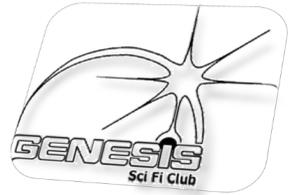


THE GENESIS

MATRIX

(ReBooted)



The Magazine
Of
Genesis Sci-Fi
November 2013



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Honorary President:
Jeremy Bulloch

Website:
www.genesis-sf.org.uk

E-Mail:



info@genesis-sf.org.uk

**November 2013
Design & Editing:**
Jeremy Ogden

Contributors:
Paul Belsey
David Offen-James
Jeremy Ogden
Mark Sinclair
Louise Stanley

All sources acknowledged,
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—
KEEP CALM

I'M THE DOCTOR

GOLD CHANNEL

Greetings all, and welcome to a very special Genesis meeting. Our Lord and Master is away at the time of writing this, so you'll just have to put up with my useless ramblings this time. But have no fear "normality" will be resumed next month.

Today we have a unique opportunity to celebrate a glorious 50 years of *Doctor Who*. Yes, its 50 years ago this month that the world first witnessed a mad old man travelling through both time and space. The programme today is obviously heavily influenced by our favourite Time Lord, and we make no apologies for it. This includes a chance to see the very first episode, so if you weren't here at the start to see it, then let that be a lesson learned.

Also we will be having a world premier of a *Doctor Who* Special unseen by anyone else. (We hope you enjoy). Antony "Cool" Walls will be running a special interactive session later so do get involved, and make yourselves heard.

On to other matters—please don't forget that we have a 5 week gap until the next meeting, due to many of us being at ArmadaCon. If you can, I heartily recommend this gathering to anyone.

Many thanks must go to Jeremy, who has slaved long and hard to deliver what I'm sure you'll agree is a bumper issue, with its special Whovian Sunday supplement.

As this will be the last one of these I write before the end of the year, I'd like to take the opportunity to thank everybody that has helped, volunteered, and contributed throughout the year, both at club and the reading group. Also a huge thank you, to all the staff at South Ham Library, especially Zac, for get me into reading again. (*I agree, getting there is a nightmare, especially past the stadium on match days, although you could take the train, that's almost civilised, but....Oh, I see, reading. Right. Sorry, it's been a long, short month.—Frazzled Ed*).

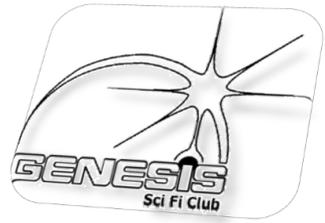
Finally, thanks to everyone who came to our screening of the *Doctor Who* story *The Enemy of the World* the day before the last meeting. It was great to see a lost classic story back on screen where it belongs. A good time was had by all and we raised £50 for Children In Need—thanks for all your donations.

This is the point where Jeremy puts in a reminder to you all to keep those articles coming.

Still, that's already far too much from me.....

Stand in, Understudy, Reserve, Second rate, Underdog, Side kick, Subordinate, Vice ChairGerkinPerkin)

The Event Horizon



Club Events For Your Diary

Cinema Trips

Films being released over the next few months which we may be going to see...

- > Gravity (November)
- > Thor: The Dark World (November)
- > *The Hunger Games: Catching Fire* (November)
- > *The Hobbit: Part 2—The Desolation Of Smaug* (13th December)



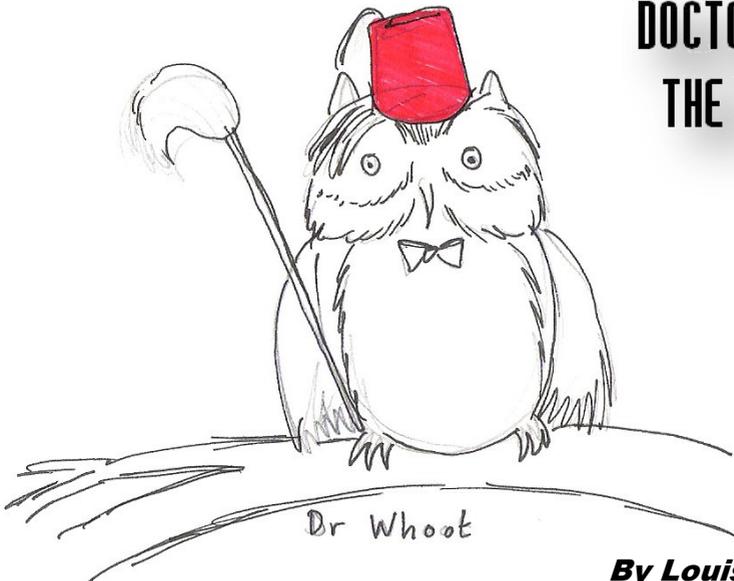
Post-Christmas Meal Friday 27th December, Longbridge Mill, Sherfield On Lodon.

Our traditional post-Christmas gathering. Table will be booked for 1.00 pm, food to be ordered at 2.00.

We're moving the pub meetings— as from the next pub night, on Thursday 31st October, we'll be back at *The Swan* in Sherbourne St John.

The *Genesis Book Club* is at South Ham Library, Basingstoke, on the dates listed, from 10.00 am to mid-day.

The club's on-line discussion board is open for business; you'll find it at our website, www.genesis-sf.org.uk



Dr Whoot

**DOCTOR WHOOT:
THE ELEVENTH
OWL**

By Louise Stanley

THE SKY AT NIGHT GETS NEW SLOT AFTER CAMPAIGN

The BBC has confirmed its longest running astronomy series, *The Sky at Night*, will continue next year. The show will move to a new monthly half-hour slot on BBC Four from February 2014, with repeats on BBC Two.

