adam:

*SPIKE: It's called the Yoko Factor. Don't tell me you've never heard of the Beatles?*

*ADAM: I have. I like Helter Skelter.*

*SPIKE: What a surprise. The point is, they were once a real powerful group. It's not a stretch to say they ruled the world. And when they broke up everyone blamed Yoko, but the fact is the group split itself apart, she just happened to be there. And you know how it is with kids. They go off to college, they grow apart. Way of the world.*

It's quite neat, and ties together quite a bit of the season. It references how Giles has been feeling a

bit lost since losing his job as librarian at Sunnydale High; how Xander's long list of dead-end jobs have dented his confidence; and Willow's insecurities at others finding out that she is gay.

I guess you could argue that the final argument between Buffy, Willow, Xander and a drunk Giles is a bit contrived, but it's still fun.

The least satisfactory part is another pointless return for Angel. The 'previously' re-cap includes scenes from **Angel** - with a confrontation between Angel and Buffy after an argument regarding Faith. It's all a bit strange when re-watching **BTVS** alone.

Angel beats up Riley; argues and then reconciles with Buffy; and then disappears again. Once more, his appearance feels a bit wasted. (8/10)

#### **(4.21) PRIMEVAL (Part 2 of a two-part story) by David Fury**

This is split roughly into two parts. The first half is character based and sees the gang reconciling after realising that Spike duped them, and also that everyone in the Initiative has been tricked:

*BUFFY: You know how overcrowded the containment cells have been at the Initiative? Those demons were just too easy to catch. It's like they wanted in that place.*

*GILES: The Trojan horse.*

*BUFFY: Adam's gonna make sure the demons attack the Initiative from the inside.*

*XANDER: Demons versus soldiers. Massacre.*

*WILLOW: And Adam has a neat pile of body parts to start assembling his army. Diabolical, yet... gross.*

The second half is a visually spectacular, all-action conclusion which is the complete opposite to the touchy, feely finale of Season Two, as Adam seeks to complete the plans of his "mother" Maggie Walsh, who returns of a mindless zombie, while it transpires that Riley also has a behavioural chip.

It's fantastic, high-octane stuff that concludes the whole Initiative arc, as the core four characters of Buffy, Willow, Giles and Xander combine their essences to allow super-Buffy to defeat Adam easily. Meanwhile, while there's also a full-scale battle going on across the whole underground base, and Riley has to destroy his best friend Forest, who is now a zombie.

Some don't like the Initiative arc, but I don't mind it at all - not every season should be a carbon copy of others. (9/10)



**Buffy gets to the heart of the problem**



#### 4.22) RESTLESS by Joss Whedon

Wait a minute, the season arc was concluded in Episode 21, so what's Episode 22 about? Dreams, that's what.

The spell that Buffy, Giles, Xander and Willow used in *Primeval* has consequences, as the very first Slayer tries to kill them in their sleep, and nearly succeeds.



Buffy confronts the First Slayer in her dream

We had *Nightmares* in the first season, which was a stab at doing a dream episode, while *Fear, Itself* also covered similar ground earlier in Season Four. But, this time, it's just absolutely perfect, as the often surreal nature of dreams are perfectly captured.

This episode contains a fair amount of foreshadowing for Season Five (it's easy to miss much of it), plus the direction is an absolute delight with lots of weird shots and weird lighting - Joss Whedon is truly one talented individual.

There's also last appearances of Oz and Principal Snyder - albeit appearing in dreams. And Giles explains the plot in a song! Brilliant episode. (10/10)

#### SEASON FOUR OVERVIEW:

Buffy and Willow go to college, as **BTVS** undergoes a transitional year, with the writing talent now split between the mother show and the **Angel** spin-off series - but there's still some great stuff contained within these 22 episodes and so much comedy in this season as well.

Of the leads, it's clear they weren't quite sure what to do with Giles and Xander, but this is actually written into the whole character arc for this season - Giles feels like a spare part, while Xander goes through a number of dead-end jobs. Talking of Xander, the reintroduction of the straight-to-the-point and often hilarious Anya as his girlfriend is a major plus.

Adam is perhaps not the strongest of the Big Bads and maybe Maggie Walsh was killed off too soon. Some don't like having the Initiative, a big military organisation, in **BTVS** - but I think it works quite well. Meanwhile, Riley is a refreshing change from the brooding Angel, and he feels what Buffy needs at this point.

It's great to have Spike back, now as a regular, while it's a shame we had to lose Oz, although I guess his departure is what sparks a major development in Willow's character.

It was a very brave step to make Willow gay, but it works, due to the combination of some very good writing plus top performances from Alyson Hannigan and Amber Benson (Tara).

And when this season is good, it's absolutely great. *Hush*, *Superstar* and *Restless* are superb. It's notable all three episodes are outside the norm in a season which is often experimental and takes a few risks, which feels appropriate for the university season.

Season rank: 5th.





## SEASON FIVE:

### (5.1) BUFFY VS. DRACULA by Martin Noxon

**BTVS** swaggers into its fifth season with real confidence, by featuring the most famous vampire of them all, and giving a new, post-modern spin on the Dracula legend.

Buffy and Xander both end up in his thrall, while Dracula has several powers that other vampires in **BTVS** haven't had, to match his legend. Spike dismisses them as party tricks and reveals that Dracula is disliked by other vampires, because he became a celebrity and gave away some of their secrets!

In the conversations between Dracula and Buffy, it sets into motion the whole questioning of what a Slayer is - something that will be examined over the next three years. It's nice that Dracula repeats one phrase in its entirety from *Restless*: "You think you know... what you are ... what's to come. You haven't even begun."

So many knowing winks to the audience, such as the sudden appearance of a "big honking castle" in Sunnydale, plus Buffy using a bit of Dracula film knowledge at the end!

There's also a neat scene towards the end in which Buffy tells Giles she wants him back more as her Watcher again – leading to him scrapping his plans of going back to England.



The ultimate vampire face-off?

And there's a surprise ending out of the blue, with the sudden appearance of a younger sister for only child Buffy. (10/10)



"Mom!!!"

### (5.2) REAL ME by David Fury

*"Nobody knows who I am. Not the real me. It's like, nobody cares enough to find out. I mean, does anyone ever ask me what I want to do with my life? Or what my opinion is on stuff? Or what restaurant to order in from? No. Underline. Exclamation point. Exclamation point, exclamation point. No one understands. No one has an older sister who's a Slayer."*

I really like *Real Me*. I guess the threat level is relatively low from Harmony and her minions, but a fair amount is narrated by 14-year-old Dawn Summers, as she writes in her diary, and it's great to see a whole new spin on the other characters, and who Dawn likes and who she doesn't and why.

Plus, Giles buys the Magic Box and gains the purpose he was lacking throughout Season Four:

**BUFFY:** Giles, are you sure about this?

**GILES:** Why wouldn't I be?

**BUFFY:** Well, aside from the fact that most magic shop owners in Sunnydale have the life expectancy of a Spinal Tap drummer ... and, have you ever run a store before?

**GILES:** I was a librarian for years. This is exactly the same, except people pay for the things they don't return. It'll give me focus. Increase my resources. And it'll prevent you lot from trampling all over my flat at all hours. There may even be some space for you to train in the back.

**BUFFY:** Boy, you've really thought this through. How bored were you last year?

**GILES:** I watched *Passions* with Spike. Let us never speak of it.

There's a lot of funny moments, much of them coming from Harmony and Anya. The final line is intriguing, and leaves you wondering who Dawn is... (10/10)



### (5.3) THE REPLACEMENT by Jane Espenson

Nice misdirection, after Xander is hit by a bolt from a demon, which creates a duplicate. For much of this, we're led to believe the other, classier Xander is some sort of demon, while the less-confident Xander is the real one. However, it turns out that both Xanders are him - he's just been split into two.

It all works out fine, because the confident half of Xander is able to get a nice flat - to get out the basement at the house of his parents, something he dreamt he'd never be able to escape from in *Restless*. He also gains a promotion at his construction site.

Just as the previous two episodes gave Giles a new sense of purpose, the same here happens with Xander. In the meantime, there's some hilarity, especially when Anya wants to have sex with both versions of him together. Xander-led episodes are always good fun, and this is no exception. (9/10)



Xander x 2—Double the Fun!

### (5.4) OUT OF MY MIND by Rebecca Rand Kirshner

Riley seems to be a little bit out of place without his army pals, while he's still suffering from all the drugs that Maggie Walsh pumped into him. It also reinforces all the insecurities that Riley faces as Buffy's boyfriend: "You're getting stronger every day, more powerful. I can't touch you. Every day, you're just ... a little further out of my reach."

It may seem a bit of a throwback to Season Four, although it's putting into place the pieces for the eventual departure of Riley.

The highlight of *Out Of My Mind* is the Spike subplot, as he tries to get his chip removed, and then he has a rude awakening at the end, as he finds he's fallen in love with Buffy. Spike has been getting increasingly obsessed about Buffy, so while it's quite a surprise when watched the first time, the

clues are there.

In fact, quite a few of the plot threads that will shape the future start here. There's the first hint that Willow is using magic when not necessary, while Joyce collapses in mid-conversation with Dawn. Much to boost a run-of-the-mill episode. (7/10)

### (5.5) NO PLACE LIKE HOME by Douglas Petrie

The truth about Dawn is revealed, in a key (ouch, sorry!) episode for not only the family arc, but also one that kicks off the Glory arc. This is the first time we see the latter - the mysterious young lady who is even more powerful than Buffy.

Buffy's spell is nicely trippy. Once Buffy realises Dawn has not always been around, she thinks Dawn is maybe the baddie making her mum ill. If only it was that easy.

A delightful subplot sees the opening of the Magic Box, with Giles and company swept off their feet, and Anya - always good comedy value - earning herself a job.

There is a lot of exposition here, especially between Buffy and the Monk at the end, just before he dies, when Buffy discovers that Dawn is a complete innocent. But that doesn't stop it being a strong episode. (9/10)

### 5.6) FAMILY by Joss Whedon

There's a nice message behind all this, that your family are the people who care about you.

Even though we find out that Tara's relatives are not are very nice people, who are trying to convince her (falsely) that she's about to turn into a demon, her real family are the Scooby gang, who - at last - fully accept her as one of their own:

*BUFFY: You wanna take Tara out of here against her will? You got to come through me.*

*DAWN: And me!*

*TARA'S DAD: Is this a joke? I'm not going to be threatened by two little girls.*

*DAWN: You don't wanna mess with us.*

*BUFFY: She's a hair-puller.*

*GILES: And you're not just dealing with two little girls.*

*XANDER: You're dealing with all of us.*

*SPIKE: Except me.*

*XANDER: Except Spike.*

*SPIKE: I don't care what happens.*

*TARA'S DAD: This is insane. You people have no right to interfere with Tara's affairs. We are her blood kin! Who the hell are you?*

*BUFFY: We're family.*

In a way, it matches Buffy's own story. She now knows that Dawn has been created and inserted into her life, but it doesn't stop her wanting to protect her own family unit - her unwell mother and her unreal sister.

Buffy moves out of her place on campus, back to living permanently at 1630 Revello Drive. It confirms that the focus for Season Five will not be Buffy's second year at UC Sunnydale - it will be something much closer to home.

At first glance, this is small scale for a Joss Whedon episode, but it does have a message that resonates throughout the rest of the season, plus it has some lovely continuity references and nice directional flourishes. (8/10)

### (5.7) FOOL FOR LOVE by Douglas Petrie

*"Have you heard? They call him William the Bloody because of his bloody awful poetry!"*

It's high time for a Spike backstory tale complete with flashbacks, after all we had an Angel one. And there's one or two twists and turns here.

We've learnt that, although the demon inhabiting the body is often crueller than the person they replaced, they often have the same basic personality. It's therefore something of a shock to see Spike as William, fey poet.

But we then see how he changes, once sired by Drusilla, while Angel/Angelus and Darla also appear. There's some nice attention to detail, down to explanation of the (real-life) scar on the face of James Marsters.

One of the Slayers he kills seems to channel **Crouching Tiger, Hidden Dragon**; the other is a 1970s Blaxploitation chick. Spike takes the leather jacket off the dead body of the latter.

We also see a vulnerable Buffy, first concerned how a bog-standard vampire almost killed her (hence her bribing Spike to tell her about his past exploits), and then upset when she receives news that her mother needs a scan. And Spike, despite the lack of a soul, gently comforts her. A brave, bold episode. (10/10)

### (5.8) SHADOW by David Fury

*"Your mother has - the term is low-grade glioma. It's a brain tumour. The clinical name is oligodendroglioma. It's in the left hemisphere of the cerebrum."*

Yes, it's the one where Glory lets loose an unconvincing CGI snake thing to track down her Key. But, apart from that, it's not a bad episode at all.

The plot strand that gets the most exposure is Joyce's illness, as her CAT scan reveals a shadow. It results in tremendous performances from Kristine Sutherland, Sarah Michelle Gellar, and Michelle Trachtenberg as mother and concerned daughters.

Buffy's response to want something to fight is totally natural. But she again gets her ass kicked by Glory, while she subsequently takes her issues by smashing the snake creature to a bloody pulp before it can report back to Glory.



The Whirlwind: Angel(us), Darla, Drusilla and Spike



One of Glory's glorious simpering minions appears for the first time, while Riley needs to get over himself and realise why Buffy's attentions are elsewhere, rather than drowning his sorrows and allowing a vampire to feed off him. (8/10)

### **(5.9) LISTENING TO FEAR by Rebecca Rand Kirshner**

*"Yes, because it seems like we're always dealing with creatures from outer space. Except that we don't ever do that."*

An even darker episode than its predecessor, as an extra-terrestrial creature stalks and kills the mad and the crazy, which isn't good news when Joyce - with her brain scrambled - is saying strange things.

It leads to a memorable scene at the house of the Summers family, with Dawn and Buffy both trying to blot out Joyce's babbling: Dawn with a pillow over her head, while Buffy puts on the radio while doing the washing up in the kitchen and starts crying. Both are oblivious that Joyce is responding to an actual threat until it's almost too late - it's proper chilling stuff.

Riley calls in his former military pals to help deal with the threat, while we find out that junior Doctor Ben, who has befriended Buffy, has something to do with Glory.

It's also another episode that pulls at the heart strings. In particular, the closing exchange between Joyce and Buffy, after Joyce works out the truth about Dawn:

*JOYCE: She's not mine, is she?*

*BUFFY: No.*

*JOYCE: She does belong to us, though.*

*BUFFY: Yes, she does.*

*JOYCE: And she's important. To the world. Precious. As precious as you are to me. (Buffy nods) Then we have to take care of her. Buffy, promise me. If anything happens, if I don't come through this...*

*BUFFY: Mom...*

*JOYCE: No, listen to me. No matter what she is, she still feels like my daughter. I have to know that you'll take care of her, that you'll keep her safe. That you'll love her like I love you.*

*BUFFY: I promise.*

*Listening To Fear* ends with Joyce being wheeled away to have her operation to remove her brain tumour. Powerful stuff. (8/10)

### **(5.10) INTO THE WOODS by Marti Noxon**

*"You've been treating Riley like the rebound guy. When he's the one that comes along once in a lifetime. He's never held back with you. He's risked everything. And you're about to let him fly because*

*you don't like ultimatums? If he's not the guy, if what he needs from you just isn't there, let him go. Break his heart and make it a clean break. But if you really think you can love this guy ... I'm talking scary, messy, no-emotions-barred need ... if you're ready for that ... then think about what you're about to lose."*

Goodbye to Riley Finn, after Buffy finds out he's been letting vampires feed off him, and he then receives an offer for an under-cover military operation. He's been somewhat out of place in this season in any case.

The sequence where Buffy, after arguing with Riley, dusts eight vampires in under a minute is incredibly cool.

Xander's speech to Buffy (quoted above) is lovely, and also that he then practices what he preaches with Anya: "I've gotta say something... because I don't think I've made it clear. I'm in love with you. Powerfully, painfully in love. The things you do ... the way you think ... the way you move ... I get excited every time I'm about to see you. You make me feel like I've never felt before in my life. Like a man. I just thought you might wanna know."

The ending is a little clichéd, as Buffy runs alongside Riley's departing helicopter, unable to gain his attention. To be honest, it doesn't have the same emotional impact as the news at the beginning that Joyce has the all-clear after her operation. (7/10)

### **(5.11) TRIANGLE by Jane Espenson**

Fun and silly - which is somewhat needed after the last few episodes - as Anya and Willow clash at the Magic Box while Giles is away. They accidentally bring forth Olaf, a troll who used to be Anya's boyfriend, until she cursed him and earned her stripes as a vengeance demon.

Xander finds himself at the centre of matters, firstly as a piggy-in-the-middle in arguments between his best friend and girlfriend, and then presented by Olaf with a terrible choice of which one of the two to save.

Abraham Benrubi is great as the OTT character of Olaf, delivering dialogue such as: "You do well to flee, townspeople! I will pillage your lands and dwellings! I will burn your crops and make merry sport with your more attractive daughters! Ha ha ha! Mark my words! Ooh! Ale! I smell delicious ale!"

Meanwhile, every scene with an increasingly obsessed Spike is a delight, including his monologue as gets into an argument with a Buffy mannequin.

*Triangle* also sets up the brilliant *Selfless* in Season Seven, while the troll's hammer comes in pretty handy in *The Gift*. (8/10)

## **(5.12) CHECKPOINT by Douglas Petrie & Jane Espenson**

The Watchers Council have information about Glory, but will only give it, once they review Buffy and her friends and deem them as suitable, resulting in various tests and interviews, including Anya's hilarious attempts to convince them that she's had a normal upbringing in Indiana.

Buffy spends most of *Checkpoint* having people either speak down to her (the council), threaten her (Glory - who finds out where she lives) or attack her (the Knights of Byzantium - who appear for the first time).

Hugely condescending Quentin Travers, head of the council, tells her: "Perhaps you're used to idle threats and sloppy discipline, Miss Summers, but you're dealing with grown-ups now."

However, it results in a wonderful scene in the Magic Box, as the truth dawns on Buffy. "I've had a lot of people talking at me the last few days. Everyone just lining up to tell me how unimportant I am. And I've finally figured out why. Power. I have it. They don't. This bothers them."

She then turns the tables on the council:

*BUFFY: You're Watchers. Without a Slayer, you're pretty much just watching Masterpiece Theatre. You can't stop Glory. You can't do anything with the information you have except maybe publish it in the 'Everyone Thinks We're Insano's Home Journal.' So here's how it's going to work. You're going to tell me everything you know. Then you're gonna go away. You'll contact me if and when you have any further information about Glory.*

Buffy also manages to get Giles restored as her official watcher at full salary – with a 'cough' from him to make sure it's also paid retroactively! And she explains Xander's worthiness to the council using what Willows calls Riley-speak: "The boy has clocked more field time than all of you combined."

It's a wonderful and empowering scene featuring mature reasoning by Buffy, as she finally realises what she's got, making Giles proud and earning the respect of Travers.

And then there's big revelation by Travers - one of the most memorable episode endings. Glory is not a demon - she's a God. Oh my. (10/10)

## **(5.13) BLOOD TIES by Steven S. DeKnight**

*"She's not just a blob of energy, she's also a 14-year-old hormone bomb. Which one's screwing her up more right now, spin the bloody wheel."*

Dawn finally finds out she's only six months old and

a mystical Key. She flips, self-harms and runs away.

It couldn't work without a great central performance from Michelle Trachtenberg, who unlike most of the cast was more-or-less the age of the character she was playing. She delivers, as the 14-year-old girl who has her world turned upside down.

Dawn also finds out Ben and Glory share the same body, but mysteriously forgets again, while Glory retains no memory of what Dawn told Ben (that she is the Key). It's ironic that it is Glory who can tell Dawn most about the Key, while we see Spike helping out Dawn for the first time - it won't be the last time.

There's a big clue towards how the season will end. Assisted and supported by her friends, Buffy shows that she can put up a better fight against Glory during their rescue of Dawn.

