



SPRING 2013 - ISSUE ONE
KASTERBOROUS.COM



ASYLUM OF THE DALEKS

KASTERBOROUS EDITOR BRIAN TERRANOVA SPEAKS TO MATT AND KAREN!

PLUS

**BUILD YOUR OWN DALEK! | JOHN GUILOR IS THE DOCTOR! | TOM MACRAE!
ALL MONSTERS GREAT AND SMALL! | THE VALEYARD SPEAKS!
THE ART OF PAUL HANLEY! | THE SHAPE OF... THE TARDIS!**

Hey you!



Yes you, the anorak wearing geek boy browsing this magazine in the safety of your virtual marketplace, or perhaps your electronic reader!



You might not be wearing an actual anorak, but the figurative scent of nerd-dom is with you, forever, like your love for *Doctor Who*. This will never change, so the best thing you can do about it is embrace it. Empathise with your inner geek, give your Time Lord soul some love and treat it to one of these superb new t-shirts from Kasterborous!

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Please allow up to 30 days for delivery.



KASTERBOROUS



Welcome, dear reader, to the very first *Kasterborous Magazine*! Spawned from our popular *Doctor Who* website, www.kasterborous.com, this magazine you hold in your hands now has been two years in the making.

The name has gone through a few changes, and the personnel involved have changed several times since an in-depth discussion with *Vworp Vworp!* editor Gareth Kavanagh in the tea-drenched snug of his Manchester pub.

It's fair to say that the contents (and this introduction!) have changed considerably since it was initially mulled over, and those of you that have been following our progress since the project was announced will recall that at one point we were even going to forget about releasing a print version when it became clear that doing so would be just too expensive to produce.

Fortunately, we managed to hit upon a solution. As a result, *Kasterborous Magazine* is available both as a Print on Demand publication and as a digital product, an e-magazine for you to read on your computer, tablet or phone.

I'll be honest – there were times when I wondered if we would ever get this thing live, but thanks to feedback from contributors and support from my colleague, our designer James McLean, we've finally made it.

So, why did we think that it was time for another *Doctor Who* fanzine when there are so many excellent alternatives (not least the wonderful *Vworp Vworp!*)? Well, what we're trying to achieve here is something a little different.

Most of those other magazines – even the daddy, *DWM* – focus on the TV show, and rightly so. After all, there is plenty to talk about when your focus is 50 years of time travel on TV, books and audio.

Kasterborous Magazine, on the other hand, has decided to take a different spin on things. We all love *Doctor Who*, that's a given. We're all massive fans of the show, a phenomenon that has spawned comic strips, video games, stage productions, several revivals and magazines and books – not to mention two films (to date).

However, we're not really here to talk about "*Doctor Who* the show". Instead, it's time for you guys to take centre stage.

Yes you, the fan reading this 'zine. Perhaps you've recently made arrangements to attend a convention; you might have arranged some adjustments to your cosplay outfit. Is there a story dying to get out of you, or are you a prop builder? Perhaps your love of *Doctor Who* is expressed in comic strip or short story form, or maybe you just love the books.

Either way, this new fanzine is about you, the people with *Doctor Who* close to your hearts.

Why?

Well, there are two reasons. The first is that the *Kasterborous* website was started by two fans, one of whom has gone on to decorate *Doctor Who* DVD covers and inserts.

Of course, the second reason is obvious: *Doctor Who* fans now run the show. From BBC Wales all the way over to Big Finish and *DWM*, the show is looked after by true fans, people just like you.

So, let's kick off our new magazine with a toast the fans!



What's in Kasterborous Magazine #1?

4. Elton Townend-Jones' Enlightenment - how should Doctor Who's 50th be celebrated?

6. Never a Doctored Word with the Valeyard - the Doctor's alter ego sets the world to rights.

8. Interview: Illustrator Paul Hanley - popular artist reveals his inspirations and plans.

14. The Shape of... The TARDIS - the real star of Doctor Who, the iconic time machine.

16. Crash of Elysium - Tom Macrae discusses his audacious live Doctor Who play.

19. My Mate John IS the Doctor! - John Guilor, the voice of the First Doctor, interviewed.

25. All Monsters Great and Small - Phil Bates meets Matt Smith at the Doctor Who Experience.

29. In the Shed: With a Dalek Builder! - want to build your own Dalek? Gareth Mugridge is the man to ask!

32. The History of Doctor Who Fandom - kicking off an in-depth look at organized fandom.

33. Doctor Who Takes Manhattan - we speak to Matt Smith & Karen Gillan in New York!

39. The Masque Revisited - 38 years later, a trip to Portmeirion revisits *The Masque of Mandragora*.

42. Coming Soon: Kasterborous Magazine #2

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THANKS TO MATT SMITH, KAREN GILLAN, CAROLINE SKINNER, TOM
MACRAE & GARETH MUGRIDGE. EXTRA THANKS TO GARETH KAVANAGH.