It follows an online campaign to save the BBC One series, with a petition signed by more than 52,000 people. Since presenter Sir Patrick Moore's death in 2012, it has been fronted by a team including Jon Culshaw, Dr Chris Lintott and Dr Lucie Green. Culshaw gave his reaction to the show's new series on Twitter, calling it "grand news".

"*The Sky at Night* is saved and will stay," he continued. "Huge thanks... to everybody who signed and spoke up so passionately."

The much-loved show was first broadcast on 24 April 1957 and became the longest-running programme with the same presenter in television history. The latest series also featured astronomy experts Dr Chris North, Dr Paul Abel and Pete Lawrence. It has not been confirmed who will front the show when it returns in February. *The Sky at Night* will be off air in January. The gap will be filled by BBC Two's astronomy series *Stargazing Live*, presented by Professor Brian Cox and Dara O Briain.

"Sir Patrick Moore inspired generations of astronomers," said Kim Shillinglaw, head of commissioning for BBC Science and Natural History. "I hope that alongside the BBC's other astronomy content, such as BBC Two's *Stargazing Live*, *The Sky at Night* will enthuse further generations about the wonder of the night sky."

The petition to save the show was started by a group of amateur astronomers on Change.org, after it was reported in September that the future of the series was in doubt.

Source: bbc.co.uk

AUDIO GO IN ADMINISTRATION

Audiobook publisher AudioGo, which employs more than 100 people in Bath, has gone into administration.

A spokesperson for Audio Go, formerly BBC Audiobooks, said the majority of staff would be made redundant. It follows the discovery of financial irregularities in the company and the suspension of managing director Mike Bowen and departure of financial director Bradley Whittock. Financial firm BDO will be appointed as administrators.

BBC Worldwide retains a 15% stake in the company after selling an 85% shareholding in BBC Audiobooks to AudioGo Limited in 2010.

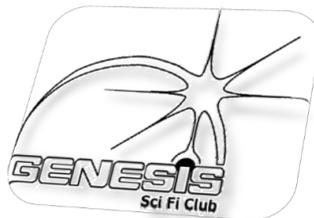
The *Doctor Who* website Kasterborous.com reported on 23rd October a statement from Rachel Josephon, the firm's head of marketing and sales, released on Tuesday 22nd October read:



"I can confirm that AudioGO has temporarily suspended business operations while we seek an investment or a sale of the business... there is a considerable amount of interest in AudioGO and we are hopeful of achieving a swift resolution".

It's been reported that while sales are up, financial issues have arisen due to the general move from CDs to online purchasing and the relative prices charged.

This comes in the year where AudioGO has given us the on-going anniversary saga, *Destiny of the Doctor*, with a tale from each incarnation every month. The company also produces readings of the Target novelisations of classic episodes as well as the books based on "nuWho" and many related Who-themed radio morsels.

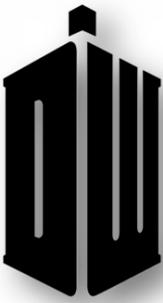


MEETING DATES UP TO END OF 2014

| | Pub | Book Club | Main meeting | Program/ Quiz |
|-----------------------|---|----------------|------------------------------------|------------------------------|
| December | 5th December | 7th December | IN 5 WEEKS 15th December | Robert Green |
| December / January | 27th December (Post Christmas Meal, Longbridge Mill) | 4th January | 12th January | Louise Stanley |
| January/ February | 30th January | 1st February | 9th February (AGM) | Paul Russell |
| February/ March | 27th February | 1st March | 9th March | Robert Green |
| March/ April | 27th March | 29th March | 6th April | David & Susan Offen-James |
| April/ May | 24th April | 26th April | 4th May | Paul Belsey |
| May/ June | 22nd May | 24th May | 1st June | Steve Brice |
| June | 19th June | 21st June | 29th June | Matthew Greet |
| July | 17th July | 19th July | 27th July | Paul Russell |
| August | 14th August | 16th August | 24th August | Cari Thomas |
| September | 11th September | 13th September | 21st September | Peter Taylor |
| October | 9th October | 11th October | 19th October | Rob Green |
| October/ November | 30th October | 1st November | 9th November | Antony Walls |
| December | 4th December | 6th December | 14th December | The Committee |

The pub meetings are now back at The Swan, Sherbourne St John.

The Genesis Book Club is at South Ham Library, Basingstoke, on the dates listed, from 10.00 am to mid-day.



FIFTY YEARS. ELEVEN DOCTORS.

MOMENTS OF TRUTH

DEFINING MOMENTS FROM THE LIVES AND TIMES OF
A TV LEGEND...

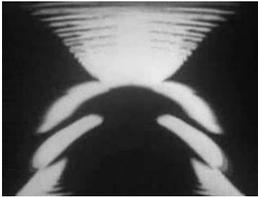
DOCTOR
WHO



The First Doctor - William Hartnell, 1963 - 1966

The moment when *Doctor Who* entered the hearts and minds of the British public really occurred at the end of the first episode of the second ever story, *The Daleks*, when companion Barbara, played by Jacqueline Hill, is stalked by an un-seen menace. At the start of episode two, the Daleks are revealed for the first time. They weren't bug-eyed monsters, but something almost entirely inhuman, with only that distinctive voice making them recognisable. Dalek-Mania was born, and Hartnell's Doctor, the crotchety, sometimes spiky and grumpy, the anti-hero with a heart of gold, had truly arrived.

that material is still out there, waiting to be unearthed. Oh, and it's a damn good story, with Troughton's Doctor, the cosmic hobo with a razor sharp intellect and a talent for appearing to be playing a fool, while manoeuvring people right where he wanted them, a talent which the Seventh Doctor took to new extremes in the late 1980s.