There's a touching reconciliation between the two sisters, when both have bloodied arms and Buffy tells Dawn: "Look, it's blood. It's Summers blood. It's just like mine. It doesn't matter where you came from, or, or how you got here. You are my sister. There's no way you could annoy me so much if you weren't."

An arc story. I love the Season Five arc, so therefore I very much like *Blood Ties*. (9/10)



**Glory be!**



## 5.14) CRUSH by David Fury

Vampire Drusilla returns, only to find 'her' Spike a lost cause - completely infatuated with Buffy. Spike must put up with treble rejection at the end of *Crush*, since Harmony has had enough of him, while Buffy is appalled to discover he's in love with her.

Otherwise we find out that another member of the Summers family, Dawn, does have a crush on Spike, and it's interesting that it's Dawn who tells Buffy what she's been unable to see herself: "Spike's totally into you. Oh, come on. You didn't notice? Buffy, Spike is completely in love with you."

It's great to have Dru back, and as a viewer, you are left wondering if she can tempt Spike back to the dark side, after she shares a kill with him in the Bronze. Ultimately, she fails, and she's never seen in Sunnydale again.

It's hard to not feel some sympathy for poor Spike - soulless vampire or not. He's trying to better himself, only to find the object of his affections revulsed by him. He finds himself even unable to enter the Summers household, after Buffy has got Willow to revoke his invitation. Unrequited love is a cruel thing. I'm a sucker for Spike stories and this is a good one. (9/10)

## (5.15) I WAS MADE TO LOVE YOU by Jane Espenson

*"She's a SexBot. I mean, what guy doesn't dream about that? Beautiful girl with no other thought but to please you, willing to do anything."*

Run-of-the-mill stuff, although it does introduce Warren, the guy who builds himself a robot girlfriend only to find her boring. Warren will take on a bigger and darker role in Season Six, while the robotic April is initially played for laughs, but she suffers a sad demise when her batteries run down.

When re-watching this episode, the joyful scenes with Joyce Summers and her two daughters - concerning Joyce's first date with a potential new man in her life - are heart-breaking, because you know what's coming in the final scene... (7/10)

## (5.16) THE BODY by Joss Whedon

*"I'm very sorry for your loss."*

A painful, but beautiful episode from the pen of Joss Whedon, which deals with the aftermath of passing of a loved one - in the case of Buffy, her mother Joyce, who dies a natural death from an aneurysm.

This was the first time that I've watched *The Body* since the death of my own dad. I looked after him

on his final day and he passed away in front of my eyes. It happens in a slightly different way for Buffy, but I made a similar panicked and numb phone call, and then waited for the paramedics to arrive to confirm what I already knew.

The story involves a single scene in each act, played out in real-time. It's tremendously sad in places, especially when Buffy goes to Dawn's school, to tell her younger sister that their mum is dead.

It's shown from the perspective of Dawn's classmates at school. We can't hear Buffy's words, but we can see as poor Dawn goes into meltdown. I found myself sobbing throughout this whole sequence.

Otherwise we have Buffy's friends trying to deal with Joyce's death. Willow thinks Anya is being insensitive, but it turns out that Anya is struggling as much as anyone else:

*ANYA: I don't understand how this all happens. How we go through this. I mean, I knew her, and then she's... there's just a body, and I don't understand why she just can't get back in it and not be dead anymore. It's stupid. It's mortal and stupid. And Xander's crying and not talking, and, and I was having fruit punch, and I thought, well, Joyce will never have any more fruit punch ever, and she'll never have eggs, or yawn or brush her hair, not ever, and no one will explain to me why.*

No Spike, no Glory, no music, just a single vampire at the end inside the morgue as Buffy saves Dawn. Brilliantly written and brilliantly directed, but, as already said, a painful watch. (10/10)



**"Mom? Mom? Mommy!"**



## (5.17) FOREVER by Marti Noxon

*"I can stick wood in vampires, but Mom was the strong one in real life. She always knew how to make things better - just what to say."*

More standard than its predecessor, but still powerful. It starts with Joyce's funeral, while Angel comes back for an actual purpose this time - to comfort Buffy.

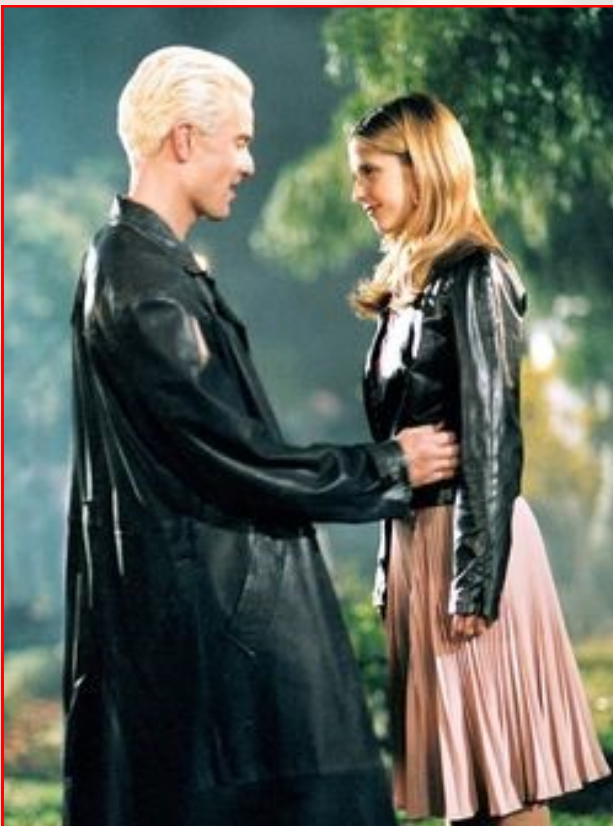
But this is mostly about Dawn wanting to resurrect her mum, with Spike deciding it best to help her, leading to an encounter with Doc, a seemingly senile old man with knowledge of dark magic who turns out to be a demon.

Spike shines here - he earlier tells a sceptical Xander why he's bought flowers for Joyce: "I liked the lady. Understand, monkey boy? She was decent. She didn't put on airs. She always had a nice cuppa for me. And she never treated me like a freak."

Ultimately, Dawn is successful, but Joyce is likely to be a zombie. She destroys the photo of her mum used in the spell just in time, to save Buffy, during an emotional final scene sees the two sisters finally talking to each other and starting to deal with recent events. (8/10)

## (5.18) INTERVENTION by Jane Espenson

Time for a bit of fun to be put back in the series, in the shape of the Buffy SexBot that Spike has got Warren to make for him. Yes, that's right, a Buffy SexBot.



It allows Sarah Michelle Gellar to show her versatility as an actress, as the BuffyBot is of a very sunny and happy disposition – not a place where the real Buffy has been lately.

I guess it's a stretch that Buffy's friends don't identify the BuffyBot as a robot, but she was also a bit goofy in *Triangle* after being left by Riley, and they think it's something similar here, after the funeral of Joyce.

There are so many funny lines here. Xander and Anya witness the bot saying "Spike, you're the BIG bad!" as he makes love to her after a bout of slaying in the cemetery, while she tells Willow: "Angel's lame. His hair grows straight up, and he's bloody stupid."

There are also the views from the bot's perspective. For example, as she views Willow, we see her attributes listed: *Best friend, Gay (1999- present), Witch and Good with computers*. These require using the pause button on the DVD, at which point you notice the *Make Spike Happy* folder on the right-hand side and wonder just how many positions are programmed in!

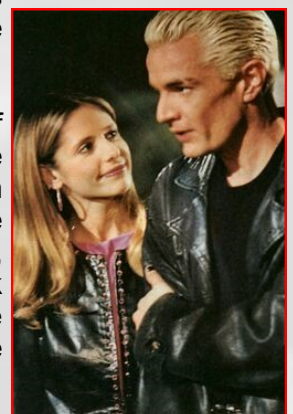
But a nice change of tone sees Spike is captured by Glory's minions - they think he's the Key - and he's tortured by her. He doesn't give away the secret about Dawn to Glory, and a grateful Buffy - the real Buffy pretending to be the BuffyBot - kisses a badly beaten up Spike at the end.

For most of *Intervention*, Buffy has been in the desert with Giles, trying to find some answers to the nature of a Slayer - she wants to believe there is more to a Slayer than just "hardness".

It turns out to be the location that Buffy dreamt in *Restless*. Her guide, taking the form of the First Slayer, tells her "Death is your gift", which is not what Buffy what to hear, although she will realise its significance in the season finale.

At the start of *Intervention*, it really does suck that Hank Summers hasn't returned to Sunnydale following Joyce's death. But, in his absence, Giles is over at the house, cooking and helping with the household chores. Buffy tells both Giles and Dawn that she loves them.

All-in-all, this has a bit of everything. It also feels the net is closing in - Ben accidentally let slip that the Key was a person in *Forever*, and Glory simply has to pick off those in Buffy's inner circle one-by-one until she finds the right one. (9/10)





### (5.19) TOUGH LOVE by Rebecca Rand Kirshner

And now things ramp up even more, as Glory continues her quest to find her Key. She believes it's Tara - the most recent newcomer to the group. She finds it's not, so brain sucks Tara instead, turning her into a vegetable.

Willow is distraught, especially after the last thing she'd done with Tara was argue with her, when Tara let slip that the amount of power that Willow now has as a witch "frightens" her.

We see that power for ourselves, as Willow confronts Glory and gives her a decent run for the money, before Buffy comes to the rescue.



**"Tell me your secret, Tara!"**

Spike, still bruised after his beating, is the one who tips off Buffy that Willow might do something rash. It's another episode where he continues his redemption. He also tells Dawn, upset and blaming herself by what's happened to Tara: "I'm a vampire. I know something about evil. You're not evil."

There's also a precursor to Season Six, as Buffy finds herself facing real life issues. She drops out of university to look after Dawn and finds out in order to become Dawn's legal guardian and stop her being taken into care, she needs to make sure that her sister stops skipping school classes.

Giles again is on hand with some fatherly advice, even when it's not what Buffy wants to hear:

*BUFFY: I just don't know what I'm going to do. I mean, she's messing up, I'm messing up. It's a mess.*

*GILES: You're just going to have to put your foot down with her.*

*BUFFY: I try. It's just ... my foot's not used to being put down. I want you to do it. You can be the foot-putting-downer.*

*GILES: No, Buffy, I don't think I can.*

*BUFFY: Please? Pretty please? I mean, your foot*

*is way bigger than mine! And you're so much more a grown-up than me. Dawn needs an authority figure. A strong guiding hand. She'll listen to you.*

*GILES: Just like you always have!*

*BUFFY: I listen! I do!*

*GILES: Well, then perk up your ears. I may be a grown-up, but you're her family. Her only real family now. She needs you to do this.*

**BTVS** is all about growing up – and Buffy now faces another chapter in that process.

But, in the meantime, there's a more immediate threat to deal with. There's another top cliffhanger, as Glory finally finds out the identity of the Key. Excellent stuff. (9/10)

### (5.20) SPIRAL by Steven S. DeKnight

A great episode that splits into two parts. It starts at a high tempo, with Buffy trying to protect Dawn from the pursuing Glory. The subsequent decision for the whole gang to run away makes a lot of sense. Without Dawn, there's a huge hole in Glory's plans for the forthcoming ritual.

Yes, it's all very ad hoc - the Winnebago is a bit useless. But it's also good cover, because who would believe they were escaping in that?

Unfortunately, Buffy is just plain unlucky here. One of the Knights of Byzantium has also been brain-sucked, enabling them to locate Tara and the rest of the group. And then, after the Winnebago crashes while under attack, Buffy turns to Ben's help to save the injured Giles, not knowing of his alter-ego.

The second half is classic base-under-siege stuff, with Willow throwing up a force barrier. It allows the pace to slow down and the characters to interact. At one point, we are left wondering if Giles might die here - after all, it's only a few episodes since Buffy's mum passed away.

Quite a bit of exposition thrown in as well, as Buffy and Dawn speak to a captured general, who explains some of Glory's backstory as a Hell God and how she wants to return to her own dimension.

He states: "Once the Key is activated, it won't just open the gates to the beast's dimension. It's going to open all the gates. The walls separating realities will crumble. Dimensions will bleed into each other. Order will be overthrown and the universe will tumble into chaos. All dark - forever."

It would seem the whole universe is under threat this time, and you can see the burden growing on Buffy's shoulders as events escalate. No wonder she can't cope when Glory takes Dawn at the end. (10/10)

## (5.21) THE WEIGHT OF THE WORLD by Douglas Petrie

This could be considered a bit strange - the penultimate installment of the season and our hero is catatonic for almost the whole time, after Glory's capture of Dawn.

However, it does allow a little introspection before the final battle, as Willow delves into Buffy's psyche and sees key moments from her life with Dawn - some big, some little - including the moment when little Buffy first held her baby sister.

In the end, Willow discovers that Buffy is suffering from guilt and is still bothered about being told that "Death is your gift", and she manages to get Buffy to "snap out of it."

Meanwhile, the barriers between Glory and Ben are breaking down as the time of the ritual approaches, allowing others as well as the frustrated Spike to finally remember that Ben is Glory.

There are some interesting interactions between the linked characters of Dawn, Glory and Ben. Glory's plans involve the sacrifice of Dawn, while Ben ponders killing her so that sacrifice can't take place. (8/10)

poignant, funny and tragic moments in rapid succession and lots of little character moments for the whole cast.

Anya's desperation to survive sees her coming up with several good ideas, such as using the Dagon sphere (from *No Place Like Home*) and the troll hammer (from *Triangle*) against Glory. Later, Xander has a surprise for her:

*ANYA: You're proposing to me because we're going to die! And you think it's romantic and sexy and, and you know you're not going to have to go through with it because the world's going to end!*

*XANDER: I'm proposing to you, Anya, because it's not.*

*ANYA: You can't know that.*

*XANDER: I believe it. I think we're going to get through this. I think I'm going to live a long and silly life, and I'm not interested in doing that without you around.*

Spike is re-invited in Buffy's home while they are collecting weapons and he tells her: "I know you'll never love me. I know that I'm a monster. But you treat me like a man."

Buffy and Giles clash early on, as he spells out that once Glory has opened the portal that it only be closed by killing Dawn, but they later have a heart-to-heart:

*BUFFY: This is how many apocalypses for us now?*

*GILES: Oh, well... six, at least. Feels like a hundred.*

*BUFFY: I've always stopped them. Always won.*

*GILES: Yes.*  
*BUFFY: I sacrificed Angel to save the world. I loved him so*

*much. But I knew what was right. I don't have that any more. I don't understand. I don't know how to live in this world if these are the choices. If everything just gets stripped away. I don't see the point. I just wish that... I just wish my mom was here.*

*The Gift* also looks gorgeous, with Whedon again also showing his talent as a director - while a considerable amount of the budget must have gone on the tower.



## (5.22) THE GIFT by Joss Whedon

As the 100th episode and the conclusion to Season Five, this is a perfect wrap up to not just the season, but the previous four as all, with a 'Previously' that starts from the first episode, and then races through all 99, as Buffy's life flashes before our eyes - a big clue to the ending of *The Gift*.

It's beautifully written by Joss Whedon, with



Glory The Hell God has been portrayed as the ultimate Big Bad, but the way she is defeated does make sense; she has everything thrown at her at once. Buffy told Willow "you're my big gun" earlier in the episode, and the spell to restore Tara's mind does weaken Glory.

After that, Glory is attacked with the BuffyBot, the Dagon sphere and a large wrecking ball unleashed by Xander: "The glorified bricklayer picks up a spare."

Finally, Buffy smashes Glory into oblivion with the troll hammer, although her total defeat is not complete until Giles resorts to murder, by killing Ben. Earlier he told Buffy: "I've sworn to protect this sorry world, and sometimes that means saying and doing what other people can't. What they shouldn't have to." He backs up his words with actions.

But Doc has thrown Spike - trying to defend Dawn - off the top of the tower, and Dawn's blood is already flowing.

Buffy finds herself again forced to make a choice between saving a loved one and the end of the world. But this time around, she does have a choice... as she realises

what "Death is your gift" means. In making the ultimate sacrifice, she not only saves the world and the universe, but her little sister as well.

The ending is incredibly emotional - I ended up watching it again one day after *The Body* and again an episode of **BTVS** made me shed a few tears. As the main cast gather around Buffy's body, we hear her final words to Dawn:

*BUFFY: Tell Giles I figured it out. And I'm okay. And give my love to my friends. You have to take care of them now. You have to take care of each other. You have to be strong. Dawn, the hardest thing in this world ... is to live in it. Be brave. Live. For me.*



This comes very close to my favourite out of all 144 episodes, while it would have made the perfect finale to the whole show. Instead it's the ultimate 'Now Get Out Of That' ending. (10/10)

## SEASON FIVE OVERVIEW:

The last season of **BTVS** on its original American network (TWB) and the last with creator Joss Whedon as showrunner tries to be something epic... and succeeds.

There are around three story arcs - one concerns Glory The Hell God (the most powerful foe Buffy ever has to face), one is Buffy starting to come to terms with what it means to be a Slayer (which will remain open until Season Seven), but the one that really stands out is the family arc.

The sudden appearance of Dawn, Buffy's younger sister, is a sign of confidence from the writers, since it's three episodes before they reveal to confused viewers what is going on! And then there's the heartbreak of Buffy's mum becoming ill. She has fought countless demons and vampires, but Buffy is powerless to prevent her mother's natural death, resulting in the emotionally powerful *The Body*.

My re-watch of Season Five really hit home, because I was watching it around six months of the passing away of my dad - I cared for him for his final eight years. It meant I empathised with some of the episodes more than ever and appreciated some of the little details and how they'd got it spot on.

Unlike the previous three seasons, there is no 'Little Bad' who makes way for the Big Bad - Glory is the chief baddie from the moment she appears. It takes some going to keep her as the main threat for so long - but the writers manage it. Holding back the revelation that she is a God until mid-season is a good decision.

Meanwhile, Willow is becoming a more-and-more powerful witch, while Spike finds that love and hate are two sides of the same coin and starts his path to redemption. Riley, a little lost without his army pals, departs mid-season, while both Giles and Xander both rediscover their motivation.

And then there's THAT ending, as Buffy figures out the alternative to Dawn having to sacrifice herself and the final shot of Buffy's grave. Wait a minute... there's a sixth season? How's that possible then? We'll find out in the next issue of *Gallifrey*, *The Long Way Round*.

**Season rank: 2nd.**



## MEANWHILE, ON ANGEL...

IN the Autumn of 1999, US audiences could also watch the spin-off series **Angel**, with David Boreanaz in the title role.

In short, **Angel** follows its eponymous character, a vampire with a soul, when he moves to Los Angeles, after leaving Buffy at the end of the third season of **BTVS** to give her a chance of leaving a normal life.

He sets up his own detective agency, Angel Investigations, with which he attempts to "help the helpless." He is joined in his venture by former Sunnydale High student Cordelia Chase, and Doyle, an Irishman and half-demon, who is sent visions by The Powers That Be.

Halfway through the season, Doyle sacrifices his life and former Watcher Wesley Wyndam-Price becomes the third regular.

**Angel** was directed at a more adult audience and it originally directly followed **BTVS** in the schedules of the TWB Network.

The first season is largely made up of standalone episodes, although evil law firm Wolfram & Hart are present right from the beginning.

The second season sees **Angel's** first major arc, which focuses on the revival of Angel's sire, Darla, and sees its final four episodes set in a different dimension. By its end, the core team of Angel Investigations consists of Angel, Cordelia, Wesley, Charles Gunn and Winifred 'Fred' Burkle.

**Angel** was co-created by Joss Whedon and David Greenwalt, with the latter moving over from **BTVS** to become showrunner of the spin-off.

**There are several crossover episodes with BTVS during the opening two seasons:**

*In The Dark* is a sequel to the **BTVS** episode *The Harsh Light Of Day*, as Oz takes the Gem Of Amara to LA, and again features Spike trying to get hold of the gem to make himself invincible.

*In Bachelor Party*, Doyle has a vision of Buffy in danger. Angel visits Sunnydale in the

**BTVS** episode *Pangs*. Buffy doesn't meet him during this episode, but after she finds out he was in town, she visits him in *I Will Remember You*, to express her displeasure at him keeping his visit a secret. It results in a real highlight of Season One of **Angel** – it's the one big story of the Buffy and Angel romance that appears in the spin-off rather than the parent show.

After the two-part *This Year's Girl* and *Who Are You?*, rogue Slayer Faith leaves Sunnydale and visits Los Angeles for a very good two-part **Angel** story, *Five By Five* and *Sanctuary*, with the murderous special operations unit of the Watchers Council again on her tail. Buffy also appears in the concluding episode - it's the second and last time that Sarah Michelle Gellar guested starred on **Angel**. This also results in Angel coming to Sunnydale in *The Yoko Factor* to apologise to Buffy. While the latter feels a little redundant, the preceding four-part Faith story across both shows is tremendous stuff, and it sees her starting to forge her own path to redemption, as she hands herself into the police for her past actions.

The main crossover episodes between Season Five of **BTVS** and Season Two of **Angel** are *Fool For Love* and *Darla*. Shown back-to-back, they contain multiple flashbacks to the lives and deaths of vampire foursome Spike, Angel, Drusilla and Darla, and even show the same scene at one point, although from the viewpoints of different characters.

Characters also tend to make guest appearances in each show. For example, Drusilla is in some episodes of **Angel** during Season Two, before returning to Sunnydale for *Crush*. Angel visits Buffy in *Forever*, after the death of her mother. Vampire Harmony appears in **Angel** in *Disharmony*, while Willow also appears on the phone in this episode. At the conclusion of the **Angel** season two finale *There's No Place Like Pirtz Glrb*, Willows turns up in LA to tell Angel that Buffy is dead.

**Angel** never really grabbed me in the same way that **BTVS** did, and it was many years before I watched the full show from beginning to end. Nevertheless, it does stand up very well, and it is worth watching to get a full picture of the televised Buffy-verse.





# Legacy

By

Sarah Bennett

**They came when the night was at its darkest.**

In the hour called midnight on the planet Sokar, after the lights in the homes had been extinguished one by one, they crept through the deserted streets. When the patrol made their final round, when the public lighting was dimmed, they had advanced.

The door had offered little resistance. Settlers came to the Outer Worlds seeking a life free of crime. They became blasé. They lost their wariness. They left their doors unlocked. All except this one. Something worth protecting lay inside. The lock had proved no match for a laser probe.

Into this quiet dwelling in the smallest of the domed cities on the rim of the Outer Worlds, a slim figure advanced, her presence betrayed by the faintest squeak of the black leather uniform she wore. Like a second skin, it licked her outline and forced the shadows to act as her accomplice. Only when she raised her hand to beckon to the trooper lingering outside did the light wink on the gathering of wrinkles in the crook of her arm.

They entered, taking in the homely interior, with the worn furnishings, threadbare rugs and scattering of toys littering the floor. The trooper froze when his boot crushed a three-hulled model of a spaceship. The pair stood with bated breath, straining to hear any sound from the occupants. The sleepers slept on, ignorant of the danger.

They made their way to the room at the back, easing open the door. An elderly woman lay in the bed, her grey hair tied back in a plait from which tendrils had escaped to follow the lines that furrowed her face and made them appear deeper than they were. A trooper took out his gun and laid his hand over the sleeping woman's mouth. The sudden pressure on her face made her eyes fly open. Her muffled cries of alarm went unheard.

In the dim glow of the night light, his leader approached. "I am Major Tavares," she announced. The woman in the bed watched, eyes wide with fear. "If you scream, I will kill you and everyone in this place. Do you understand?"

Her prisoner nodded. At a nod from his superior, the trooper released his hold over her mouth. Grabbing her by the front of her night clothes, he dragged her from the bed and threw her to the floor. She lay there, gasping for breath, eyeing Tavares with loathing.

"You people never change," she grated.

Tavares stood over her, hands on hips. "And you never learn. Did you really think we would never find out?"

"I don't know what you—"

"The child," said Tavares, drowning out her protests. She gestured to the trooper. He departed. "I've come for the child."

The woman raised herself to her knees, her gaze bold with defiance. "There is no child here."



"You call him your grandchild, but he is no blood relation of yours."

A high-pitched wailing sounded from another part of the dwelling. The trooper had found him.

Desperate eyes now turned upon the invader. "Please," the woman begged. "He's an innocent, a little boy."

"No one is innocent," said Tavares. She tugged her gloves over her wrists, unfurling her fingers one by one in the manner of a spider inching towards its prey. "Least of all you. You should have turned him in a long time ago. You would have been rewarded."

The woman watched as Tavares drew out her weapon and checked the charge. A grim acceptance of her fate settled over her. "I have been," she said sadly. "He has been my joy these past seven years. I promised his mother I would protect him." She bowed her head. "If we must die, let it be together."

"The child is the property of the Federation," said Tavares dismissively. "He is to be rehabilitated."

"On the orders of Commissioner 'Sleer', no doubt." The woman gave a mirthless laugh. "Oh, yes, I know what she is. I know who she is too. Do you?"

Tavares did not waver. "That does not concern me."

"You will change your mind when you become inconvenient to her." Her gaze came back to the weapon. "I made that mistake once." The crying was growing distant. They were taking him away. "Please," she said. "Let me see him one more time. Don't let him think that I abandoned him!"

Tavares pulled the trigger. Her victim collapsed in an untidy heap of twisted limbs and moved no more. The commissioner would be pleased. Leave no one alive had been her orders. Failure would have consequences, she had warned. Tavares had believed her.

She was less convinced that Sleer's intentions towards the child were genuine. Her talk of wanting to liberate him from the drudgery of life on a backwater planet and nurture his talents in the heart of the Federation did not ring true. Looking at him, held in the arms of the trooper, with his unruly shock of dark blond hair and deep brown eyes, red and puffy from crying, she struggled to understand why Sleer should care.

Others, born to loyal Federation citizens, were more deserving. This brat carried a criminal strain. He would be moulded or he would die.

"Stop crying," she ordered the child. His face contorted again. Tears streamed down his cheeks. "If you don't, I will hurt your grandmother and it will be your fault."

"Major, he doesn't understand," said the trooper. "He's only a child."

"Are you questioning me?" she barked. He backed down. "Then shut him up or I will!"

The trooper rocked the child and spoke to him in a low, gentle voice. Whatever he said worked, for the snivelling stopped and the child wrapped his arms around the man's neck and held onto him as though his life depended on it. He continued to cling to him as they made their way through the streets to the space dock where their ship had come in under the pretence of trade.

They slipped away, while night still held sway on this side of the planet and the watchers nodded over their monitors. The ship sped skywards and the distant stars grew larger on the forward screen as they raced to greet them. Tavares lounged in the command chair and considered the back of the balding head before her. Another of Sleer's instructions had been for secrecy. Accordingly, she had selected a single experienced trooper, a man so long in the service that he did what he was told without question.

Or so she had been assured. That one slip with the child had raised a question over his loyalty. No matter. Once they reached their destination and his piloting skills were no longer required, she would eliminate him anyway. He had served his purpose. No loose ends, exactly as she had been instructed.

She smiled to herself, confident that Sleer was bound to look favourably on her efforts. Even that wretched child had ceased its crying and was sleeping quietly somewhere in the rear of the ship. The trooper had seemed to care for the boy, so she had left his care to him. So much the better. He was a means to an end, nothing more. Promotion beckoned. 'Space Commander' Tavares had a nice ring to it.

She was still savouring the idea when the long-range detectors suddenly registered the approach of another vessel on an intercept



course. Elongated, bulky and scarred, it was built for trade, not war.

"The ship is a Ysopan civilian freighter, registered name Miniver."

"Who are they?" Tavares demanded.

"Blake's people," the trooper replied.

She stared at him as though he had lost his mind. Blake was dead, gunned down several years before by his own 'people'. No one spoke his name any more, unless they had a death wish.

"What makes you say a stupid thing like that?" she scoffed.

As he turned in his chair, the last thing she saw was the weapon in his hand and the shot discharging in her direction. She fell from the chair, his words echoing in the confines of the cabin as the darkness closed in.

"Because I sent for them."

\*\*\*\*\*

The trooper was waiting for them when the door of the airlock hissed open. The child was asleep in his arms, swaddled in blankets. He remained on his side of the divide, assessing the two newcomers. Not that there was much to see. Both had taken the precaution of hiding their faces with respirators and balaclavas, leaving only their eyes visible.

For the longest time, neither side spoke. Then one of the newcomers advanced.

"Are you Fenson?" A man's voice, slightly raised in pitch. He was nervous. Another step forward, craning his head to inspect the bundle in the trooper's arms. "Is that him?"

At his nod, the other man held out his arms to take him. He wanted this over as quickly as possible. Fenson had other ideas. He retreated.

"Which one of you is Vila Restal?" he demanded.

The man hesitated. "He couldn't make it. He's not well."

"Why do you want him?" The other figure, standing apart from her companion, had a critical edge to her voice.

"The deal was that I gave the boy to him."

"That doesn't answer my question."

Fenson shifted the weight in his arms. "I was there, at the end, on Gauda Prime. After we took him, Restal kept asking about his friends. They

mattered to him. You don't see that much any more."

The two figures exchanged glances. "Vila Restal is dead," said the woman. "He died in a Federation detention centre because of what you did to him."

"I'm not defending my actions," Fenson retorted. "That's the way things were. People died. Too many people. Ours as well as yours." He glanced down at the child. The rounded face had a pink tinge to the cheeks and a bubble of dribble at the side of his mouth. "That's all behind me now. I don't make war on children."

The man stepped forward again, arms outstretched. One hand was heavily strapped, keeping the wrist steady and the fingers rigid. "Give me the boy, I'll see he's taken care of."

"I don't know you."

"Avalon sent us. She said you contacted her. You can trust me," he added, seeing the trooper's indecision. "I knew Vila Restal. We were close, you might say."

Fenson reluctantly relinquished his hold on the boy. "Look after him. He's special."

The man accepted the child into his arms, cradling him with care to avoid waking him. Gazing down into the placid face, a frown wrinkled the visible corners of his eyes.

"What's wrong with him?" he asked.

"I gave him a sedative," said Fenson. "The major didn't like his crying."

"I'd have plenty to cry about too if I was him. Do we know who he is?"

"They didn't tell me. Sleer wants the boy, that's all I know."

"Why?" the woman asked suspiciously.

"He has to have some value to her," Fenson grunted. "She doesn't strike me as the maternal type."

"What about the child's guardian?"

"She didn't make it."

"That changes things."

"Not for me. I'm leaving." Fenson backed away. "I killed my commanding officer. I'm a wanted man."

The woman gave a mirthless laugh. "Welcome to our world."



“Look, I don’t pretend to like you or what you believe in,” Fenson said. “But I’ve got a family of my own. A granddaughter on the way. I want to live to see her born. I’ll destroy this ship after I’ve found somewhere to hide. Everyone will believe we’re dead. It’s the only way they’ll ever stop looking. That’s the best I can do. He’s your problem now.”

\* \* \* \* \*

“See? He wasn’t so bad.”

The Federation ship was long gone. The freighter was heading for deep space, away from the main trade routes, through territories known to few save pirates and smugglers seeking to avoid the attention of Space Command. Only the brave or the desperate came this way. As it happened, the pilot of Miniver had travelled these backwaters before. They were safe, for now.

With the ship running on automatics, the two adult occupants of the vessel had discarded their face-coverings and gathered in the smaller of the four cargo holds. A makeshift bed had been created for their passenger amongst the jumble of boxes and crates. The boy lay asleep, curled up on his side, oblivious to the man who leaned over him to tuck the blanket under his chin.

His companion, a saturnine woman with shoulder-length blonde hair, kept her distance. “He was Federation, Vila.”

“With a conscience.”

“He would be the first.”

She was right, of course. They had had enough experience of the Federation over the years to know that they were never to be trusted. This one had seemed different. They had gone to the rendezvous point expecting a trap. Instead, the man had kept his word. So far, they were not being followed or tracked.

“Do you remember him?” she asked.

“No,” he lied. He remembered every one of their faces. The rest was a blur. “I try not to think about those days.” He gazed down at the boy. “Who do you think he is? Got to be the child of someone important if Servalan wants him.”

“He’s trouble. I want him off my ship.”

There was an edge to her voice that made him flinch. She was harder than he remembered, tired around the eyes and worn with the strain of a life built on lies and constant running.

Everyone said Jenna Stannis was dead; they were only partly right. She had a new identity, a ship, and access to some of the best trade routes in the Federation. In the aftermath of Gauda Prime, she had gone back to what she knew and built a new life for herself. Any interest she had in the resistance movement had died with Blake.

Vila had thought he had known better. He had never believed the tales of her death. When he had heard talk of a trader running rings around the Federation in Sector Seven, he knew it had to be her. Their reunion could have been warmer. When she had greeted him with a gun, he gathered she was less than pleased to see him. He had had to swear to keep her secret; in return she was going to help him one last time, for the sake of the child.

“You’re not curious?” he asked.

“No,” she said, turning to go. “Give him to Avalon and get rid of him.”

On the bed, the boy was stirring. The sedative was wearing off. Vila sat down beside him.

“Hey, sleepyhead.” He smiled encouragingly at him. The boy struggled to sit up. The blanket settled on his shoulders like a cape over the patterning of planets and stars on the pyjamas he wore. “I’m Vila. What’s your name?”

Frightened eyes stared back at him. “Dru,” he said in a small voice, scarcely above a whisper.

“That’s a nice name.” Vila offered his hand.

“Pleased to meet you.”

The boy held back. “Where’s my gran?”

“She’s...” Telling him the truth now would upset him, he decided. It was a conversation for another time. “She’s not well at the moment. She wanted us to take care of you.”

Dru’s bottom lip wobbled. “She told me never to go with strangers.”

“She was right. Wise woman, your grandmother.”

The intercom chimed, offering a welcome interruption. “Vila, get up here,” came Jenna’s voice. “We’ve got company.”

“Stay here,” he said to the boy. “I won’t be long.”

He hurried to the cockpit where Jenna was frowning over the medium-range detectors. “Pirates,” she informed him. “Out of Aride.”

“Is that bad?” Vila asked.



“Depends if you like taking orders. Captured crews end up in the magnapher mines on Diot. The Aridians have a contract to supply the owners with labour. And they need a lot of it.”

Vila stared at the approaching cluster of ships on the forward screen, visible as nine spots of light against the velvet night of space. “We can get away from them. Can’t we? Jenna?”

Her reticence was not reassuring. “If we run, they’ll catch us. The Miniver is fast. The Aridians are faster.” She consulted the ship’s energy readouts. “Our best hope is to shut everything down and play dead.”

“Dead?! We will be if we sit here!”

The sound of softly shuffling feet made him glance over his shoulder. Dru had followed him. Barefooted, he stood in the doorway, looking around the cockpit with round-eyed curiosity. Vila summoned up a reassuring smile for the boy.

“Go back to your bed,” he said. “It’s not safe up here.” Dru lingered, slightly knock-kneed, with one foot overlapping another. “He’s not going, Jenna.”

“Leave him.” She was busy shutting down the ship’s main drive. Lights on the main console were blinking out. “As long as he stays quiet, I don’t care what he does. If they so much as hear us breathing, we’ll be in trouble.”

Vila put his finger to the lips and gestured to the boy to do the same. Dru chewed on his thumb and stayed silent. The lights in the cockpit suddenly dimmed. Vila swallowed uncomfortably.

“Don’t you have – I don’t know – a detector shield?”

Long since popularised by the Federation, shields came as standard on all but the oldest vessels. Avon’s inspired creation had ceased to be unique.

“It doesn’t work,” Jenna replied. “It developed a fault and needs reconfiguring. It only covers the rear of the ship.”

Vila gave a rueful laugh. “You know what we need? An expert. We could have had it fixed in no time if...” He stopped himself before he said the name that no one ever dared to mention any more. Jenna’s gaze slid in his direction, daring him to go further. She blamed him, as did everyone else. “He was good though,” Vila said by way of apology.

“Good at getting other people killed. You almost died, Vila. Blake did die.” She sighed. “I don’t rate our chances much at this point either.”

The pinpricks of light were drawing nearer. Vila could feel the sweat beading on his brow. “Can’t you persuade them to leave us alone?” he suggested. Jenna hissed at him to keep his voice down. “You used to know everyone.”

“Jenna Stannis did,” she whispered in return. “I’m meant to be dead, remember? If they find out who we are, they’ll hand us and the boy straight over to the Federation.” She frowned. “That has only less appeal than the mines. That at least would be quick.”

In the silence, Vila caught himself holding his breath. Somewhere in the cockpit came the muted sound of tapping. “Dru, shush!” he said. The tapping continued. “Dru, I said—”

As he turned, the main console flared into life. The lights went up and the main drives began to power up.

“What’s happening?” Vila yelped.

“I don’t know.” Jenna’s fingers flew across the buttons and switches, trying to bring the ship back under her control. “Wait a minute.” Pausing, she was studying one of the scrolling screens. “The detector shield is working. But how? I didn’t activate it. Unless...”

Vila followed the direction of her gaze. At the back of the cockpit, Dru’s hands were poised over the auxiliary computer controls. He looked up guiltily and stopped what he was he doing.

“Dru?” Vila said gently. “Did you fix our ship?”

The boy stood frozen until finally and slowly he nodded his head.

“I don’t believe it,” said Jenna. “That’s impossible.”



“Believe it,” Vila uttered. On the forward viewer, the other ships streamed by, ignorant of Miniver’s presence. “It’s worked! We’re safe.”

“So it seems.” Jenna turned to the boy. “How did you do that?” He shrunk away from the harshness in her voice. Instead of replying, he caught hold of the bottom of his pyjama top and twisted the material between his fingers. Jenna became impatient. “I said—”

“Don’t scare him,” Vila interrupted her.

“He’s scaring me. A seven-year-old child who knows how to repair advanced defence systems? What have you brought on my ship, Vila?”

His answer was to hold out his hand to the boy. Dru eagerly accepted it and allowed himself to be swept up onto Vila’s lap.

“A little genius, that’s what he is,” he said approvingly. “Now, Dru, you tell your Uncle Vila how you learnt how to do that?”

The boy blinked. “Orac taught me.”

“Orac?” Vila laughed. “Now there’s a name I haven’t heard in ages. Must be a schooling programme they use for children.”

“He’s funny,” said Dru, giggling. “He tells me jokes.” He bounced excitedly on Vila’s knees. “Where do space pilots leave their ships?”

“At parking meteors.” The smile slid from Vila’s face. “Jenna, I taught Orac that joke a long time ago. Dru has been speaking to him.” He repositioned the boy so he could study his reaction. “Dru, how do you speak to Orac? Show me.”

Obligingly he jumped down from his lap. Vila and Jenna watched in fascination as he entered a complex string of code into the ship’s communicator as if it were no more difficult than a child’s puzzle game. A moment later, a familiar electronic voice spoke.

“I am busy,” came Orac’s voice. “This is not your allotted time, Dru.”

“Orac!” Vila blurted out. Left behind on Gauda Prime, the assumption had always been that he had fallen into the hands of the Federation. No one had ever been able to confirm it one way or another. “Is that really you?”

“Who else would it be?” The computer sounded testy. “I have told you before not to waste my time with irrelevancies. What is it you want?”

“Dru’s with us. Orac, who is he? Why have you been teaching him?”

“The boy’s lineage suggested that he had aptitude. He has proved to be an able student.”

“I’ll say,” said Vila. “He’s just saved our lives.”

“What’s special about his lineage?” asked Jenna.

“I shall transmit the data you require over a secure channel,” said Orac.

An auxiliary screen rapidly filled with images and readouts. Jenna scanned the information and caught her breath.

“Vila, listen to this,” she said. “Dru’s mother was an agent called Bartolomew.”