The Third Doctor- Jon Pertwee, 1970 - 1974

1970, and season seven of *Doctor Who* brought about a new era. New production team, new supporting characters, new Doctor, and the arrival of colour! Yes, for the first time, the audience got to see the show in something other than monochrome. And with the new era, there soon arrived a new recurring nemesis, The Master, played by the brilliant Roger Delgado. It's not so much one moment, but the whole relationship between the Doctor and this new enemy, that, for me, sums up this era of *Doctor Who* that I am now working my way through on DVD and on video as part of an on-going attempt to watch the whole series from the start. The Doctor/Master relationship was written to be comparable to the relationship between Holmes and Moriarty - the two are intellectually on the same



The Second Doctor- Patrick Troughton, 1967- 1969

The Tomb of the Cybermen was considered a holy grail for many years when the story was thought lost from the BBC archives. When it was recovered, and a new generation of fans saw the grainy first VHS release of the story in the early nineties, it came to define the mystery-steeped Troughton era. Mystery steeped, because sadly, many of Troughton's stories are gone forever, but *Tomb's* recovery gave people hope



DOCTOR
WHO

level, but they use this intellect for purposes which the other utterly disapproves of, one for good, one for evil. At the heart of the relationship is a huge mutual respect for each other, despite this disapproval of the other's way of life. Roger Delgado's untimely and tragic death in 1973 brought this relationship to an unexpected and premature end, and was the beginning of the end for Pertwee's time in the show.

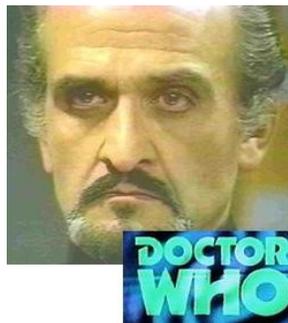
The Fourth Doctor- Tom Baker, 1974 - 1981

This was the era when, arguably, the show was at its peak, through the quality of the scripts and productions, and the charisma of the lead actor, who lived and breathed the part for seven, mainly happy years. Although I have seen a lot of the stories on video and DVD, there is still much of the Tom Baker era I haven't seen or don't clearly remember from my previous viewings, but the defining moment of the Fourth Doctor era, for me, came in the story whose first episode is twelve days older than I am, *Genesis of the Daleks*. I am referring to the moment when the Doctor holds in his hands two strands of wire, and if he touches them together, the Daleks will be destroyed forever, before they've really been properly created. The Doctor wrestles with the morals of doing this, while his companion, Sarah-Jane, plays devil's advocate. And this was not even an end-of-episode cliff-hanger, either. There were other wonderful moments, but this, for me, sums up a lot of what *Doctor Who* is about, of what the Doctor is all about, and it has become a truly iconic moment. He does, as

Colin Baker once said, what is *right*, not necessarily *nice*, or *pretty*, but what is *right*.

The Fifth Doctor- Peter Davison, 1982 - 1984

The next incumbent in the role could not have been more different. Peter Davison was, until Matt Smith came along, the youngest actor to take on the role; his character was sometimes the old head on young shoulders, but still with a touch of the childlike innocence and open trust. He was undoubtedly courageous, and would often put the safety of his friends before his own—but he suddenly became a little more World-weary and brow beaten with the death of his companion, Adric, at the end of an encounter with his old foe, the Cybermen. (Don't know why, he was annoying little....anyway, moving on...). But I think, and this has changed since I first published this article in the magazine ten years ago, that his defining moment was what was basically his final act – a moment of supreme self-sacrifice to save his friend, Peri, at the end of *The Caves of Androzani*. More specifically, as writer and former *DWM* editor Clayton Hickman pointed out on the *Talkin' 'Bout My Regeneration* DVD feature, the whole of the final episode of that story where the Doctor is fighting off his impending regeneration (the warpy, tunnel effect on the screen of the spaceship he was attempting to fly at the time being the un-fanfared, un heralded sign of this) just to save his friend. This, as Hickman said, was Davison's Doctor all over.





The Sixth Doctor- Colin Baker, 1984 - 1986

I distinctly remember this moment, at the end of Colin Baker's first story, *The Twin Dilemma* which was actually not all that good and is much slated by a lot of people. The Doctor, who suffered some particularly potent post-regenerative trauma after his bout of blood poisoning on Androzani Minor, goes to leave the TARDIS console room at the end of *The Twin Dilemma*. He is having a conversation of some sort with his companion, Peri, who if I remember rightly spent half of the story being verbally abused by the new Doctor and the other half walking around looking a little confused, and says: "I am the Doctor, whether you like it, or not!" And he smiles at her, and she smiles back. That sums up the Sixth Doctor perfectly-spiky and crotchety, and distinctly alien, very different to his predecessor, yes, and very much his' own man', but undeniably, still the good guy and still, unquestionably, the Doctor. The intent had been for Baker to mellow as his time in the TARDIS went on, and certainly that was starting to happen a little in the *Trial of the Time Lord* season, but his time as the Doctor was cut short.