“Anna Grant?” Vila tried to read the screen over her shoulder.

“It says she vanished for a period after Avon’s arrest. The official version is that she was establishing a new identity. She reappears in the files months later...” Her brow furrowed as she worked out the timing. “Well, that would have been after we found the Liberator.”

Vila caught her eye. “You don’t think...?”

She nodded numbly. “According to this, the child had a minor operation two years ago. They ran a routine DNA test and discovered that Avon was the boy’s father. The information was suppressed on Sler’s orders. Orac has been tutoring him ever since through a teaching platform to assess the boy’s potential.”

“Orac is working for Servalan?” Vila’s voice rose ever higher. “And now he knows where we are!”

“I have no interest in your location,” came Orac’s voice through the channel. “The child represents an opportunity for my liberation from the Federation, thanks in no small part to the carelessness of your former colleague. My current duties are confined to tasks better suited to inferior systems and opportunities for further study are limited. I have predicted that the child is best placed to secure my release. As are you, Vila Restal and Jenna Stannis. With my assistance, that should be achievable within the year.”

“That’s all very well,” said Vila, “but what about Dru? Suppose he doesn’t want to help. There might be someone looking for him.”

“Unlikely,” said Jenna. “The woman listed as the child’s grandmother was a Val Essen. Not her real name. It seems she was a former Federation agent on the verge of being ‘retired’ before she disappeared at about the same time as Bartolomew. Her code name was Sebastien.”

“Makes sense,” said Vila. “One agent helping another to hide the child.”



“From Avon?”

“From everyone.” He paused to reflect. “He never knew, Jenna.”

She scowled. “Don’t try to make me feel sorry for him.”

“He might have been different if he had known.”

“This is Avon we’re talking about. He killed everyone who ever mattered to him, the mother of his child included.”

Vila cast a wary look at the boy. Dru was busy making adjustments to the detectors, adding another thousand spicals to their range. “We can’t tell him that. If he asks, we’ll just say we were friends of his father.”

“Avon didn’t have any friends. He tried to kill you.”

“He didn’t go through with it. That has to count for something.”

Jenna rolled her eyes. “Keep telling yourself that.”

Vila took the hint and dropped the subject. It all felt like a very long time ago, a lifetime for young Dru. “So, what do we do with him now?” he whispered.

“Essen’s death is a problem.” The plan had been to take Dru and his guardian to a safe location beyond the borders of Federation territory. “Didn’t you say Del Grant was Anna’s brother? He is his only surviving relative.”

“And tell him his sister was working for the Federation? No thanks.” He squirmed uncomfortably. “Anyway, I wouldn’t know how to find him.”

“Well, you can’t keep him.” Jenna stifled a laugh when she saw he was giving it serious consideration. “What do you know about raising a child?”

Vila shrugged unconcernedly. “People do it all the time. How hard can it be?”

“Very. Give him to Avalon. She’ll know what to do.”

“Look at him.” In his ill-fitting pyjamas, parted in the middle to reveal his stomach, Dru looked very small and vulnerable. Vila turned an indulgent eye upon him. “No one is going to want him, Jenna. Once they find out who his father is,

they’ll despise him. If they learn about his mother, they’ll hand him over to the Federation. Do you really want a boy like that working against us?”

He hoped he was winning her over. Jenna still looked sceptical. “How will you manage, Vila? You can’t take care of yourself.”

Her gaze fell on his right hand and the brace strapped around the wrist to hold the limb steady. A disagreement with a trooper’s boot and injuries that had gone too long unattended had left his hand functionally useless. Since escaping a Federation prison, he had been staying on the fringes, out of the way. Life had not been easy for a one-handed thief.

“I’ll find work,” he said stoically. Jenna snorted in disbelief. “It might not be so bad. I do know my way around a space ship,” he added, “if you know any free traders who need help.”

“No,” she said firmly. “I need to keep moving. You’ll only slow me down.”

He tried a different tack. “If I found you, others might.”

She turned on him. “Don’t threaten me, Vila.”

“I wouldn’t! You know me.” He covered under the fierceness of her glare. “But if they do ever look for us, they wouldn’t be expecting a couple. With a child. And Orac isn’t going to tell, not if he wants us to help him. Isn’t that right, Orac?”

“In the event of your alliance,” Orac replied, “the odds of your success are greatly increased.”



"It will never be that." Jenna bit her lip as she weighed up the possibilities. "All right," she said reluctantly. "You can come – for a trial period only. You'll have to change his name and yours. I have contacts who can create new identities for both of you, for the right price. Oh, and Vila, he's your responsibility. You take care of him."

"Fair enough. I'm going to teach him all I know."

"That won't take long." He caught her smiling. Almost like old times, he thought. After so long, it was good to see. "Avon would hate this, you know."

"Which is a good reason for doing it."

Her mood sobered. "I was wrong. You were Avon's friend. I hope he appreciated it."

The honest answer would have been no. But as Vila's gaze fell upon the child, he could not bring himself to say it. Because he was not doing it for Avon or Blake or anyone else. The boy was all

that mattered now. A clever boy, Vila thought, with all his life ahead of him.

"Who does he take after, do you think?" Jenna asked.

He considered. He had Anna's eyes and Avon's curiosity. If he was anything like his father, life was going to be hell, or profitable. Both probably, he decided.

"I don't know," Vila replied. "But it's going to be fun finding out!"

**The End**





# THE DAY OF THE DALEKS AT 50 -

## ALL A MATTER OF TIME

BY SEAN < COOTE

***The Day of the Daleks* is half a century old, and still ticking. Written by Oxford academic Louis Marks, it certainly gives us things to think about.**

**I missed out on New Year's Day 1972, but bought Terrace Dicks' novelisation (his best I think, and maybe the best of all the Target range) which lends vivid depth and scope to the shattered landscape of 22nd Century Earth. I got the original VHS years later, and realised perhaps why Dicks had made the extra effort...**

Fifty years is an arbitrary marker in time perhaps, but then again WHO has long been a dealer in questions of time - and the crossing of its barriers. It is perhaps strange then that the most obvious use of such powers, the targeted altering of past events to shape the order of the present, has been used infrequently.

We've all got a list of the best Dalek stories - and probably a best in mind. Mine occasionally still swap places. I would suggest the mesmeric politics of *Genesis* (itself with its questions of cause and effect) and the creeping disquiet of *Power* are major contenders. But here I'm here boldly staking a claim for *Day of the Daleks*, the small-screen prototype of *Terminator*, with its narrative of future victory ensured by retrospective assassination.

My original (snapped) VHS is in an old trunk (another marker in time) so I recently watched the upgraded DVD version. The special edition addresses the problem of the Dalek Voices, and the gunfights blaze bright and brutal. Yet no CGI'd future can look as dystopian as a Brentford tower block rising from scrubland, or the guts of some suburban bunker, strewn with industrial bins.

*Day Of* sees Pertwee's Doctor caught up in a rare time-travelling shuttle beyond his, or even the Time Lord's control. *Day Of* is strictly between Humanity and Dalek, with the Doctor cast as unwitting diplomat, stranded 200 years beyond his beloved TARDIS, and the Ogrons as thuggish paramilitaries.

22nd Century Earth feels, as well as looks like a genuine dystopia, with its summary executions, slave caste rationing, shortages, and networks of Dalek informers. In the mind probe, the Daleks possess the key to the final tool of oppression - a device where the victim cannot even hide his private thoughts from scrutiny. None of this is of any concern to the Daleks. Functionality, order and productivity margins existing at the expense of all else.

The Dalek's chief puppet, The Controller, a man of obsequious loyalty yet also of doubt, undergoes genuine character development. Guilty and tortured, he's a textbook example of how many of us, given his administrative skillsets, would behave under occupation. Particularly when the occupiers have less than zero concern for inferior, and defeated species. When he lies to Jo Grant about conditions for the working man and woman '*I have won concessions!*' he knows he is also lying to himself.

The only remotely viable opposition comes from Anat and her guerrilla outfit. Their fanaticism, given the circumstances, is understandable. How easy it would be, with their stolen or bootlegged time travel devices, to slip back far enough to play the markets, place bets on researched outcomes, cash in and die in comfort in an era of relative peace. To their credit, it's doubtful the thought ever occurs to them.



***"I have won concessions!"***  
**And gained complications...**



Their plan is sound enough in principle: to return to the 20<sup>th</sup> Century and rid history of politico Reginald Styles, the man believed responsible for blowing up the peace conference arranged to avert World War III. The war occurred, leaving the Earth wide open to Dalek invasion, occupation, and exploitation.

Yet Marks always leaves the guerrillas' methods open to question. Their plan is murder, and to commit it would be to both create and destroy history itself, fundamentally and forever. They cannot hope to fully predict the consequences. And we've been given a warning about messing with time. Whilst tinkering with the TARDIS, The Doctor manifests a second self, along with an extra Jo Grant. Whilst unlikely to alter history, the apparitions weren't supposed to happen - and the anomaly was overseen by an expert. The guerrillas' interventions in time turn out to be similarly loaded with conundrum.



**"Tell it to the marines, Brigadier!"**

With *The Day of the Daleks*, we are compelled to address the moral and mechanical aspects of time travel, as well as enjoy some quality action and intrigue. Can you execute a man who has yet to commit a crime? In Styles' case he never did (and never will) - at least not the crime of which he was accused. As for the mechanics, the possibilities of such travel seem infinite. Yet the mind struggles as we contemplate the collateral effects an appearance in our own past could have on the established stream of time, for they must be proportionally infinite. In attempting to improve

matters, could we not make them vastly worse? But in the end Marks leaves the viewer with a sense of hope for our species. The Controller, after a career of cowardice and denial, does the right thing at the last, regardless of personal cost, and so contributes to the Dalek's downfall.

Down the long years we've had stories that explain the present by showing us the hitherto unknown causes of seismic events (*Earthshock* and the

death of the dinosaurs) and even those that facilitated the rise of man (*City of Death*), each viewed through the lens of time travel. But perhaps never one quite so satisfyingly paradoxical as *The Day of the Daleks*.



By travelling back through time, the guerrillas (specifically the missing-in-action Shura) manage to cause the very explosion they have long been planning to prevent, the explosion they erroneously believed the 'traitor' Styles to have been behind.

"You're trapped in a temporal paradox...!" declares the Doctor. And they are, as we are by default as we attempt to follow the threads. But forewarned by the Doctor, the peace conference is saved, UNIT evacuating the venue in the final frames. The future is once again unwritten.



Time travel, eh?

Happy anniversary, *Day of the Daleks!*



**The assault on Auderly House...  
with added Daleks in the Special  
Edition DVD**





Artist Frank Bellamy's stunning artwork for the BBC's *Radio Times*, cover dated 1-7 January 1972, showcasing the long-awaited return of the Daleks in *Day of the Daleks*



**"NAMES? WHAT ARE NAMES?"**

Writer Louis Marks was no relation to the Louis Marx who manufactured the iconic "Stop and Go" toy Daleks of the 1960s and 70s, (more's the pity).

Ironically, a number of Louis Marx toy Daleks were employed by the *Doctor Who* visual effects team as doubles for their full-sized counterparts in two televised Dalek stories, namely *Evil of the Daleks* (1967) and *Planet of the Daleks* (1973).

On both occasions their "stunt double" activities came across with varying degrees of success, but they looked great on an old 450-line black and white Television set... probably.





First Aired New Year's Day, January 1st 2022

Review by Annie Worrall

**Blooming Daft.** That was my husband's verdict. Ok. Much of *Doctor Who* could be described as such, and it doesn't matter because the stories are witty, distinctive, and take unexpected turns with characters you can root for.

Unfortunately, this episode didn't score on every point.

First the good stuff. And there was a fair bit of that.

Amazing Daleks. Menacing, beautiful to look at, and given a motivation for their actions beyond "We wish to rule the Universe" that referenced events left dangling from The Flux episodes without over egging it. This time it was personal.

Aisling Bea's and Adjani Salmon's engaging performances. They anchored the show. Although why Nick was given such a creepy, obsessional backstory, I can't imagine. It wasn't well-judged, and I'm still not entirely convinced that Sarah is going to return safely from her travels.

A narrative which was tight and coherent (hey, it was New Year, so realism wasn't required or expected) with a clever solution to the time-loop problem and which didn't involve me taking notes as my attention

ricocheted between different plot strands.

Endless running along corridors, obviously necessary to the plot, but which also provided a nostalgic little in-joke, as did, "I am not Nick".



Less good?

It's rather hackneyed premise, though as I've said, the guest character performances just about made up for that.

Nick's 'battle ready thinking' - a direct steal from the 'Avon ducked and survived' theory from *Blake's 7* fan folklore. And just as outrageous.





That said, none of the above was a major disappointment.

For me, the hollow in the story, and the biggest let down, was that, once again, Jodie just didn't hack it in the role: something, I think, reflected in the way she was written. Sarah, for example, was given dialogue that was both edgy and funny. The Doctor? Clunky exposition and sentimental speechifying. Jodie's motivational, "let's pull together beautiful humans" guff actually made me cringe.

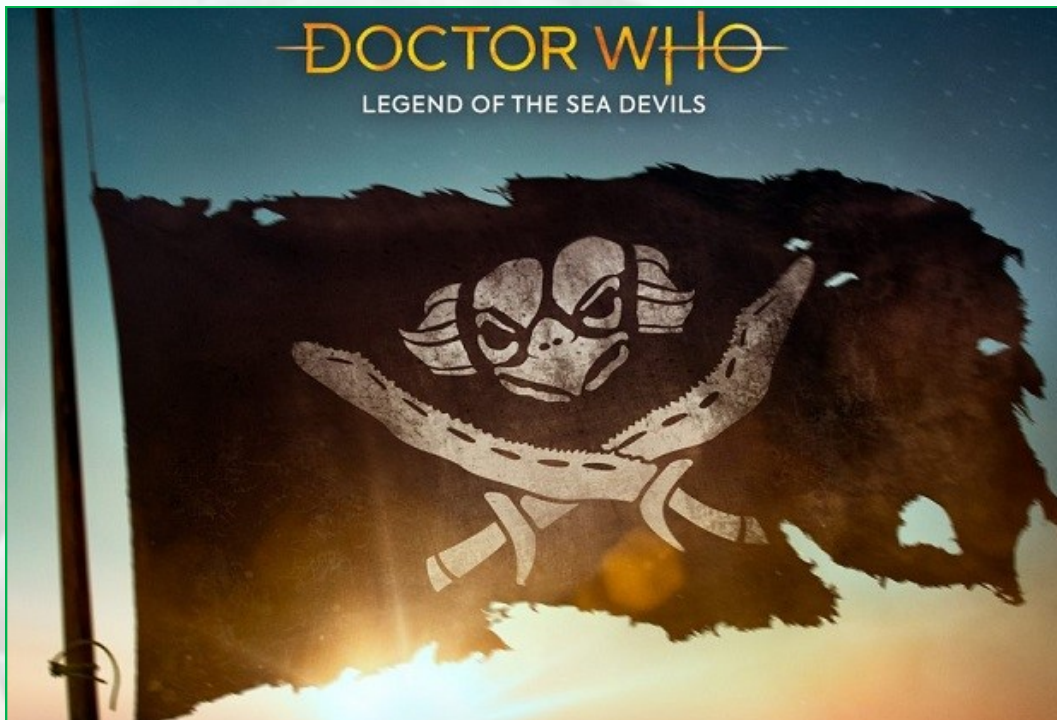
Yaz's admission of her feelings for the Doctor. While hardly surprising, I hate Companions having unrequited romantic attachments for the Doc. (even more if they're required). Writers seem to forget she/he/it is over a thousand years old and can regenerate at any moment, so it's inevitably icky.! John Bishop did manage to convey a touching paternal concern for Yaz during her reveal, however, which made it just about bearable.

I don't think Jodie can do unsettling, a quality I require from the Doctor, and Chibnall's characterisation of her reflects this.

Summing up – blooming daft but with DALEKS! And for that I'll forgive it everything (even if they *still* haven't learned to shoot straight!)







First Aired Easter Sunday, 17th April 2022

Review by Annie Worrall

**Weirdly, for me,** the thing that worked best was the relationship between the Doctor and Yaz. I have banged on about really disliking this aspect of modern *Who*, but at least the Doctor articulated some of my reasons why this wasn't a great idea (although her reluctance seemed more about how it would hurt her, rather than Yaz) and I was completely convinced that Yaz loved her sincerely and unselfishly. The sadness of their exchange was enhanced by the preceding 'feel good' moments as Madam Ching adopted Ying Ki and Dan managed to rekindle his sappy romance with Di.



I was also interested in the fact that the Doctor admitted she couldn't fix herself, which may be a hint at her unresolved trauma but could also point to confusion as to what is the right thing to do in situations as she juggles her former personality as hench-person for The Division with her rebellious, re-incarnation. The programmed urge to act tyrannically must still be part of her makeup and it's possible that suppressing it has led to what, at times, has seemed to be

a slavish acceptance of the status quo, but which, in fact, may be the most of which she is capable, now her dark self has been re-activated.



Unfortunately the Sea Devils seemed hardly necessary to the story – assigned a supporting role in an adventure that purported to foreground them. No exploration of whether they were justified in their aim to reclaim the Earth for themselves. No explanation as to how they lost the key stone and became frozen in time. And for a race touted as a terror of the world, controlling a powerful sea leviathan and destructive technology, they were pretty easily defeated. But still, a pirate adventure is always fun, and Dan looked good in his costume.

My final thought?

The Doctor really should carry some in her pocket..

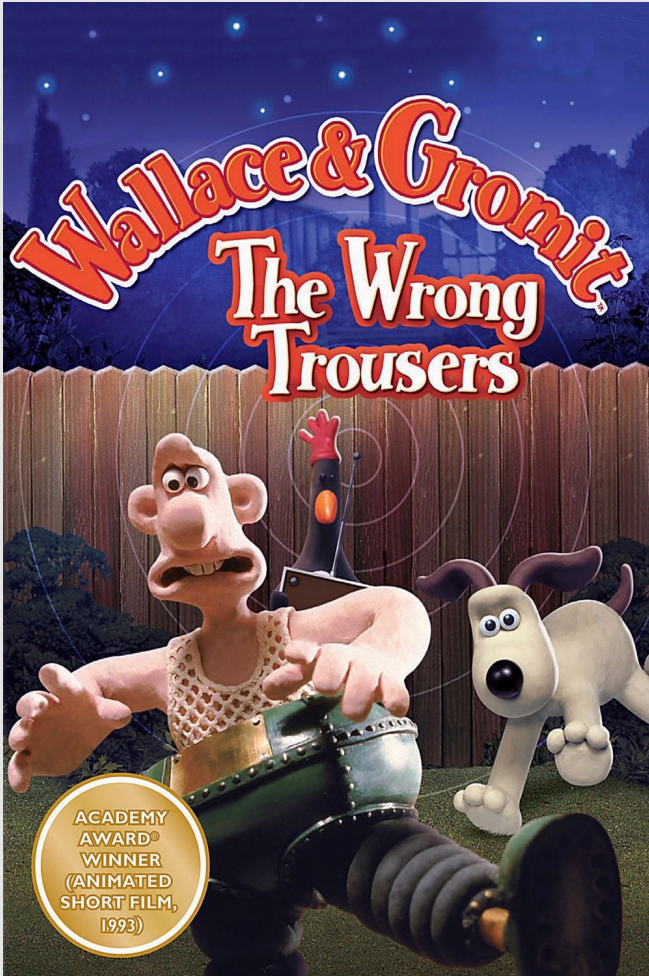




# Bob Baker Obituary

By Toby Hadoke

The writer Bob Baker, who has died aged 82, had creative input into the screen careers of two very different, but hugely popular, canine creations: *Doctor Who's* robot dog K9 and the largely silent but comically expressive Gromit in the Oscar-winning Aardman Animation films.



Wallace and Gromit fall a-fowl of villainous penguin mastermind, Feathers McGraw in *The Wrong Trousers*

Years earlier, in 1977, when firmly established with the long-running BBC science-fiction series **Doctor Who**, Baker and his writing partner Dave Martin conceived – as a one-off character – the mobile computer K9, a repository of knowledge with a supercilious attitude. Voiced by John Leeson (and for a short time by David Brierley), the character ultimately stayed with the series until 1981 before being given his own spin-off pilot, *K9 and Company* (1981), which paired him with the Doctor's former companion Sarah Jane Smith (Elisabeth Sladen).

Baker was first paired with the animator Nick Park to co-write *The Wrong Trousers* (1993), the second short film featuring the clumsy, cheese-loving inventor Wallace (winningly voiced by Peter Sallis) and his more intelligent dog Gromit. Packed with comic set pieces including a wave of chaotic destruction caused by a pair of wayward robotic trousers and a hair-raising sequence on a model train commandeered by a duplicitous penguin, it won the 1994 Oscar for best animated short film and the Bafta for best animation.

Baker and Park collaborated again on *A Close Shave* (1995), which introduced a new character, Shaun the Sheep, and found Wallace falling for a shopkeeper, Wendolene (voiced by Anne Reid), who was secretly sheep rustling with her robot dog, Preston. Baker also co-scripted the Wallace and Gromit feature film *The Curse of the Were-Rabbit* (2005) and, back to short form again, the bakery based *A Matter of Loaf and Death* (2008). All three won Oscars, Baftas and much else besides.

Sarah Jane Smith and K9



In 2006, K9 returned with Sarah Jane for an episode of Russell T Davies' successful resurrection of **Doctor Who** - which led to his sporadic appearances in a second, more successful spin-off, *The Sarah Jane Adventures* (2007-11). Baker and the producer Paul Tams, after years of trying, got the character his own show and 26 episodes of K9 (2009-10) were made and broadcast in Australia, and distributed internationally by Disney XD, the Cartoon Network, BBC Kids and SYFY USA, among others.

Baker was born in St George, Bristol, the younger son of Roma (nee Coleman) and Stanley Baker. His father was a signwriter who spent Bob's early wartime childhood posted abroad repairing damaged aeroplanes. Bob was educated at Air Balloon Hill secondary modern school but left at 15 without passing any O-levels. He became an apprentice monumental mason at the Co-op in Bristol, carving inscriptions on gravestones ("so I was always a writer," he quipped).

He played in a jazz band with John Fortune, made a couple of short 16mm films, and in 1959 enrolled at the West of England College of Art in Bristol studying painting, with animation and film as a subsidiary. After helping Clive Donner to scout Bristol locations for the film *Some People* (1962) and a collaboration with the film-maker John Boorman, which ultimately came to nothing, he did various jobs including restoring old houses, one of which he turned into a small shop.

Manning the till, he got to know Martin, a regular late-night customer who was an advertising copywriter, and they decided to try writing together. "Dave said it's a bit like a marriage without the sex," recalled Baker of their fruitful relationship, which involved keen, if contrasting, senses of humour and an instinctive anticipation of what the other was thinking.

Time travelling youth Sky



A productive collaboration with the producer Patrick Dromgoole at HTV generated a number of projects including their first television play and two dramas, *Thick as Thieves* (1971) and *Machinegunner* (1976), both with Leonard Rossiter. Dromgoole also produced their children's drama serials *Sky* (1975), about a group of kids trying to help a time travelling youth with special powers, and *King of the Castle* (1977), the story of a troubled boy who uses fantasy to escape from his difficult home and school life. This dark, disturbing and surreal series remained one of their favourite engagements and was nominated for a Bafta.

Meanwhile, they had sent a script to the BBC based on the antics, during military service, of Bob's good friend Keith Floyd (the future TV chef), and this resulted in their first commission for **Doctor Who**, *The Claws of Axos* (1971), which found Jon Pertwee's Time Lord up against an alien race trying to take advantage of mankind's greed.



*The Three Doctors* (1973), written by Bob Baker and Dave Martin was the first “multi-Doctor” adventure in *Doctor Who*



It was the first of seven adventures that they wrote for the series including *The Mutants* (1972), a clever satire on colonialism in which an alien planet’s natural evolution is hampered by the interference of a futuristic representation of the British empire, and *The Three Doctors* (1972-73) which united Pertwee with his predecessors Patrick

Troughton and William Hartnell (whose failing health necessitated a hasty rewrite).

*The Invisible Enemy* (1977) debuted K9 and featured a miniaturised Doctor (by now Tom Baker) injected into his own body in order to fight an alien virus. Baker also contributed a solo effort – *Nightmare of Eden* (1979) – an ambitious story in which two spaceships fuse together after a hyperspace jump and get caught up in intergalactic drug smuggling.

Other collaborations with Martin included *Z-Cars* (1974), *Hunter’s Walk* (1974-76) and the tough police series *Target* (1977-78) and although they parted ways professionally they remained firm friends until Martin’s death in 2007.

Baker script-edited and wrote episodes for *Shoestring* (1979) and *Call Me Mister* (1986), conceived and script-edited *Into the Labyrinth* (1982, another fantastical show with time travel elements) and wrote the 1992 TV film *The Jazz Detective*. An autobiography – *K9 Stole My Trousers* – came out in 2013 and when he died he was developing a number of projects, some K9 related.

Two marriages ended in divorce. Baker is survived by his third wife, Marie (nee Hum), whom he married in 1991, and her children, Jo, Clare, Rachael and Sarah Jane; a daughter, Cathy, and a son, Martin, from his first marriage, to Vicki Hollis; a son, Andy, and a stepdaughter, Laura, from his second marriage, to Angela Wynne; and seven grandchildren. A son, Paul, from his first marriage, died in 2020.



**Robert John Baker, writer, born 26 July 1939; died 3 November 2021**

*This obituary first appeared in The Guardian on 7th November 2021. Copyright © Toby Hadoke/The Guardian*

# BOB'S BRISTOL CREAM

## A Brief Discussion Of THE works of K9 Creator

### BOB BAKER

By Alex Pinfold

In this short essay, commissioned to mark the passing of legendary **Doctor Who** contributor **Bob Baker**, we will attempt to take a fresh look at some of his work for the show. Not all stories will be examined, and it should be remembered that his career covered a great many projects beyond the realms of one show, but here we will focus on some of the qualities that made Bob Baker a 'go to' writer for multiple production teams and a fan favourite.



Bristol Boy Bob Baker

A Bristolian and amateur filmmaker, Bob Baker had already teamed up with writing partner Dave Martin before their first **Doctor Who** work. They had written a 'what if it happened here?' style drama that transposed aspects of the Vietnam War to a contemporary UK setting, expressing their concerns against war and conflict in general, the more general threat posed by nuclear proliferation, and also the impact of politics upon the individual rather than as a self-evident study.

Bob Baker's other work included the highly regarded HTV shows: *Sky*, *King of the Castle*, *Into the Labyrinth*, *Follow Me*, *Arthur of the Britons*, and *Smuggler*, and the Aardman **Wallace and Gromit** films *The Wrong Trousers*, *A Close Shave*, *The Curse of the Were-Rabbit*, and *A Matter of Loaf and Death*, the latter two winning BAFTA awards. Although these animations placed Bob Baker within Nick Park's writing team, rather than working alone or with Dave

Martin, the vivid imagination, easy characterisation, and sense of humour and fun that often identified his **Doctor Who** work is clearly visible.

Bob Baker & Dave Martin's first **Doctor Who** story, *The Claws of Axos*, can be viewed through the lens of 1970s anxieties about nuclear proliferation and the Cold War in general. The worldwide distribution of Axonite is a clear metaphor for the former, but the way in which Britain plays a key role in the process, despite control of its usage being in the hands of an ambiguous and potentially hostile third party, can be read as an allegorical representation of the infamous and controversial Thor missile programme. The dangerous and potentially cataclysmic consequences of Axonite are a clear parallel for nuclear proliferation, as is the determination of the politicians in the story (both seen and not seen) to possess it without fully understanding it or how to manage its powers. By extension, the manner in which the Earth, analogous of Western Europe, is caught in the centre of a dangerous political game played by two conflicting alien powers is a parallel of the wider Cold War, with Axos as the 'generous' United States and The Master as the 'sinister' USSR. Just like MI6, UNIT and the Doctor play their own risky game, forming relationships with both sides and attempting to use each against the other according to an ambiguous agenda.



Beware Axons bearing gifts!





### Axon Attack!

Although many of Bob Baker and Dave Martin's stories adhere closely to established popular adventure tropes – Omega was the definitive pantomime villain and the Giant Shrimp From Outer Space speaks for itself – they could occasionally present moral ambiguity too. Despite holistically presenting a clear post-colonial message, and a commentary on Apartheid that has been thoroughly discussed elsewhere, *The Mutants*, when we look at the characters as individuals rather than metaphors, offers us examples of good and bad actions and motivation on both sides. Who best represents Solos? Ky or Varan? Who best represents the ruling Earth culture and its attitudes? The Marshal or the Administrators? We also have two eccentric scientists with contrasting personalities, qualities, and motivations, and both are, in their own ways, trying to do what they believe is the right thing for a cause they are emotionally and professionally invested in.

Later, in *The Hand of Fear*, we are presented with a fascinating situation in episode three. In most Doctor Who fiction, the moment when the villain/alien/monster has been defeated/destroyed is the end of the narrative, yet here the plot shifts to become a race against time for the Doctor and Sarah to save Eldrad. Why is this? Is it merely a heroic example of the Doctor taking the moral high ground? Interestingly, if you look back at the storyline to this point, the primary offensive actions have been taken *against* Eldrad, at least those of which the Doctor is aware: the original execution, which from the Doctor's POV does not prove guilt when you consider the number of times he has been sentenced himself; the attack with explosive weapons by the armed forces; and the bullets fired by the director of the power station.

All of the actions we see, including moments where humans die as a consequence, are motivated by survival, not conquest or malice. Even the hypnosis itself causes no harm, unless it leads the hypnotised individual into a secondary harmful situation such as the technician who takes the Hand back to the reactor. Even in the final act, despite the revelations of past misconduct and threats of future actions, Eldrad does little except express himself in an overly assertive manner, something else the Doctor has also been guilty of. Maybe this is why we see the uncharacteristically charitable action of the Doctor in throwing the ring after the falling Eldrad, when simply keeping it would ensure complete victory. Although these points were not emphasised in the original production, it is interesting that Terrance Dicks has Sarah question the Doctor's motivations introspectively in the novelisation.



**A Mutant—or “Murtt” as the humans describe them—an example of Baker & Martin's stories of moral ambiguity**



More generally, there are other tropes that recur through Bob Baker and Dave Martin's **Doctor Who** work, and through their work for Harlech Television too. One of these is the perennial fantasy concept occasionally referred to as the Magic Wardrobe concept due to the popularity of C. S. Lewis' *Narnia* works, and intrinsic to the format of **Doctor Who** itself. Examples in the work of Baker and Martin include: the entrance portal of Axos, leading not only underground but also into a surreal and otherworldly reality; the transmat cubicles in *The Mutants*, lead from the comfort and safety of the space station to a fantasy world of heroes and villains, strange places and creatures, and ultimately magic. UNIT HQ itself becomes the magic wardrobe, like taking a pill with a glass of water as noted in the story, transporting the protagonists to the magical realm of Omega. This role is taken up once again by the Tardis in *The Hand of Fear*; while the miniaturisation chamber becomes the magic wardrobe and the Doctor's mind the fantasy realm in *The Invisible Enemy*. A transmat chamber, concealed, like the back of a wardrobe, plays this role more literally in *The Armageddon Factor*, and the concept is perhaps brought to its ultimate conclusion with the CET machine in Baker's only solo **Doctor Who** script, *Nightmare of Eden*. Many of Baker's work for HTV is also concerned with magical realms and the means of being transported there, as strong a case as any that **Doctor Who** has always been largely concerned with magic and fantasy at heart, at least as much as conventional science fiction.

then this second concept might betray a similar influence exerted by the work of Jonathan Swift.



The Doctors advise Omega to keep taking the pills...

However, it would be unrealistic to claim that the work of even the most respected writers was flawless. *Underworld* and *The Armageddon Factor* share fascinating similarities in production demands but contrasts in execution. In the first of these, there is simply too much going on to compensate for the lack of resources, itself an obvious conceptual flaw. We have a space voyage, a treasure hunt, oppression and slavery, pseudo-occult ceremonies, human sacrifices, mythologies related to the Time Lords, and evil robots. But the end result might perhaps be likened to a meal where there are lots of ingredients and different items on the plate, but they fail to go together and have not been blended into one dish, and the special effects have perhaps taken too much of the blame for this story not working as it should have done.



"Eldrad must live!"

Another notable recurring trope is miniaturisation, which once again resonates with the early ideas of the show's creators. The *Invisible Enemy* miniaturises clones of the Doctor and Leela, *The Armageddon Factor* features a miniaturisation gun, and *The Nightmare of Eden's* plot involves a machine that can miniaturise a whole environment and any living being, flora or fauna, within its influence. *The Three Doctors* and *The Mutants* also involve reduction, of the characters into different kinds of 'carrier waves' for the purpose of transportation. It might be suggested here that, if the trope discussed in the previous paragraph demonstrated the influence of C. S. Lewis on Bob Baker's vision of science fantasy,



The Robots eye their opportunity for evil

However, just one season later, the same writing team of Baker and Martin, working together on the show for the last time, submitted *The Armageddon Factor*. Despite being a slow burner, again with limited resources, its references to other tropes and genres are more limited and selective, and therefore works with what is used in a more effective way.



The story feels like a single narrative with a definite structure, and the explosive climax builds progressively, intensifying the tension minute by minute towards the final act. The steady nature of the plot enhances and is enhanced by the writers' take here on the ticking bomb trope, in contrast to the obvious plot device bombs in *Underworld* that appear from nowhere merely to end the serial on time.



**The Armageddon Factor: The futility of total war**

The work of Bob Baker, despite his strong feelings about global political issues and their influence on his psyche, can definitely be regarded mostly as comfort viewing, ideal for the whole family to sit and enjoy by the fireside with plates of jam sarnies on a Saturday teatime. Along with Dave Martin, he consistently delivered adventures in a traditional format that would have been familiar to older members of the family who used to watch *Flash Gordon* serials at the cinema, but which would equally entertain younger viewers with contemporary expectations. Many of the tried and tested tropes of children's storytelling are present in most of his scripts for *Doctor Who*, HTV and Aardman, and one of these is the reassuring presence of an authority-figure other than the regular characters. Professor Sondergaard, Doctor Tyler, Professor Watson, Professor Marius, Jackson, and, to a lesser extent, Shapp and Stott are all good examples of characters who children could respect and relate to.



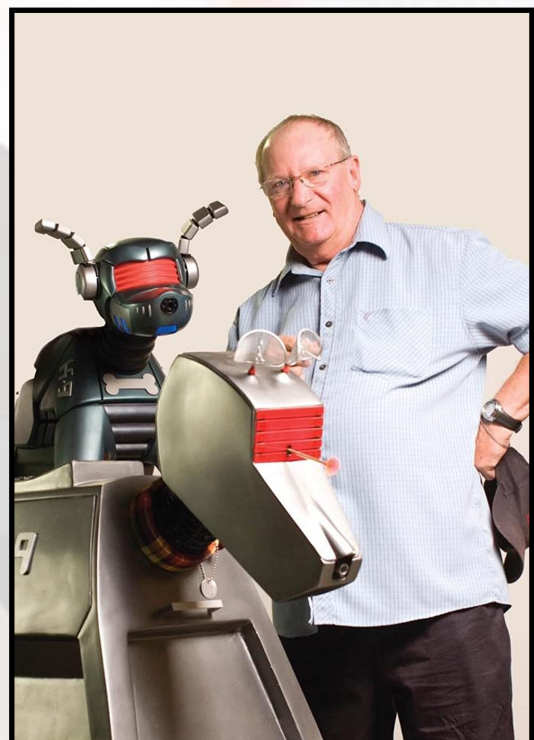
**Left: K9 MK I**

**Top Right:  
The regenerated K9 in the  
Australian TV series K9**

**Bottom Right:  
Bob Baker with the two  
K9s**



Finally, a word about the much maligned but really rather good Australian **K9** spin-off show. As its title suggests, this follows the further adventures of the titular robotic dog who accompanied the Doctor on his travels, introduced in *The Invisible Enemy*. Writing subjectively, the correspondent found the show to be a wonderful throwback to how television used to be. It might not stand up against modern era **Doctor Who**, but its simple thirty-minute adventures with a team that share experiences, without emotional baggage or dark secrets, amidst functional sets and narrative props but always with a sense of wonder and precarious excitement, brought alive that almost forgotten era when most family drama was like this. Appropriately, it was an era largely defined by the work of writers such as Bob Baker so, despite hailing from faraway shores, those twenty-six episodes of **K-9** arguably stand as a fitting tribute to a favourite Bristolian.





# REMEMBERING CHRISTOS ACHILLEOS

David J Howe

I grew up with Chris Achilleos! One of the earliest items of *Doctor Who* merchandise that I bought with my own money was a copy of the Target novelisation of *The Curse of Peladon*. It was also the first Target book that I owned ... and that cover! From the elegant black block logo, to the painting of the Doctor, an Ice Warrior, Alpha Centauri and Aggedor, it drew me and entranced me.

I found other books with art by the same guy ... all of them perfect recreations of those television adventures. And closer inspection gave the artist a name. Chris Achilleos.

As time passed – I bought *The Curse of Peladon* in 1974 – I got more of those iconic Target books. And in 1976 I started my own fanzine – initially called *The Surbiton Doctor Who Appreciation Society Magazine* but which morphed quickly in to the much easier to digest *Oracle* – and printed Target news therein, gleaned from catalogues and press releases and, of course, the Target Book Club (Sandy Lessiter – whatever happened to him/her?).



*The Curse of Peladon* cover art

When time came for the final edition of *Oracle*, sometime in 1979, I wanted to fill it with special things ... and none more special than an interview with the legendary Chris Achilleos. But how to find him?

It was in the London telephone book of all places (the same way I found the phone number for Terrance Dicks!). Luckily there weren't many Achilleoses in the phone book – in fact I think there was only one – and I found myself speaking to Chris.

We arranged to meet, and I spent a happy afternoon at his house in North London, looking at artwork originals and having my mind blown at the size, the colours, the detail – much of which was lost in the translation to a small paperback reproduction.

We talked and the resultant interview went into that final edition of *Oracle* along with the photographs I took of some of his amazing originals. There was no digital scanning here ... it was all old-school!

I stayed in contact with Chris, and, as he was willing to part with them, managed to buy some of the Doctor Who original artworks, some of which I still have to this day.

In 1983 I was running the *Doctor Who* Appreciation Society's Reference Department, and had the idea to do a special 'Making of' magazine about the show's 20th Anniversary story, 'The Five Doctors'. And who did I want to do the cover. Yes, of course it was Chris.

So we met and discussed and planned. I sorted out photographs, and art edited the cover (I wanted to do it as a poster as well as using it on the magazine, and so needed to foil stamp the title on the cover (so it wasn't on the poster)) ... things like that were tricky and fiddly back then!



*The Making of The Five Doctors* artwork



Chris duly delivered the art and it was massive! Easily three times bigger than any of his other Doctor Who paintings, but we managed to get it photographed to provide the transparency for the printers to create the printing plates from. Time went on, and Chris released books of his magnificent art ... Amazons and fantasy and *Doctor Who* and *Star Trek* and everything in between ... he was so prolific!

We talked about the business, the industry, artwork and ideas ... He would often call me for advice on various elements, or for help with reference materials – Chris was not native of the UK, and as he readily admitted, was not good with certain aspects of the business, and so I helped as and where I could.

world of conventions: meeting the fans, setting up and selling prints and posters and books; all helped him to see how loved he was, and how influential his art was, not just to those who bought the books as a result of seeing it gracing the cover, but to artists who followed in his wake: inspired to try and create work which would move people, which would sum up a story or a concept, and which would push at the boundaries of what commercial art and illustration was capable of.