The Seventh Doctor- Sylvester McCoy, 1987- 1989 (& 1996)

The Seventh Doctor, after a shaky start in his first season when he played the role for laughs a bit too much (although to be fair, the scripts for his first season were for an almost 'generic' Doctor), returned the character to a darker, mysterious figure, and by

the time the series was cancelled, hints had been dropped (that would have been expanded on had the series returned the following year) that his origins and nature weren't actually what we had long believed. In fact it was in the first story of season twenty-five, *Remembrance of the Daleks*, but in a scene which was cut out of the final story, this Doctor's defining moment occurs, in his confrontation, via a communications link with the evil Dalek creator, Davros:

Davros: Are you threatening me? If so, it is most unwise!

The Doctor: Every time our paths have crossed, I have defeated you.

Davros: (Laughs) You flatter yourself, Doctor! In the end, you are merely another Time Lord!

The Doctor: (Deadly serious) Oh Davros, I am far more than *just* another Time Lord.

In one sentence, The Doctor sums up the mystery that he was to build up around his character over the next two years. You may possibly have noticed that this exchange, which was included as an extra on the DVD release, *did* find it's way into my Reduced Rassilon version of the story.

The Eighth Doctor- Paul McGann (1996)

It is a testament to the talents of the actor concerned that the Eighth Doctor became, in less than an hour of screen-time in a TV movie in 1996, *the* Doctor to so many people. Both Russell T Davies and Steven Moffat have both praised McGann's portrayal

of the Doctor, notably in the *Doctor Who Confidential Special* which announced the casting of Matt Smith. Davies said "Paul McGann literally turns in every direction. You get the passionate hero, you get great little moments of comedy....literally every facet the man could have brought to it, and he conquers every single one. It's a real shame we didn't see more of that". Well, Russell, you only had to pick up the phone!

This new incarnation was like some of his predecessors in the sense that he took delight in the smallest of things, and as Moffat pointed out, it wasn't an entirely new interpretation of the Doctor – there were strong elements of Tom Baker and Peter Davison. His defining moment, on screen at least, comes before recovering his memory following a traumatic regeneration. The Doctor is out walking with his friend, Grace, when a childhood memory of a meteor shower observed with his father on Gallifrey returns to him, much to his obvious delight. But his defining moment is not this, nor his exclamation moments later that "These shoes! They fit perfectly!" It is his triumphant realisation of who he actually is, as his memory floods back to him. "I know who I am!" (Kisses Grace).

"I AM the Doctor!"

—

I have to be honest, I've been giving this a fair amount of thought in the last few days before the time has come to sit down and write this bit, and it's been surprisingly difficult to pin

down one defining moment for the 'new' incarnations of the Doctor from the revived series. Perhaps with the 'Classic' Doctors, ten years ago when I originally wrote the first part of this item, there was some hindsight and possibly 'disengagement' involved because the TV series wasn't on-going. I don't know, but this time, selecting single moments to define the Ninth, tenth and Eleventh Doctors has been more difficult than I thought it would be., So here goes....

The Ninth Doctor - Christopher Eccleston (2005)

We don't know when the Eighth Doctor became the Ninth Doctor, or what happened in the terrible midst of the Time War (although in the next few weeks we might find out a bit more), but The Ninth Doctor was heavily afflicted with survivor guilt, if, for nothing else, being what he believes for a considerable time to be the only survivor of the Time War. So when he encounters a lone Dalek deep under the desert of Utah, his hatred of the race he was forced to annihilate along with his own people explodes, so I think for me, the defining moment of the Ninth Doctor's (apparently) short life, is his confrontation with the incarcerated Dalek in Henry van Statten's vault. It was certainly, up to then, and arguably since, the most memorable moment in *Doctor Who* since its revival.

The Tenth Doctor David Tennant (2005 - 2010)

Since the series returned in 2005, and especially since





David Tennant arrived on the scene at the end of the first series, the Doctor has often been written, especially by Russell T Davies, as a lonely god, a status which came about due to him being the last of a race of extremely powerful people. This lonely god image frequently surfaces, and there are hints dropped that Tennant's Doctor will not give people whose plans he intends to foil and bring down a second chance – "no more second chances", he says as the Sycorax who just tried to attack him from behind is sent plunging to the Earth below from the top of the invading race's ship by a well thrown Satsuma. "I'm that sort of a man". He tells the Krillitane Brother Lassar (Anthony Stewart Head) that he used to "have so much mercy", and that he wants to know what Lassar is up to, and if he doesn't like it, he will stop him.

So, the defining moment, certainly for this side of the tenth Doctor's character, comes at the end of the two part story Human Nature and The Family of Blood, where he has to deal with the members of the titular family. And at this point, the Doctor is not just a lonely god, he's an angry god, and he pushes the mother out of the TARDIS into the event horizon of a collapsing galaxy, wraps the father in unbreakable chains forged in the heart of a dwarf star, traps their daughter in every mirror everywhere in existence, and suspends their son in time before putting him to work as a scarecrow. The family truly feel the

anger of the a Time Lord, and yet the Doctor was capable of defeating this enemy all along, and chose to hide from them by becoming human out of mercy.

**The Eleventh Doctor
Matt Smith (2010 – 2013)**

Picking a defining moment for the current incarnation of the Doctor is actually pretty difficult, even more so than for his two immediate predecessors. Fish fingers and custard? "Bow ties are cool"? The Pandorica/ Stonehenge Speech? (which roughly translates as 'come and have a go if you think you're hard enough!'). Re-booting the Universe? The big reveal at the 'wedding'? The motorbike on the Shard? I think on reflection a repeat viewing of the whole of Matt Smith's era would be required to pick one single moment, or even aspect which was to define his Doctor, or maybe it's still being built up to in the Anniversary Special, when major revelations regarding the identity of the 'Hurt Doctor' and his place in the Doctor's life are likely to happen. I would say perhaps the defining moment is yet to come.

**The Twelfth Doctor
Peter Capaldi (2013–
????)**



I'll let you know in about three years!

Jeremy Ogden



THOR SEQUEL 'A JUGGERNAUT' SAY BRITISH STARS

The latest movie in the Marvel comic book film franchise was a "juggernaut" to work on with a "grand scale" comparable to William Shakespeare, according to its British cast members Christopher Eccleston and Tom Hiddleston.

"I've done big Hollywood films before, but nothing this big," said Eccleston, who plays 'dark elf' Malekith in *Thor: The Dark World*. "It was a big learning curve for me," continued the 49-year-old Salfordian. "It's a juggernaut, absolutely. But I went in on faith about what I saw on the page and what I felt I could achieve, and I learned as I went."

For Hiddleston, soon to be seen playing Coriolanus on the London stage, connections can be made between the "big stories" told in the Marvel universe and those found in classical drama and Shakespeare.

"It's gods and monsters, it's kings and queens, it's princes and lovers," said the London-born 32-year-old, who returns to reprise the nefarious Loki character he played in the first *Thor* and 2012's *Avengers Assemble*. "I don't want to draw too many parallels because they're not the same. But it's always about the basic human fallibility in very powerful people. Even on this massive, grand scale, characters suffer from very human failings - jealousy and pride, loneliness and isolation. It's our humanity, writ large."

Thor: The Dark World sees its titular superhero - a hammer-wielding Norse god from a distant alien civilisation, played by Australian actor Chris Hemsworth - battle to stop Malekith destroying the universe. To do so he must form an uneasy alliance with his adopted brother and former adversary Loki - a development Hiddleston said he welcomed wholeheartedly.

"One of the most exciting aspects of coming to this, was wondering what would happen if Thor and Loki were side by side," he told the BBC News website. "You've seen them up against each other for two films now. What if there was a reason that they had to join forces? Loki is Thor's wingman in this and that was fun to play."

Eccleston's own fun was somewhat curtailed by the time-consuming make-up sessions that he underwent to become his character, a process he admitted was "a challenge". "It's six hours in the make-up chair, so you just sit there and let it happen," he remembered. "I was absolutely passive in the process. You also know there's going to be a lot of post-production and CGI [computer-generated imagery]. So what I found myself doing, was working out what the character was thinking. You end up on set and you know they're going *in there*," he continued, miming the action a camera zooming in on his distinctive Physiognomy. "That's your chance. That's your opportunity to make your mark."

It would be remiss of us not to talk to Mr Eccleston about a major cultural institution of which he has been a part, one that will shortly be marking its 50th birthday.

We are talking, of course, about the National Theatre, where the actor was working - in a 2011 production of Sophocles' *Antigone* - at the time he was cast as Malekith.



"The National has been good to me and we have to protect it," he told the BBC News website. "It's one of our very greatest assets. In the last 10 years in particular, it's extended its reach with ticket pricing and also policy in terms of the plays

they're doing."

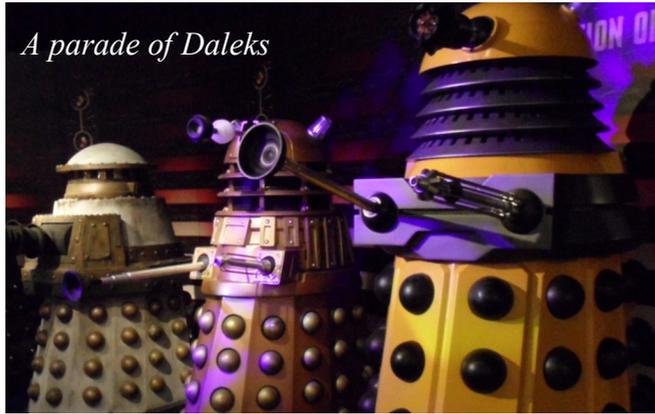
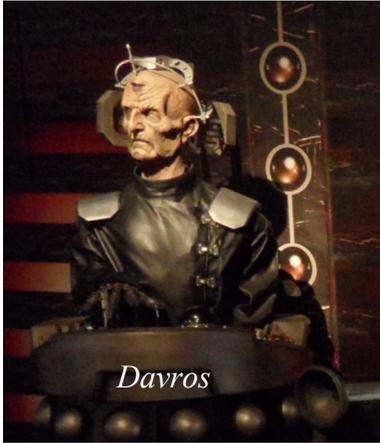
Eccleston, who used to work at the South Bank venue as an usher, will return there later this week to take part in the anniversary celebrations

"They're doing a selection of the National's greatest hits over the last 50 years," explained the actor, who also appeared in a staged extract from Sir David Hare's 1993 play *The Absence of War*. The 50 years on stage event, which also featured appearances from Benedict Cumberbatch, Ralph Fiennes, Sir Michael Gambon and Dame Judi Dench, was broadcast live from the National Theatre on BBC Two on 2 November. The following month, meanwhile, will see Hiddleston take to the stage of the Donmar Warehouse in Shakespeare's Roman tragedy *Coriolanus*.