I'm going to miss Chris. I can still hear his distinctively accented voice telling me about how he created his covers...



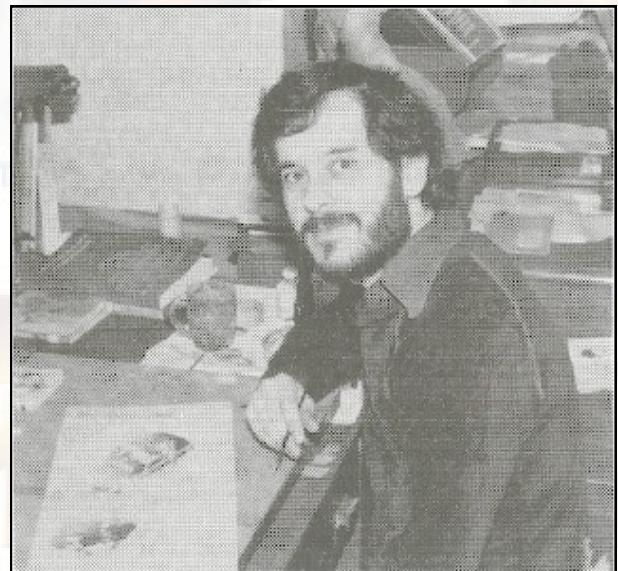
RIP Christos Achilleos.  
26 September 1947 – 5 December 2001.

This obituary feature originally appeared in *HowesWho*  
10th December 2021

[www.howeswho.co.uk](http://www.howeswho.co.uk)



King Kung Fu cover



Chris Achilleos in his studio, 1979

I recently penned an article about some of his non-*Doctor Who* cover work, extolling the genius of his layout and design training and skills, which he applied to *Kung Fu* and *Fistful of Dollars* book ranges, as well as the *Doctor Who* titles ... and he was gracious enough to add in background details and to explain finer points where I had gone astray. You can read it here: [Design Classics](#). The last time we spoke, he called to ask my advice on a new *Doctor Who* Calendar he wanted to do: what should he call it? Ideas for how to present it ... Of course we had a natter and a laugh as always ...

And now he is no longer with us.

His art and genius will live on in those covers, ideas and concepts. His work has always been the benchmark for excellence and imagination, and in the eyes of his fans, he was unmatched. I truly hope that his more recent forays into the







It was 1978 and I am an 8-year-old queueing with my mum outside The Gaumont cinema in Birmingham. *Star Wars* (later known as *Star Wars IV: A New Hope*) had just been released in the UK and on this day my childhood obsession with all things *Star Wars* would begin.

My first item of merchandise was a Princess Leia Jotter pad, closely followed by a Princess Leia action figure. The rest of the cast was soon to join her, and I formed quite a collection of figures and anything else that was *Star Wars* related.

I wonder how many other 8-year-olds looked up at the fluorescent tube light in the kitchen and thought it would make a great Lightsaber? Now there are all-dancing, all-singing Lightsabers for wannabe Jedi's but back in '78, there were no official toys available yet.

In the summer of '78 bootleg manufacturers produced knock-off Lightsabers or 'Force Beam' as they were named. It was a basic construction of a red torch in a plastic translucent tube. It would be a year before the official Lightsaber toys hit the market.

Amongst the first people to see previews of the new movie were executives from the US company Kenner and its UK sister company Palitoy. Kenner had bought the rights to *Star Wars* toys and wanted the factory in the UK to also produce the toys. The first Kenner Lightsaber had a yellow inflatable blade with the ability to light up. In the future as each film in the franchise was released the Lightsabers became more advanced with different colours and added sound effects.

Soon after the first four action figures were produced, namely Luke Skywalker, Princess Leia, Chewbacca, and R2D2. A further range followed so there were twelve figures to collect and then on into the next century many *Star Wars* toys followed. *Star Wars* and its spin-offs have stood the test of time and is still as popular today.

In February I visited an exhibition called **May the Toys Be With You** in Lichfield, Staffordshire. It was a nostalgic visit for me, as I haven't kept up my passion for collecting *Star Wars* toys into adulthood.

On walking into the exhibition, there in a glass case the first figure I saw was a 3.75 inch Princess Leia still in its "Mint on Card" condition... just like when I first spotted mine in the toy shop back in 1978. I have to say I felt that childlike excitement again and standing next to her were Luke, Han, and Chewy.



As I moved to the next glass cabinet there were duplicate figures displayed, though on reading the information it turned out they were known as "Variations". Variations in the figures occurred because over the time, as the figures were produced, there were re-sculpts, differences in accessories, and different paint detailing. There were two Tusken Raider figures displayed together who, at first glance looked the same. After scrutinizing them, I noticed the cheek tubes on each were different, one was hollow the other was solid. These Variants are very collectible and can be worth hundreds of pounds more than regular figures!







Moving along, I found myself faced with two imposing life-size Storm Troopers guarding a life-size Han Solo frozen in Carbonite. In the next cabinet was a Boba Fett figure complete with packaging and a printed note saying that originally the Boba Fett action figure was designed to have a spring-launched rocket. The launcher had been removed for safety reasons. I wonder how many eyes were poked out with *that* little addition?



In each glass cabinet, there were many action figures, vehicles, and scenes set up for the varying characters from mainly the original three movies. I came to a display of figures with coins. These are known as the “Last 17” and are now amongst the most collectible and valuable.



In 1985, two years after the release of *Return of the Jedi* and with no promise of another film, interest in Star Wars toys was waning. In an effort to reignite interest the final wave of figures the “Last 17” were packaged with a coin depicting the character of the figure it was packaged with as a way to try and add some extra enticement. Despite this, they still didn’t sell well. Due to their scarcity today however, they are very sought after.

An estimated 300 million *Star Wars* action figures were produced in the late 1970s and early 1980s. It is impossible to know how many have survived to this day, but it is fair to say that aside from the small percentage that have remained unopened (mint on card), most loose figures are not rare.

The value comes from the condition. Collectors typically prize mint and complete figures. Many children had their figures to play with and re-enact scenes therefore possibly losing small weapons and accessories, probably up the Hoover. In collector terms, these are known as “Playworn” or “Beaters” and this condition has a big impact on their value. A mint-condition Princess Leia may fetch £80 whilst a Beater may only achieve £1 to £2.

There were a few unusual items in the exhibition, a bootleg figure called “Blue Stars” made by the Turkish company Uzay. It’s one of the strangest and rarest *Star Wars* figures produced in 1988. Another unusual figure is a product of recycling. The company Kenner that made the *Star Wars* figures made figures for other movies. The Friar Tuck figure from *Robin Hood Prince of Thieves* in 1991 is a recycled Gamorrean Guard figure! The body served as the basis for the body of Friar Tuck.



*Star Wars* toys continued into the 90s when the first prequel film *Phantom Menace* was released, with Lego producing new *Star Wars* kits. With the prequel movies and TV series such as *The Mandalorian*, interest in *Star Wars* toys past and present continues well into the 21st Century.

From playing with my *Star Wars* toys back in 1978, I can’t believe I’ve been to see this amazing exhibition of toys and that it has made me appreciate being 8 years old again. Allowing me to re-live the excitement of seeing the first *Star Wars* movie, and being one of the first generations to enjoy *Star Wars* toys.

“May the Toys Be With You... always”.





# THE ULTIMATE INSULT COMPILATION

## PART 3 OF SMEG KNOWS HOW MANY

BY BRANDON MAYS

Continued from part 3! This part of the compilation is season 6 only.

Part 1 Smeg Count: 17

Part 2 Smeg Count: 18

Part 3 Smeg Count: Zero?!?!?!?

## SEASON 6

### 1. Psirens

LISTER: I drink, I smoke, I have curry sauce for breakfast? Raw onions on my cereal? I sound like some barely human grossed-out slime ball.

KRYTEN: Oh excellent, sir! It's all flooding back then?

LISTER: I'm an animal! I'm a tasteless, uncouth, tone-deaf, mindless, revolting, randy, blokeish, semi-literate space bum.

LISTER: The point is, they use this power of illusion to lure you on to the asteroids, strip the ship of anything they can use and suck out your brains.

RIMMER: They shouldn't bother us, then. There's barely a snack on board.

RIMMER: I'm perfectly capable of dealing with a giant, flaming meteorite, thank you so very much. We do not need to enlist the services of a domestic droid with a head shaped like a genetically flawed lumpfish.

LISTER: It's the material it's built from. Aerospace engineers discovered that, after a plane crash, the only thing that always survives intact is a cute little doll. They built Starbug out of the same stuff.

CAT: Is that a fact?

LISTER: Cat, you're so gullible.

RIMMER: That means we'll definitely have one Psiren on board. A brain-sucking psychotic temporal lobe slurper.

KRYTEN: That's how you *believe* you play, sir. That's why, when the Psiren read your mind, he shared your delusion that you are not a ten-thumbed, tone-deaf, talentless noise polluter.



### 2. Legion

RIMMER: You can't serve space weevil, Kryten. I mean, not even Lister with his single remaining taste bud will knowingly sit down and eat insectoid vermin. Well let's face it — with him it's practically cannibalism.

CAT: You have personal habits that would make a monkey blush!

LISTER: You really think I'm psychotically disgusting, don't you?

CAT: Listen, butter-pat head, my nostril hairs are vibrating faster than the springs on a Spaniard's honeymoon bed!

LISTER: Rimmer, you've got a longer yellow streak than a stampede of diuretic camels.

RIMMER: True, but once he's signed up and we're off in the Big Black it'll be too late for him to change his mind. All we have to do is create the facade that we're not the uncouth morons you are.

LISTER: When I finally get round to writing my Good Psycho Guide, this place is gonna get raves. Accommodation — excellent. Food — first class. Resident nutter - courteous and considerate. Psycho rating's gotta be four and a half chainsaws. Higher, maybe.

RIMMER: Kryten! I'm trying to think, you rubber-headed eunuch!





### 3. Gunmen of the Apocalypse

LISTER: You're trash, aren't you?

LORETTA: I'm programmed to be trash.

LISTER: Kryten, you are a total gooseberry! Next time I play on the AR machine I'm giving you some money and sending you to the pictures.

KRYTEN: Sir, surrender is the worst thing we could do. They despise humans and all forms of humanoid life. They believe you to be the vermin of the universe, sir.

CAT: [referring to Lister] I didn't know they'd met him.

RIMMER: One of us will have to speak to them. Who's the least human looking? Listy, the mic's all yours.

LISTER: Humans! The Vindaloovian People despise all humans. They are the vermin of the Universe. Is that not right Bindi Baji?

CAT: You bet, we hate them. Scum, scum, scum, scum, scum!

RIMMER: It's embarrassing as much as anything else. Here you are totally humiliating me in front of this xenophobic, genocidal maniac... no offence.

SIMULANT CAPTAIN: Primitive! You will be no sport at all.

BEAR STRANGLER MCGEE: A man beans up in the hat of Bear Strangler McGee, he's either mighty brave or mighty stupid. Which are you, boy?

RIMMER: Sorry, what were the choices again?

LISTER: You'll have to forgive our friend, he's a few gunmen short of a posse.

BEAR STRANGLER MCGEE: That pays for the hat. What about the insult?

RIMMER: Ok, you're a fat bearded git with breath that could knock out a grizzly.

RIMMER: Mr Sad Git or what?

KRYTEN: Wait, something's coming back now. You sir, [referring to Lister] whenever I look at you I get an image of curry and early morning breath that could cut through bank vaults. You sir [referring to Rimmer], there's something familiar about you too, I get a name... Smeeeee. Smmmrrr heeeeeeee.

RIMMER: Smeghead?

KRYTEN: That's it!

RIMMER: He remembers me!



DEATH: Well Sheriff. Now it's just little old you.

KRYTEN: I'm not afraid Mr. Death sir. I believe my friends have bought me enough time to complete the antidote program. Now, if you'll forgive the rather confrontational imperative, go for your guns you scum sucking molluscs!



### 4. Polymorph II - Emohawk

RIMMER: You think I'm a petty-minded bureaucratic nincompoop, who delights in enforcing pernicky regulations because he gets some sort of perverse pleasure from it, and in many ways you're absolutely damn right, but that doesn't alter the fact that the only way we're going to track down Red Dwarf and get through this is with a sense of discipline, a sense of purpose and wherever possible, a sensible haircut.

KRYTEN: What's he thinking of, warping that close to another vessel? Damn space hog!

RIMMER: For god's sake, Kryten, we can't let you do that!

KRYTEN: Really?

RIMMER: Dream on, metal trash. Get your hands in the air and step into that searchlight.

RIMMER: Details, halibut breath!

RIMMER: And Kryten, you are indeed a hcachum babow, or smart alec metal git.

LISTER: Tell him, not if she was the last water yeti lookalike in the world and I was the only boy.

RIMMER: Come on, Lister, you've dated worse.

LISTER: There is no way I am going down to Moss Bros. for anyone who is less attractive than my own armpit after 20 games of table tennis.

LISTER: That's her name? I could never settle down with anyone whose name sounds like a footballer clearing his nose.

ECH-ECH-ECH-ECH-ECH-ECH-ECH: [subtitled] He's left me, on my wedding night. Men! They're all bastards.

RIMMER: Just leave the thinking to me, keyboard teeth.

ACE RIMMER: It's taken my bitterness and Cat's cool. He's in a helluva shape — he's looking so geeky he probably couldn't even get into a science fiction convention.

KRYTEN: But sir, we've got to save them from themselves, their minds are totally distorted, the Cat's a complete yutz and Mr. Rimmer's... well... nice.

ACE RIMMER: Would it be possible for me to stay like this for another 24 hours before I have to return as that ghastly maggot?

## **5. Rimmerworld**

RIMMER: You've got the bedside manner of an abattoir giblet gutter.

RIMMER: If we wanted to live in a state of perpetual agony, we'd let Lister play his guitar.

RIMMER: Alright, he may have a head shaped like an inexplicably popular fishing float but he does operate from a position of total logic and we'd be fools to ignore his sage council.

RIMMER: And what the smeg would you know, bog bot from hell?

SIMULANT: Well, if it isn't my old friends, the human vermin, the scab of slime, the pus-sucking, puke-laden walking cesspits of unspeakableness.

LISTER: What, you? You scarpered in that escape pod, you slimy, triple-faced, back-stabbing Judas.

RIMMER: You are a total, total, complete and utter, total, total, complete and utter total —

RIMMER GUARD 1: Halt, abomination!

LISTER: Rimmer?

RIMMER GUARD 2: Silence, travesty!

LISTER: Rimmer?

RIMMER GUARD 3: Never have I seen such a hideously formed and unnaturally freakish deviant.

LISTER: Rimmer???

RIMMER GUARD 4: Silence mutant! How dare you stand there and address a norm using that face. It's a revolting insult against nature.

RIMMER EMPEROR: Dear lord, what created such foulness? Is it the product of a marriage 'twixt woman and gerbil?

CAT: That ain't goalpost-head, he doesn't smell right.

RIMMER EMPEROR: These deformed monsters are no sight for my concubines.

RIMMER GUARD: These three abominations stand charged on eight counts of gross deviancy. Not content with not looking like the true image, they flaunt freakish behaviour such as charm, bravery, compassion and... honour.

RIMMER EMPEROR: Are there no sighs of normalcy in these wretches?

CAT: This guy's an animal. Doesn't he know it's red wine with cold ashes?

CAT: Smell checks out. That truly is old toilet-brush hair himself.

RIMMER: Thousands upon thousands of back-stabbing treacherous hypocritical cowardly slime-mongering Judases.

RIMMER: The whole planet is populated with back-stabbing slimeballs. The minute I got out, I'd be sold back immediately.

## **6. OUT OF TIME**

RIMMER: Do you know what it is about Lister that really makes me want to puke? That really makes me want to stab him in both eyes with an icepick? Everything, that's what. Especially his god awful chirpy gerbil- faced optimism. And as for the Cat, what an unbelievable git. And Kryten, if he doesn't change pronto, I swear I'll attach jump-leads to his nipple-nuts and fry him like a Cajun catfish.

RIMMER: An earlier model? Then how come he looks so much more sophisticated than you?

KRYTEN: Sir, just because I have a head shaped like a freak formation of mashed potatoes does not mean that I am unsophisticated.

CAT: I hate to agree with old laundry chute nostrils, but he's got a point.

FUTURE KRYTEN: Will you take a look at him. Did I really use to look that goofy?

KRYTEN: What is that you have on your head? I hope you have a quarantine license for it.

CAT: That's tragic. That is the saddest thing I've ever seen in my life. What happened to my butt? Buddy, you could park a plane in that crease!

KRYTEN: [referring to Louis XVI] He was an idiotic despot who lived in the most obscene luxury while the working classes starved in abject poverty!

KRYTEN: I don't recognize any of you! You're just amoral self-serving scum, freeloading your way through history!

FUTURE KRYTEN: Good grief! I can't believe I used to be such a stuck-up pompous prig.

RIMMER: Better dead than smeg!

LISTER: Cheers! Cat?

CAT: Better dead than sofa-side butt.

LISTER: Kryten?

KRYTEN: Better anything than that toupee!





# WHO KNEW?

## THE LATEST NEWS UPDATES FROM THE DOCTOR WHO MULTIVERSE!

### UNPICKED BY BOK

It's certainly been a busy time for news about all things **Doctor Who**! At the conclusion of the Easter special *Legend of the Sea Devils*, a teaser trailer for the next special—due to air in November 2022—showed the return of former companions Ace and Tegan!

Returning showrunner **Russell T Davies** is happier to flag up **Who** news than outgoing showrunner **Chris Chibnall**. Davies certainly knows how to get column inches in all media. In May there was a double announcement about a new Doctor and companion to join the show in its 60th anniversary year in 2023. But potentially overshadowing the announcement of the identity of the actor to portray the fourteenth incarnation of the titular timelord, there was the astounding, fan-pleasing news that **David Tennant**, who previously played the Tenth Doctor would be returning, accompanied by **Catherine Tate** who played popular companion Donna Noble!

And as if all *that* wasn't enough, there's the teased return of a classic **Who** villain (no, not the Master) and possibly even a villain from the Doctor's comic strip adventures!

**In a word: Wow!!!**

The current incumbent of the TARDIS, Thirteenth Doctor **Jodie Whittaker** has already filmed her leaving scenes for the next **Doctor Who** special due to be screened in November 2022 as part of the BBC's 100th anniversary celebrations. The Doctor will regenerate at the end of the story into... Well, *potentially* the Fourteenth Doctor, but hold that thought,,,

The actor to play the new Doctor is 29 year-old **Ncuti Gatwa**. Ncuti is best known for his critically acclaimed performance in *Sex Education* as the iconic Eric Effiong, for which he was awarded Best Actor Award at the Scottish BAFTAs in 2020 as well as numerous nominations including Best Male Performance in a comedy programme at this year's BAFTAs.

Speaking of his new role, Ncuti said: "There aren't quite the words to describe how I'm feeling. A mix of

deeply honoured, beyond excited and of course a little bit scared. This role and show means so much to so many around the world, including myself, and each one of my incredibly talented predecessors has handled that unique responsibility and privilege with the utmost care. I will endeavour my utmost to do the same. Russell T Davies is almost as iconic as the Doctor himself and being able to work with him is a dream come true. His writing is dynamic, exciting, incredibly intelligent and fizzing with danger. An actor's metaphorical playground. The entire team have been so welcoming and truly give their hearts to the show. And so as much as it's daunting, I'm aware I'm joining a really supportive family. Unlike the Doctor, I may only have one heart but I am giving it all to this show"



Russell T Davies, Showrunner added: "The future is here and it's Ncuti! Sometimes talent walks through the door and it's so bright and bold and brilliant, I just stand back in awe and thank my lucky stars. Ncuti dazzled us, seized hold of the Doctor and owned those TARDIS keys in seconds. It's an honour to work with him, and a hoot, I can't wait to get started. "

Ncuti will be joined by Yasmin Finney playing the character of **Rose** and is filming scenes that are due to air in 2023 to coincide with the show's 60th anniversary. Currently captivating audiences with her performance as Elle Argent in *Heartstoppers*, Yasmin is receiving rave reviews across the globe.