Source: bbc.co.uk

A CARNIVAL OF

(REDUX)



Evolution of the Cybermen

MONSTERS

Ice Warrior



Here today, Zygon tomorrow.

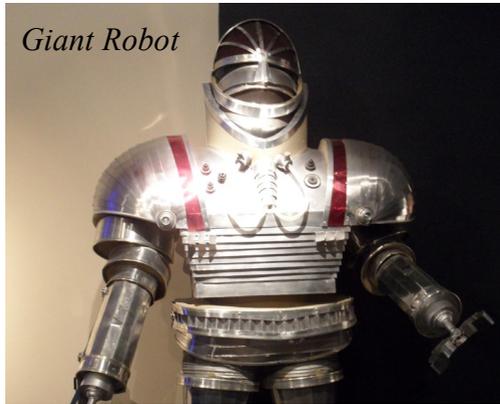


Slitheen.



Sycorax

Giant Robot



Photos By
Mark Sinclair.

*The Doctor Who
Experience,
July 2011.*



*Evolution of
Mr Potato Head*

A TALE OF THREE DOCTORS

MY VIEWING MARATHON—SO FAR

One VCR. One DVD Player. One CD Player. One viewer. Eleven Doctors. Several years.

My 'Watch The Whole of *Doctor Who*' Viewing Marathon began a long time ago and has, to be honest, not progressed all that far. But I have made quite a bit of progress this year, and at the time of writing I am approaching the end of Jon Pertwee's penultimate season.

This is the story so far.

Hartnell of Darkness

To be honest, getting though *Doctor Who*'s formative years was a struggle at times. But there were also times when watching these occasionally grainy black and white episodes, or watching the photo reconstructions, or listening to the soundtracks was very enjoyable. The first episode of the series, which is, lets face it, very widely known, is an absolutely classic piece of suspense story-telling, even if the next three episodes didn't quite live up to the beginning. *The Daleks* is of course an iconic story, and there were other little gems like *The Aztecs* and later, *The Time Meddler*. There are of course a few clunkers such as *The Sensorites*, and the incredibly daft *The Chase*, which proves the old adage that if you speed something up and put the Benny Hill theme behind it, it becomes much funnier. And never have I seen anyone look so uncomfortable when singing in a TV series as Peter Purves did in *The Gunfighters*, although actually this was quite a nice, fun story, and the only take the *Doctor Who* TV series had ever done on the Wild West since last year's *a Town Called Mercy*.

Sadly of course, a lot of stories from this era don't exist anymore except in

soundtrack form, or at least have the majority of episodes missing from the archives. Stories such as *Galaxy 4*, *The Dalek Master Plan* and *The Reign of Terror* are all incomplete to one degree or another, and listening to these missing stories was a big part of the marathon.

It's noticeable how the emphasis of story-telling shifted after the departure of Ian and Barbara at the end of the aforementioned *The Chase*. Up to that point the impression is that we were seeing things through the eyes of these two humans, who were the outsiders in The Doctor and Susan's lives. After that story, coupled with the recent departure of Susan at the end of *The Dalek Invasion Of Earth*, things are more centred around the Doctor, as quickly emphasised by *The Time Meddler*, in which we encounter another member of the Doctor's race for the first time.



Hartnell's deteriorating health meant that by 1967, the show's producers were coming up with ways to keep the show going after the inevitable eventual departure of the lead actor. The change in appearance was to have happened in *The Celestial*

Toymaker, when as a joke the Toymaker was to have changed the Doctor's appearance. That idea is...OK, and would have kept the show going, but it was a one-use only plot device really, unless they paid a return visit to the Toymaker every time the lead actor decided he'd had enough. So the writers came up with an alternative idea, and regeneration, or 'renewal' as it was initially vaguely referred to in a throw-away line, came into being. I recall a number of years back when I got a VHS copy of *The Tenth Planet* and saw the tale-

end of episode four (one of only a couple of segments of the episode still in the BBC archives), and was spell-bound by the weird, grainy, spooky sequence of film, in which the Doctor, drained of energy by the approach of the Planet Mondas, stumbles back into the TARDIS, works the control, collapses on the floor, and changes before the eyes of his companions. Time and repeated viewings dull the impact somewhat, but it was still a powerful and memorable sequence. It was also a moment of revival and, appropriately, renewal, that has gone on to shape the show we know and love.

"Come On Within, Come On Without, You'll Not See Nothing Like The Mighty Trout..."

So, *Doctor Who's* new era began on a planet called Vulcan, where the new Doctor is almost instantly up and running, although his character takes a while to settle down into the Second Doctor we know and love. Sadly, this first story, *The Power of the Daleks*, has been missing for a long time, so it was back to the CD player for this one. Troughton's era is known for a wide variety of creatures and monsters and enemies of various kinds, not to mention a sometimes crowded TARDIS, and of course for a lot of these stories being missing from the archives. The recent rediscovery of *The Enemy of the World* three more episodes from *The Web of Fear* has helped redress this balance slightly, but there is much more that's still missing.



As you may know, I have long had a soft spot for Troughton, as indeed did most of the actors who followed him in the role. David Tennant said recently that although William Hartnell had created something brilliant and special, it was the way Troughton stepped into the role and carried off the transition from Hartnell that allowed the show to continue. I have long said that

Troughton was the best ever 'new Doctor'. Watching Troughton's stories was nearly always a pleasure, with a few stand-out highlights, including *The Invasion*, with the recently animated missing episodes filling the gaps in the a way which could only have been bettered by them actually finding the missing episodes. And of course, *The Tomb of the Cybermen*, which was rediscovered after being missing from the BBC archives for over two decades in Hong Kong in 1991, and which came to define the sometimes mystery-steeped Troughton era. And actually, it's a damn good story, much better than it sometimes gets credit for, with Troughton on top form.

The Second Doctor's adventures end at the conclusion of the epic ten-part story, *The War Games*, which I have now sat through twice. It is about four or five episodes too long, and most of the interesting stuff happens in the final episodes, when the Doctor, who has had to ask his own people, from whom he stole his TARDIS and ran away, is put on trial, accused of interfering in the affairs of other planets, and found guilty. His punishment is for his appearance to change (the process of regeneration had yet to be named as such), and exile to Earth, a planet which the Doctor seems to have a particular connection.

And Troughton's departure is surprisingly sinister, with eerie background music, as he falls away into the darkness, his almost child-like facade of protest still in place to the bitter end, a quite brave and bold

way to end the series.

Thank you, Mighty Trout, you were fantastic.

As I'm one story from the end of Jon Pertwee's fourth season, I will save my thoughts on the Third Doctor's era (so far) for next time. Bring on *The Green Death!*
Jeremy Ogden

WHY I'M

GRATEFUL TO

BIG FINISH

10 REASONS TO LOVE THE COMPANY WHICH HELPED KEEP DOCTOR WHO ALIVE...

1) **Davros.**

For being my gateway into the crazy world of *Doctor Who*, and for being my first glimpse into the mad, bad (and sad) mind of Davros. Daleks not included.

2) **The Holy Terror.**

For making a talking penguin into a figure of worship, poking fun at stereotypes, and for making a child (minus the gas-mask) into a figure of terror.

3) **Spare Parts.**

For telling a cyberman origin story that is both grand (now monsters are created one step at a time) and intimate (the loss of a family member).

4) **The One Doctor.**

For reminding me that *Doctor Who* does not always need to be dark and serious, and that it can be funny and quirky.

5) **Jubilee.**

For being a 'Dalek' story that reminds us of Terry Nation's message, whilst poking fun at the 'Dalekmania' craze.

Also: Daleks do NOT sing and dance.

6) **I, Davros.**

For giving a better understanding of Skaro, Kaleds, Thals and how a monster is created. And for hearing Nyder one more time.

7) **Terror Firma.**

For being a final battle of wills between Davros and the Doctor, with Earth and humanity at stake. And then letting neither win.



8) **The Curse of Davros.**

For sparking my interest in classical warfare, and for THAT halfway twist I wasn't expecting.

9) **Enemy of the Daleks.**

For bringing the Daleks back to their roots for a good old exterminating romp, and the rocking good soundtrack.

10) **U.N.I.T.— Longest Night.**

For showing that an audio drama can be far scarier than the TV.

Paul Belsey

SEVEN-PLANET SOLAR SYSTEM FOUND

Astronomers may have identified one of the richest planetary systems yet.

The discovery of a seventh planet around the dwarf star KIC 11442793 could be a record, according to two separate teams of researchers. The system bears some similarities to our own, but all seven planets orbit much closer to their host star, which lies some 2,500 light-years from Earth. The crowded solar system is described in two papers published on the pre-print server Arxiv.org.

One of the identifications was made by volunteers using the Planet Hunters website. The site was set up to allow volunteers to sift through the public data from Nasa's Kepler space telescope - which was launched to search for so-called exoplanets - worlds orbiting distant stars. Kepler uses the transit method to discover new planets, which entails looking for the dip in light as an alien world passes in front of its host star. But there is simply too much data for mission scientists to examine every light curve, so they developed computer programmes to search for the signature of a planetary transit.

"This is the first seven-planet system from Kepler, using a transiting search. We think [the identification] is very secure," said Chris Lintott, from the University of Oxford, co-author on the Planet Hunters paper. "With a transiting system, once you get multiple planets, the odds of them being false positives are very small."

Dr Lintott's team has submitted their research to the *Astronomical Journal* for peer review. Another team of astronomers from several European countries has submitted a separate paper outlining their independent discovery of the seventh planet to the *Astrophysical Journal*. The new planet is the fifth furthest from its parent star, orbiting with a period of nearly 125 days. With a radius of 2.8 times that of the Earth, it fits into a family that now includes two roughly Earth sized worlds, three "super-Earths" and two larger bodies.

"It actually looks like our Solar System in one sense, with all the small planets on the inside and the big planets on the outside. And that's not necessarily what we always see," said co-author Robert Simpson, also from Oxford University.

While there might be resemblances to our Solar System, all seven planets are closer to their host star. In fact they would all fit within the Earth's distance from the Sun, making this a very crowded neighbourhood.

"This is one of the reasons they are easy to see, because the closer they are to their sun, the more frequently they go around it," said Dr Simpson.

However, the Planet Hunters team carried out simulations showing that the planetary system should be a stable one.

Dr Lintott, who co-presents the BBC's *Sky at Night* programme and helped found Planet Hunters, added: "Everything we know about this system tells us [the seventh planet] should have been found using the automatic detection routines. But it wasn't."

"A seven-planet system is very complicated so you get a sense of why the automatic routine might have missed out - it gets confused by the presence of the other transits. Looking for these transits seems like a task that's perfectly designed for computers. But we keep finding, in these niche cases, in these odd cases, in these complicated cases that humans can beat the computers."