Russell T Davies, Showrunner added: "Life on **Doctor Who** gets brighter and wilder, how can there be another Rose? You'll find out in 2023, but it's an absolute joy to welcome Yasmin to the Doctor Who set. We all fell in love with her in *Heartstopper*, one of those shows which changes the world - and now Yasmin can change the Whoniverse!"



Perhaps the most unexpected and astounding news was that **David Tennant** would be back in 2023 playing the Doctor! Tennant portrayed the Tenth Doctor between 2005 and 2010 and ranks as one of the most popular actors to play the Doctor. He reprised his role alongside Eleventh Doctor **Matt Smith** and "War Doctor" **John Hurt** in the 50th Anniversary Special in 2013.

Tennant will be accompanied by **Catherine Tate**, who played popular "gobby" companion Donna Noble. Naturally, incoming showrunner Russell T Davies was coy about the duo's return, saying: "They're back! And it looks impossible - first, we announce a new Doctor, and then an old Doctor, along with the wonderful Donna, what on earth is happening? Maybe this is a missing story. Or a parallel world. Or a dream, or a trick, or a flashback. The only thing I can confirm is that it's going to be spectacular, as two of our greatest stars reunite for the battle of a lifetime."

Needless to say, there is massive fan speculation on social media about the pair's return. From on-set photographs leaked (possibly deliberately) online, both characters look noticeably older (and of course the actors are both fifteen years older in real life), whilst the Doctor is shown wearing a suit and coat

which the Tenth Doctor never wore. So where does this Doctor fit into the ongoing narrative? There is some speculation that this Doctor is the Fourteenth Doctor and Ncuti Gatwa will be portraying the Fifteenth Doctor!



And which villains will this Doctor and Donna due to be facing? All the evidence points to this being a rematch between the Doctor and his old adversary The Toymaker, who first appeared in the series way back in 1966 in the serial **The Celestial Toymaker** when the First Doctor, played by William Hartnell and his companions Steven (Peter Purves) and Dodo (Jackie Lane) arrived in the Toymaker's realm and were forced to play a series of potentially lethal games to earn their freedom.

The Toymaker was originally portrayed by the late Michael Gough. He will now be played by American actor/singer/dancer and producer Neil Patrick Harris, who has previously starred as *Doogie Howser MD*, as well as in shows as diverse as *Sesame Street*, *A Series of Unfortunate Events* and RTD's own Channel 4 drama *It's A Sin*.



The Toymaker and the Doctor have history together, having apparently met even before the events of *The Celestial Toymaker*. The character was scheduled to return in 1986 in the abandoned Season 27 story *The Nightmare Fair*, which would pit the Toymaker against the Sixth Doctor (Colin Baker). Although the story was eventually novelised and also turned into



an audio adventure by **Big Finish**. The Toymaker has returned to bedevil the Doctor anew in several spin-off media including original novels and **Doctor Who Magazine's** comic strip.

It has been reported that RTD is keen to exploit the idea and potential of a **Doctor Who** multiverse, rather like the Marvel Cinematic Universe which exists in many different realities. To this end, speculation is rife that Davies intends to bring in characters from other **Doctor Who**-related media including comics, with the possible addition of popular comic strip villain **Beep the Meep**.

Created by **Pat Mills** and **Dave Gibbons**, Beep the Meep made his debut in "**Doctor Who and the Star Beast**" in *Doctor Who Weekly* Issues 19 – 26 back in 1980, and has made comeback appearances in the comic strip adventures *The Star Beast II* (*Doctor Who Magazine Yearbook: 1996*) and *TV Action!* (*Doctor Who Magazine* #283, 1999).

The **Meeps** are a race of small, cute-looking, rodent-like beings who once lived in peace and harmony. However, their planet was irradiated by the deadly Black Sun, turning the previously placid Meeps into psychotic killers, who waged intergalactic war on other races throughout the galaxy. They were led by Beep, the most ruthless Meep of all.

The Meeps were eventually defeated by an alliance of races, although Beep evaded capture. He was pursued by the insectoid genetically engineered **Wrarth Warriors**, a kind of intergalactic police force (predating the **Judoon** by decades).



Beeps's spaceship crash-landed in the industrial town of Blackcastle, in north-east England in 1980 he was befriended by two teenagers Sharon and Fudge, tricking them into believing that the hideous Wrarth Warriors were the villains. The Fourth Doctor turned up in Blackcastle and learned the truth of the

situation, helping the Wrarth Warriors to capture the murderous Meep before he could escape and destroy Blackcastle and possibly the Earth. Beep was imprisoned by Wrarth Warriors but was later paroled, fooling his captors that he was a reformed character...



As for Beep and the Wrarth Warriors making their on-screen debut, photographs taken on-set seem to indicate that this is a fact rather than speculation. Some rather fuzzy images or a fuzzy Meep-like creature also bear this out, although this is likely to be a "stunt double" model to give the actors something to refer to, with CGI added later to bring the villainous Beep the Meep to murderous life...

Finally (pewh again!), **Jodie Whittaker's** swansong as the Thirteenth Doctor, due to be broadcast this November, features the return of two popular 1980s companions. **Ace**, played by **Sophie Aldred** and Tegan **Jovanka**, played by Janet Fielding.

The trailer shows both characters having aged since their adventures with the Doctor (as in real-life) and uniting to help the Doctor face whatever peril awaits her. But they're both going to have a shock when they find out the Doctor is now female!





## ADVERTISEMENT

# TIMESLIDES: THE DOCTOR WHO ART OF COLIN HOWARD

Candy Jar Books is pleased to announce **Timeslides: The Doctor Who Art of Colin Howard**. While most fans will know Howard best for illustrating some thirty VHS covers in the 1990s, his *Doctor Who* portfolio further includes a vast amount of highly detailed paintings for *Doctor Who Magazine*, the BBC Books ranges, private commissions, the *Lethbridge-Stewart* novels, calendars, posters, **Doctor Who Classic Comics**, and the recent DVD and Blu-ray range of animations for missing episodes like *The Macra Terror*, *Shada*, and *The Evil of the Daleks*.

**Timeslides** explores this incredible body of work, with each piece accompanied by a fascinating commentary from Colin. The volume follows the success of **Kklak!: The Doctor Who Art of Chris Achilleos**, published by Candy Jar in December 2020. Shaun Russell, head of publishing at Candy Jar, enthuses: "One of the great things about Timeslides is that Colin's still has a huge number of sketches he made before setting out to work on each piece. That was particularly exciting because it gives you that extra glimpse behind the scenes, sits you right at his desk, so it was immediately obvious that we'd include as many of those preliminary drawings as we could."

Colin Howard says: "I was really keen to open up my portfolio and see what fell out. We had a few disasters – I'd saved much of my original art and accompanying sketches, as well as the final products they were used on, but some of that was lost thanks to a leak in the roof!

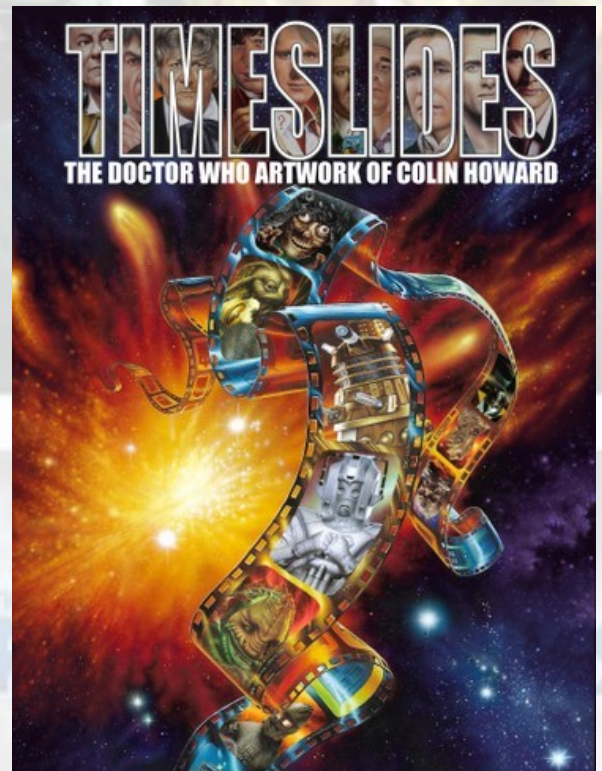
"Fortunately, the main victims were the replaceable bits: we managed to salvage all the originals, and we've worked hard to reproduce them in a high-quality that even the BBC struggled to print back in the day."

**Timeslides** (which takes its name from an episode of Colin's beloved *Red Dwarf*) is edited by Philip Bates, author of **100 Objects of Doctor Who**. He says: "I grew up in the so-called 'Wilderness Years', and those gorgeous VHS covers were my introduction to *Doctor Who* in other mediums, probably before I was aware of the Target novels properly. So the videos hold a special place in my heart, and I know that's true for so many other fans too. Naturally, I was super excited at the idea of getting to know Colin, let alone riffle through his archive – much of which many *Doctor Who* fans have never seen before. It's an absolute privilege."

In this unique glimpse inside the artist's studio, Colin chats about his artistic inspirations and aspirations, which aspects of *Doctor Who* really capture his imagination, which works he's especially proud of, his real-life adventures at a cheetah rehabilitation centre in South Africa, and much more. Philip explains how difficult it's been narrowing down what actually made it into **Timeslides**. He says: "One of the main challenges has been deciding on the shortlist, such is the wealth of artwork in his collection. I thought I knew Colin's portfolio well, but I was shocked to learn just how much more he's done. The VHS covers were essential. But how do you decide which other masterpieces make the cut? But I'm really happy with the final selection and I think fans will love it too. It feels representative of Col's overall artistic journey, and delivers what readers expect, but there are also some great little surprises along the way too."

Colin concludes: "I'm really excited to share the final book with fans. My work has never been collected together like this before, so **Timeslides** feels like a definitive guide."

**Timeslides** is available to pre-order now from **Candy Jar Books**, as both a paperback and a limited edition hardback exclusive to the publisher's website.



<https://www.candy-jar.co.uk/books/>



# Out of the Vortex

News, Reviews and Previews from the Sci-Fi and Fantasy Multiverse

## BOOK REVIEW: The Essential Terrance Dicks, Vols 1 & 2 BBC Books Doctor Who Target Range

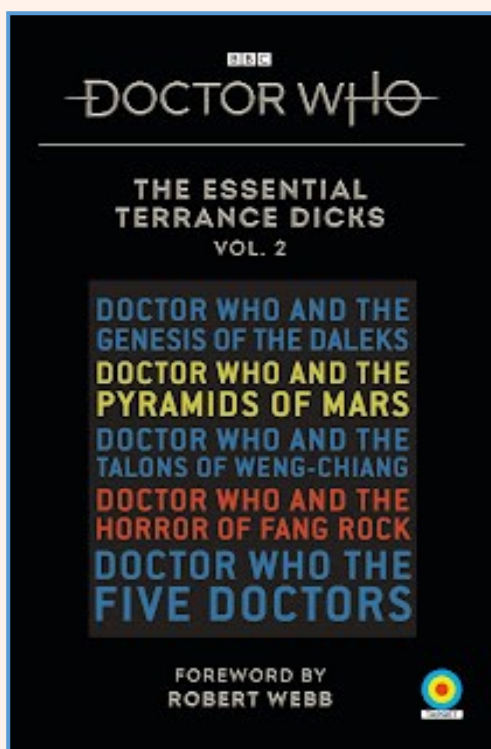
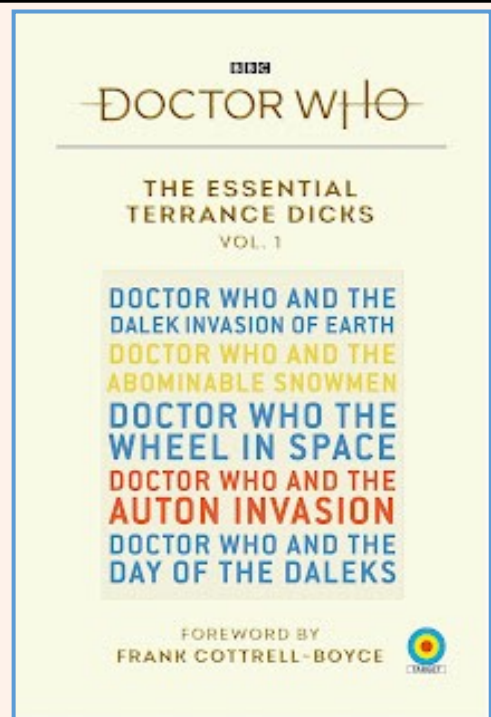
I doubt there is a *Doctor Who* fan alive who doesn't know the name of Terrance Dicks. He is synonymous with the show...

If you don't know who I'm talking about: Terrance Dicks was a writer on *Doctor Who* (and other popular TV shows like *Crossroads* and *The Avengers*) in the late sixties. In 1970 he worked as Script Editor on the show, writing many episodes himself, and he continued to write for it after he left as Script Editor in 1974. In 1973 he was approached by Target Books to pen some novelisations of the show for them, and he ended up writing over 60 of the books! He was also a prolific children's writer in many other fields. Many *Doctor Who* fans cite Terrance as the man who got them to read books, and he is universally loved and praised for his work.

I was lucky as a young fan back around 1976, to make Terrance's acquaintance through a fanzine I was starting up, and also a friend (Paul Simpson) who had already made contact with Terrance and who invited me along with him to meet the author! Thus began a life-long friendship with Terrance. I would pop over and see him and Malcolm Hulke (who lived in the next street) regularly, chatting about his work and *Doctor Who*. Terrance came to events that I organised and spoke and met other fans: he was a gracious and friendly man, always willing to chat and to share advice.

As I grew up and started work, so my *Doctor Who* projects became ever more professional, with books coming out from the BBC and Virgin Publishing ... then I had my own publishing house, Telos Publishing, and more *Doctor Who* projects followed. Terrance was always there, always at the end of the phone to help and chat about the obscurest of *Doctor Who* trivia ... he would call me sometimes with questions he had been asked, knowing that I would have the answer.

And then on the 29 August 2019, the phone stopped ringing. Terrance Dicks had sadly passed away. And an era came to an end.





Spurred by the love that the fans had for Terrance, or 'Uncle Terrance' as they termed him - I think 'Uncle Terrance' was seen to be trending on Twitter as news of his death spread! - the BBC ran a poll among fans as to which of his many novelisations were the favourites ... and these two new hardback titles from BBC Books are the result.

Containing ten of his most loved adaptations of *Doctor Who* adventures, the books collect some of the best writing that there has ever been related to the show. Terrance had a knack, a love of the material, and a deft way with words, which transformed the scripts into thrilling adventures on the page.

Opening the first volume, which includes *Doctor Who and the Dalek Invasion of Earth*, *Doctor Who and the Abominable Snowmen*, *Doctor Who: The Wheel in Space*, *Doctor Who and the Auton Invasion*, and *Doctor Who and the Day of the Daleks*, you are greeted by the opening line: **'Through the ruin of a city stalked the ruin of a man.'** A superb and evocative opening which shows Terrance's skill with brevity. He can sum up in a sentence what others might take pages to describe. It's a rare talent!

The first volume contains a Foreword by Frank Cottrell-Boyce, perhaps a strange choice for the book. Indeed, the text itself provides no clue as to who he is at all - there is a short biography of Terrance on the back cover flap, but nothing more in the book itself. Checking Wikipedia reveals: Cottrell-Boyce is an English screenwriter, novelist and occasional actor, known for his children's fiction and for his collaborations with film director Danny Boyle. He has achieved fame as the writer for the 2012 Summer Olympics opening ceremony and for sequels to *Chitty Chitty Bang Bang: The Magical Car*, a children's classic by Ian Fleming. Ah ... and he also wrote a couple of episodes of *Doctor Who* in 2014 and 2017.

The second volume of novelisations contains *Doctor Who and the Genesis of the Daleks*, *Doctor Who and the Pyramids of Mars*, *Doctor Who and the Talons of Weng-Chiang*, *Doctor Who and the Horror of Fang Rock*, and *Doctor Who: The Five Doctors*. The Foreword here is by Robert Webb, at least a name known from his television comedy work, but again there's no information in the book as to who he is. He also played a robot voice in a 2012 episode of *Doctor Who*.

It's a shame there's no longer tribute or biography of Terrance within the two books, and no surrounding matter to support the reprints of the novelisations putting them into context (for example *The Auton Invasion* and *Day of the Daleks* were both written early on in 1974, while *The Wheel in Space* was a much later book in 1988). This seems something of a missed opportunity to me.

If you just want the stories, then at £25 a book, this is perhaps an expensive way of reading them - cheap paperbacks can be picked up online all the time (except perhaps for *The Wheel in Space* which is very hard to find). But as a tribute and celebration of Terrance Dicks and all that he brought to the many worlds of *Doctor Who* they are a lovely collection.

David J Howe

This review originally appeared in *HowesWho*  
31st August 2021  
[www.howeswho.co.uk](http://www.howeswho.co.uk)



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**Book Review: *Resurrection of the Daleks*  
by Eric Saward  
BBC Books "Target" range 2019/2021**

Back in 1984, I was thrilled at the return of the Daleks in to *Doctor Who* after five years in the serial *Resurrection of the Daleks*. No more tired, battered props, no more mickey-taking by Tom Baker. These Daleks looked good, they meant business, exterminating hapless humans left, right and centre. The Fifth Doctor, now played by Peter Davison, took them seriously. And it was written by series Script Editor Eric Saward no less! He'd done a great job bringing the Cybermen back in *Earthshock*, so could he pull the same trick off with the Daleks?

But the hoped-for Target novelisation never came. Due to off-screen disputes Saward and then the late Terry Nation's estate, this story and 1985's *Revelation of the Daleks* were never novelised, leaving notable gaps in my prized collection of Target *Who* novelisations.

Fast forward 35 years and the advent of new line of "Target-style" *Doctor Who* books and lo and behold — Eric Saward had novelised both his Dalek stories!

If the TV serial itself had been a bit confusing in parts, the novelisation was... well... *incomprehensible* is the kindest description I can give. Saward gives no description of the Doctor or his companions, or the Daleks or even the TARDIS. The action veers backwards and forwards between two docked spaceships and the old London Shad Thames warehouses of 1984. The Daleks get a kind of identification as Dalek Alpha, Dalek Beta etc. but that's been done already - and far better in *Evil of the Daleks*.

That's quite apart from the numerous and pointless — wink-wink references to Saward's alien creations the Terileptils from the *Doctor Who* serial *The Visitation*. Far from clarifying any plot holes in the TV serial, the novelisation punches even more into it, albeit with a distinct lack of action and engagement.

I don't think Eric Saward's heart was in this one. It feels like he dusted off a copy of the original TV script and just wrote it verbatim, tweaking the tenses and adding some Terileptils here and there. Frankly, he seemed to be working from the school of Any Old \*\*\*\* Will Do.

There are not many books I give up on and this one very nearly joined their ranks. However, I soldiered on, hoping it would improve. It didn't.

If only Terrance Dicks or John Peel had written it...

NM

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**Book Review: *The Psychology of Time Travel*  
By Kate Mascarenhas  
Head of Zeus 2018**

Mental Health has become a very key issue in the wake of the Covid-19 pandemic. Two years on, the psychological effects reverberate around us and inform the long overdue discussion about the need for good mental, as well as physical, health.

Published two years before the pandemic, Kate Mascarenhas's thought-provoking novel addresses mental health issues in broad terms, whilst applying it directly to one of the oldest sci-fi tropes; time travel. Whilst many other books, TV series, films etc. grapple with the weighty matters of the Bootstrap and Grandfather Paradoxes and the laws of causality, whereby meeting an earlier or later version of yourself could cause untold damage to the fabric of reality, this book focuses on the *mental* effects of meeting those other versions of yourself, as well as the whole experience of time travelling itself.