Another star, HD 10180, has been claimed to have either seven, or nine planetary signals. A distant sun called GJ 887C may also have a family of seven planets.

Commenting on the paper by the Planet Hunters team, Andrew Collier Cameron, professor of astronomy at the University of St Andrews, said: "It's intriguing that a system as well-studied as KOI-351 can still harbour hidden surprises that can only be winkled out by human eyes."

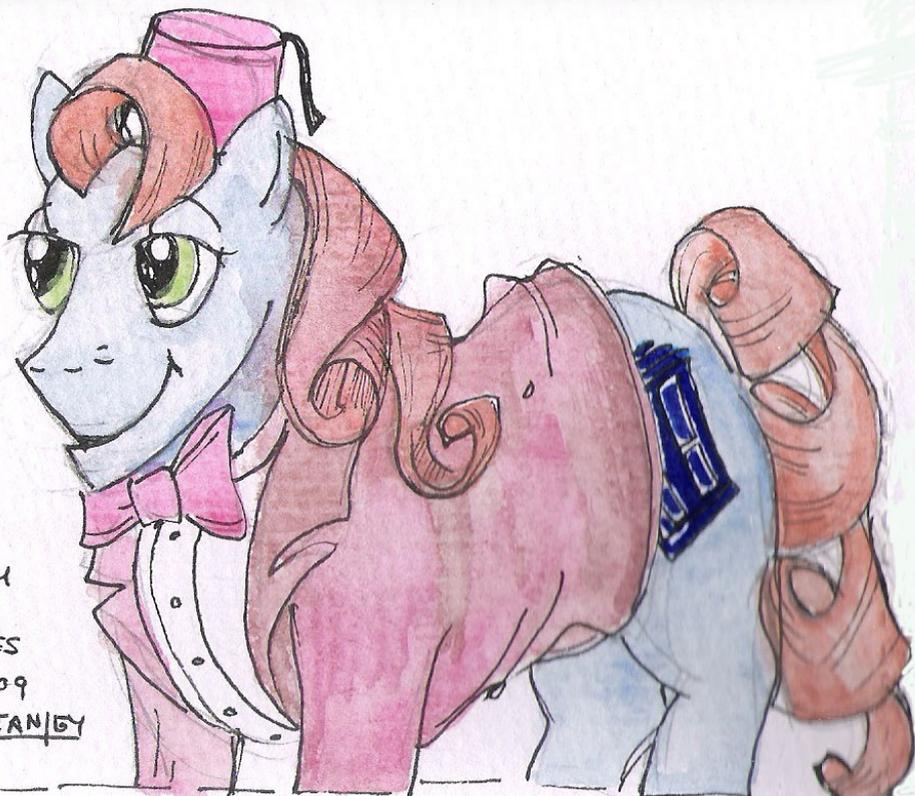
He added: "This is a perennial problem in transit hunting, of which we are only too acutely aware in our own ground-based searches. The best transit signal-detection algorithms developed to date still come a very poor second to the human visual system when it comes to pattern recognition. Still, we have to rely on machines, because of the sheer volume of data produced by enterprises like transit searches."

Source: bbc.co.uk



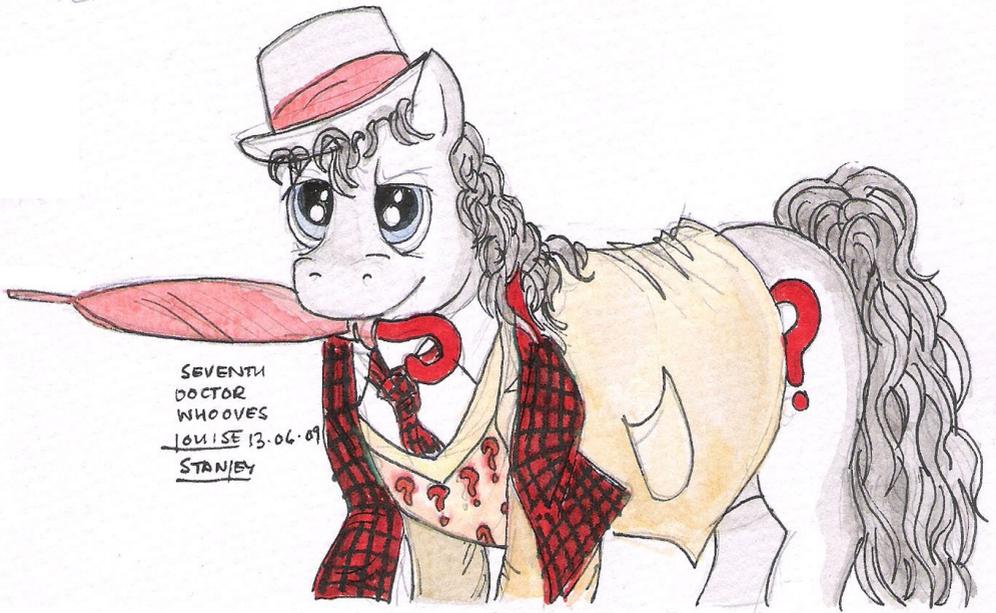
Pony Puns

DOCTOR WHOOVES



ELEVENTH
DOCTOR
WHOOVES
13.07.09
LOUISE STANLEY

By Louise Stanley



SEVENTH
DOCTOR
WHOOVES
LOUISE 13.06.09
STANLEY



LOUISE FOURTH DOCTOR
STANLEY WHOOVES.
13.06.09