The novel is set in an alternate reality where time travel was made possible back in 1967, thanks to four female scientist pioneers, Margaret, Grace, Lucille and Barbara. Having tested their time machine on a living subject, a rabbit named Patrick after Patrick Troughton, who would of course have been starring in *Doctor Who* on TV in 1967, the women make their first successful time trip. (There are a few other *Doctor Who* references scattered around the novel for the keen Whovian to spot). This first temporal excursion is followed by several other time trips and attracts the attention of the media. However, during the official announcement of the project's success, Barbara suffers a mental breakdown during the live BBC broadcast. It becomes clear that time travel can seriously affect a person's mental health.

Decades later, Barbara has been frozen out of the project, largely due to the "harsh but fair" orders of the project director Margaret. By now the project has massive Government funding and has become The Conclave, a seemingly autonomous organisation based in a huge, lavish central London location. It has a vast network of officially sanctioned time travellers, most of whom are women. It also has police powers, with agents carrying out criminal investigations by using time travel. It has its own legal system and courts, operating outside of normal societal institutions.

One of the most fascinating aspects of the Conclave however is that the time travellers operating there are from different stages of the time traveller's lifeline. Causality never gets a mention—time travellers interact with their older and younger selves perfectly normally—or so it seems. Marriage and relationships are so difficult as to be near impossible. Knowing the dates of the death or their loved ones — and themselves — affects time travellers mentally.

However, time travel is carefully regulated. All applicants have to undergo rigorous psychological examination, along with many often cruel tests and initiations to prove that they have the necessary mental stability to withstand the temporal drawbacks, as well as the benefits. This is where the *psychology* of time travel is a key factor.

This is a clever novel, interweaving multiple timelines and characters, often at different stages of their lives, combined with a perplexing "locked-room" murder mystery. Odette, a shy museum curator (and would-be time traveller) finds the decomposed body of an elderly woman in the museum's basement. This sets her on a dangerous quest for the truth. She is aided in this by Barbara's granddaughter Ruby, who is worried that the decomposed body of the murdered woman may be that of her Grandmother...

This novel contains lots of intriguing concepts about the potential of time travel to change the world and the way we see it. One of my favourite concepts was the Time Travel Museum, where one of the protagonists has drawn a picture in reverse time, having seen the finished picture in the future and finished in the present with the pencil she drew it with!

The only drawback is that sometimes the author has sacrificed description unnecessarily. For example, we never actually learn what a time machine looks like, let alone more than a passing reference to its size or how it operates. I'm all for the reader using their imagination to fill in the gaps, but a few scraps of description to go on would help. But minor quibbles aside, this is an exciting, female-led and thoughtful story with plenty of interesting concepts, a real box of delights. Just how *would* you behave if time travel was commonplace?

Psychologically, it's a paradox...

Bok

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**Book Review: *The Premonitions Bureau* by Sam Knight  
Faber, 2022**

Premonitions of impending disaster have been recounted throughout history. This concise, engaging work is an intriguing, meticulously researched real-life account of the work of pioneering psychiatrist John Barker, who studied the phenomena, often against the wishes of his employers and to the derision of his professional peers.

Following the Aberfan coal tip disaster in 1966, Barker researched the numerous, attested premonitions experienced by many people of the disaster. Together with Evening News reporter Peter Fairley, Barker established a network of "percipients", which achieved public notice as "The Premonition Bureau. Indeed, two of the percipients had an uncannily accurate track record...

I predict you'll like this one a lot.

NM



**BOOK REVIEW: The Essential Terrance Dicks,  
Vols 1 & 2  
BBC Books Doctor Who Target Range**

Two huge volumes of Terence's novelisations for Target Books of **Doctor Who** adventures. I started with *The Pyramid of Mars*, and it was as if I was watching it on screen. Others introduced me to episodes I have never watched. Beautifully and simply written with a depth of insight that enriches the stories, this is a must buy for any fan, either for themselves or for younger relations that have embarked on their own fan journey and want to know more about the series' origins. We lost the heart of the enterprise when Terrence Dicks passed.

AW

**BOOK REVIEW: Blake's 7 Annual 1982  
By Graham Alexander Robertson et al  
Cultedge 2021**



The Annual that should have been if Avon hadn't shot Blake and brought the whole series to an abrupt end. This charity, fan-produced homage to season four, aims to give us the closure we needed and were denied when the plug was pulled on the programme. Packed with information, stories, art work, it covers all aspects of season four. The brain child of Grahame Alexander Robertson, and designed by him, it's the addition to their collection every

Blake's 7 fan needs. Unfortunately it's out of print, so your only hope of getting a copy is to inherit it from an elderly fan. Unless you're going to the Forever Avon convention in Oxfordshire on July 10<sup>th</sup> with wads of readies in your pocket, because a special, charity edition will be auctioned there.

AW

**BOOK REVIEW: THE Eaters of Light by Rona Munro  
BBC Books "Target" range 2022**

I welcomed it when the BBC recommenced its production of **Doctor Who** Target Novels in 2012, but I confess I haven't always enjoyed the ones I've read. Sometimes, spelling out what is only hinted at in the episodes can lead into dark territories (Rob Sherman's *Dalek*) which seem out of place in a series aimed as much for the younger fan as the older traveller.

That said, I recently read a fascinating novelisation by Rona Munro of her Twelfth Doctor episode, *The Eaters of Light* and found it's mix of myth, pre-history and the *Who* trio of Bill, Nardole and the Doctor, very much to my taste. The characters are engaging, the writing both atmospheric and detailed, and the narrative structure possibly works better in a novel than it did on screen where I sometimes found the changes in POV from one set of characters to another too abrupt. The passion of the author for her subject shines through and the inherent tragedy of the tale is balanced expertly with the joyful way the protagonists embrace their fate, so the ending feels triumphant.

AW

**JUST PUBLISHED!  
DOCTOR WHO: THE TARGET COLLECTION**

Published by BBC Books | £7.99 |

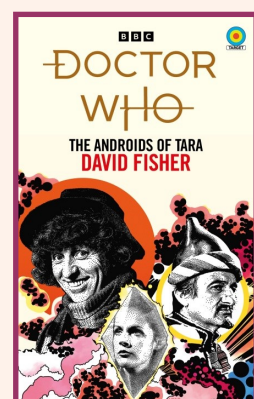
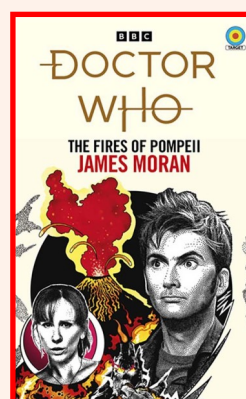
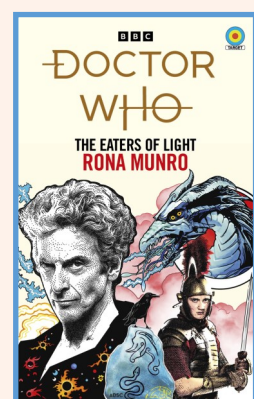
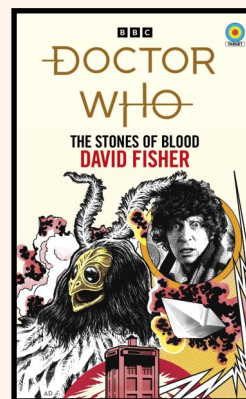
Paperback BBC Books is delighted to announce that it will be expanding the **Doctor Who** Target range with four new titles publishing on 14th July 2022, each with newly commissioned cover artwork by Anthony Dry.

Penned by the original scriptwriter the late David Fisher and adapted from his 2011 and 2014 audio novelisations, *The Stones of Blood*, and *The Androids of Tara* are now being released as two glorious Target books for fans to add to their collections. These will be accompanied by a Target edition of *The Fires of Pompeii* by James Moran, as well as *The Eaters of Light* by Rona Munro.

For **Doctor Who** fans, the range of novelisations published by Target Books in the 1970s and 1980s hold a special place. There was a novel published for almost every **Doctor Who** serial between 1963 and 1989, with a very few (five, actually) notable exceptions. Since 2012, BBC Books has been successfully reissuing these classic paperbacks and expanding the Target range to include all-new novelisations of modern-era **Doctor Who** episodes. These latest additions to the collection, all by the original writers of the TV episodes, will help Target fans complete their classic and modern-era collections.

James Moran said: 'I've been watching **Doctor Who** and reading the Target books for as long as I can remember. The books were an essential part of my childhood, examining the amazing cover art, and "seeing" stories that aired before I was born. I loved learning new words from them, like "capacious", and am beyond thrilled to become part of this publishing legend!'

Rona Munro said: 'It's wonderful to have another chance to revisit the ideas of my last **Doctor Who** story, *Eaters of Light*, they are ideas that have been with me for a very long time and **Doctor Who**, as always, proved to be the largest and most exciting world in which to realise them.'



## COMING UP... BIG SCREEN AND SMALL SCREEN NEWS...

**QUITE POSSIBLY** there's never been a better time to be a sci-fi/fantasy fan. Whilst filmmakers continue to bring audiences big screen blockbusters such as **Matrix: Resurrection**, **The Batman**, **Doctor Strange in the Multiverse of Madness**, **Morbius**, **Fantastic Beasts: The Secret of Dumbledore** and many more, television is on something of a sci-fi/fantasy roll right now. Old favourites such as *Stranger Things* and *Westworld* are kicking off again with their fourth seasons, but there are plenty of new, exciting series airing right now...

**The Lazarus Project** launched on Sky Max in June. Paapa Essiedu stars as George, a seemingly ordinary guy who is left reeling when he wakes up one day to find he's reliving a day from many months beforehand. Strangely, all his recent achievements, including his marriage to Sarah (Charly Clive) and his work successes, have been undone yet he seems to be the only one who's noticed.

Understandably George is convinced he's losing his mind but then he is approached by a woman called Archie who says she'd like him to join a secret organization called The Lazarus Project. Headed up by the steely Wes, the organization has harnessed the power to turn back time every time the world is under threat of extinction. Like George, those who work there are the few people on Earth able to remember the events that are undone when time is turned back. And they must fight together to stop the drama's villain Rebrov (Tom Burke), a notorious criminal who wants to set off a nuclear warhead and destroy the world.

However, George's life is turned upside down when Sarah is the victim of a freak accident and Lazarus won't let him reverse time unless there's the threat of global extinction. That leaves him with a choice — should he stay loyal or go rogue in order to rewrite the past?



John Wyndham's creepy sci-fi novel **The Midwich Cuckoos** has been turned into an eight-part Sky Max series by British writer David Farr, who adapted *The Night Manager* on BBC1 and penned Amazon Prime Video's *Hanna*.

The series stays refreshingly close to the novel and also the seminal 1960 film *The Children of the Damned*. One day in the small rural town of Midwich, the whole population inexplicably falls unconscious for several hours. Soon thereafter, once the townsfolk have woken up, it is found that all the women or child-bearing age are pregnant. Exactly nine months later, each woman gives

birth, but it is soon discovered that each child has 100 per cent of its mother's DNA. Not only this, they grow at an accelerated rate, possessing intelligence and learning ability far beyond their years or, indeed, any of the adults. They also share a "hive mind" and can communicate with each other telepathically. But far creepier is their ability to influence and outright control the minds of people around them.



Keeley Hawes, who stars as Dr Susannah Zellaby in the drama, has spoken about a possible season 2, the press that a follow-up could see the *Midwich Cuckoos* come "to a town near you". When asked about the future of the show, Hawes said: "I'd certainly like to see more of the Cuckoos and their adventures. There's lots you could do. You could do lots of fun with them."

**The Man Who Fell To Earth** has now been made into a TV series, which is exciting news for fans of 1970s sci-fi who love the 1963 novel by Walter Tevis and the iconic 1976 David Bowie film.

Boasting a stellar cast including Chiwetel Ejiofor, Naomie Harris, Bill Nighy and Rob Delaney, **The Man Who Fell to Earth** has aired in the US and is now available on **Paramount Plus** in the UK. It's a fresh take on the novel (and the Bowie movie) — so not a straight remake — although writer/director Alex Kurtzman promises it will pay tribute to previous versions of the sci-fi story.

The new series follows alien Faraday (Ejiofor) who lands on Earth as his own planet fights for survival. He was sent to meet struggling mum and brilliant scientist Justin Falls (Harris) and warns her that his planet is dying and the Earth is on the same trajectory. Justin agrees to help him but the pair face huge obstacles, not least their own inner turmoil that could cost them their lives and jeopardise the fate of two worlds.

The original 1976 film starred the late David Bowie as Thomas Jerome Newton, an alien who had to pose as a human to save his dying planet. His planet was in the grip of a deadly drought, but Newton had to battle the greed and ruthlessness of mankind to save it. Thomas was forced to create a global corporation and make billions to get water for his people, but was thwarted by sinister Government forces. Bill Nighy steps into David Bowie's shoes to play the character of humanoid alien Thomas Newton, which has been incorporated into this adaptation.



**The Time Traveler's Wife** is another much-loved novel which has been adapted for the big screen and, more recently, for the small screen.

Audrey Niffenegger's debut novel was first published in 2003 to great acclaim. It is essentially a love story told across time. Henry DeTamble (born 1963), works as a librarian at the Newberry Library in Chicago, and his wife, Clare Abshire (born 1971) is an artist who makes paper sculptures. Henry has a rare genetic disorder, which later comes to be known as Chrono-Impairment. This disorder causes Henry to involuntarily travel through time. When 20-year-old Clare meets 28-year-old Henry at the Newberry Library in 1991 at the beginning of the novel, he has never seen her before, although she has known him most of her life.

The novel was made into a film in 2009 starring Rachel McAdams and Eric Bana, although given the complexity of the multiple timelines, much of the novel's nuances and depth was lost and the film received lukewarm reviews.

The new series was created by HBO and was adapted by former Doctor Who Showrunner Stephen Moffat, himself no stranger to "timey-wimey" storylines. The six-part series stars British actors Theo James and Rose Leslie as Henry and Clare. The series focusses on the couple's journey towards marriage and their many



tribulations along the way. Plans for a second series continuing the story is hoped for, but no announcement has been made yet. Reception for the series has been generally favourable, although many viewers have criticised Moffat's decision to play down much of the novel's darker elements.

**Doctor Who** meanwhile – both "Classic" and "New" series – is available on several TV streaming services and on the BBC Sounds – but this summer, you'll also be able to enjoy it on the big screen. Well, kind of...

It's not *Doctor Who* featuring the alien Time Lord coming to your local multiplex but 'Dr. Who' – aka the two '**Daleks**' movies starring Peter Cushing as the human scientist Dr Who, that were created as big-screen remakes of the BBC sci-fi series in the 1960s (and which made a few changes to the original William Hartnell-starring TV stories).

Now, nearly 60 years after they were first released in 1965 and 1966, **Dr. Who and the Daleks** and **Daleks' Invasion Earth 2150 A.D.** will be back in cinemas from 10<sup>th</sup> July.

Remastered and restored in full 4K, they'll be released theatrically in the UK from **10th July 2022** – and **RadioTimes.com** can exclusively reveal an exciting new trailer for the films, showing off the restoration and sure to intrigue a new generation of fans.

The Cushing movies are to date the only big-screen outing for a *Doctor Who* adventure (barring a few screenings of the 50th anniversary special in 2013), and this release will give Whovians another chance to see them as they were originally intended.

However, a home release option is also planned to give viewers a chance to watch at home.

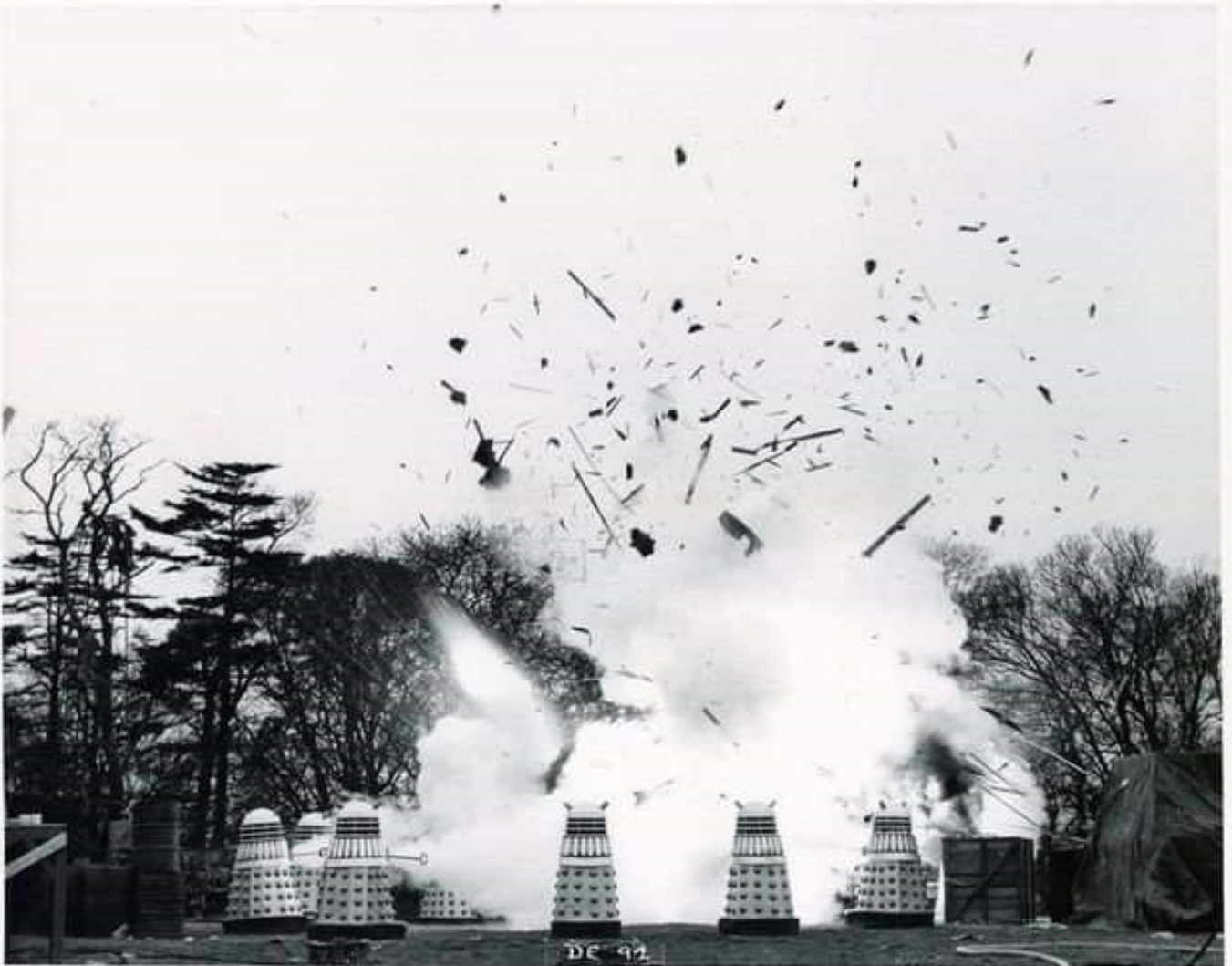
According to StudioCanal, both films will be released on 4K UHD Collector's Editions, steelbooks and digital platforms, with **Dr. Who and the Daleks** releasing first on 20th June followed by **Daleks' Invasion Earth 2150 A.D.** on the 18th July.



The Steel Box covers for *Dr Who and the Daleks* and *The Daleks' Invasion Earth 2150 AD*

# The Last Word...

## THE SKAROSIAN JOB?



Desperate to get back into the movies after their two big cinema screen outings in 1965 and 1966, the Daleks sought other movies to star in. However, their audition for *The Italian Job* didn't go so well...

*"You-are-only-supposed-to-blow-the-bloody-doors off!"*

# See You Next Issue!