ELTON
TOWNEND-JONES'

ENLIGHTENMENT



Actor and writer Elton Townend-Jones has had a few well-received thoughts about *Doctor Who*'s 50th anniversary. In fact, he even shared them with *Doctor Who Magazine* - the curious thing is, they cut his letter short just when it was getting interesting...



I've had a bit of a brainwave about *Doctor Who*'s impending 50th anniversary. You see, people have begun to wonder how the series might best celebrate itself within its own narrative, but none of the ideas that

are coming up are particularly thrilling to this long-time fan. The much-publicised meeting of five Doctors at a convention earlier this year only served to fuel the somewhat obvious calls for another 'multi-Doctor story' in the vein of *The Three Doctors* and its offspring; something that in practical terms seems a bit of a non-starter, a potential disappointment and, more significantly, a bit retrograde. So what *are* the most practical and forward-looking options within the programme's narrative, I wondered. And that's when I had my brainwave...

Being a good fan, I shared my brainwave in a letter to *Doctor Who Magazine*, who very kindly printed it but, well, only half of it. For reasons of their own, they didn't print the meat of the matter, so here it is in full (with some expanded extras thrown in)...

Been thinking/worrying about the notion of a multi-Doctor story for the 50th anniversary. In 1966 when Patrick Troughton became a second Doctor rather than a poor impersonation of the first, an unwritten

rule of the show came into play (that if the lead actor could no longer play the role, then his Doctor would be discontinued and a new one would replace him) and, ever since, each actor to play the role has done it his own way, his name becoming synonymous with his Doctor's number.

To this end, I would suggest that the first three Doctors are irreplaceable, and should remain so.

(Apologies here to my dear friend John Guilor...)

*Having them played by other actors (physically or vocally) in some anniversary special would defeat the object of what was achieved at the end of *The Tenth Planet* (and in 1983's *The Five Doctors* it wasn't immediately obvious to those of us who had no access to older stories how utterly unlike Hartnell Richard Hurndall's 'first Doctor' actually was). Additionally, the remaining Doctors from the series' original run look like very different men now. With pretend Doctors and unrecognisable Doctors what would any of it really mean? The point of the celebration would become lost under the weight of its own wibbly-wobbly convolutions. So might I suggest that the kind of multi-Doctor story we're used to might not be the best way to celebrate the series – especially a series that continues to stride ever forward.*

This is where DWM cut me off, but we can continue here (again with extras)...





ELTON'S TOP TIPS

1. Kisses to the past: a Back to the Future style romp in which the eleventh Doctor and co are caught up in some wibbly-wobbly madness that has them interacting 'behind the scenes' with classic episode footage from each era of the programme (lost in devastated 2164 London at the same time as the first Doctor, creeping around Troughton's cyber-tombs, haring along the corridors of the Kaled bunker, etc). We already had something of a practice run when we watched Matt Smith dancing with Laurel and Hardy, so the technology is available; and new versions of old sets and costumes could allow us to have parallel stories running alongside adventures we believed we knew intimately – what a joy to see them subverted. It'd be great fun, and wouldn't corrupt our memories of the series (but what a thrill if it could challenge them, make us look at them in different ways and question everything we thought we already knew).
2. Kisses to the present: cast previous Doctor actors in new roles, in knowing, wink-at-the-camera cameos (I fancy Tom Baker as the Doctor's father in this scenario) – but that doesn't help if you're a fan of the first three Time Lords. So...
3. Kisses to the future: is the really big idea. Let the Doctor discover the 12 regenerations thing is, in his case, nonsense; this will afford the series a vast and panoramic scope that's been hitherto unprecedented. This will give us an opportunity to have a 'multi-Doctor story with, for example, the 600th Doctor, the 950th Doctor, the millionth Doctor, and loads of other far-into-the-future Doctors we're in no danger of ever seeing in this (or any other) lifetime. Perhaps they come back to prevent their potential erasure from the timeline; quantum Doctors if you will.

What a spectacular opportunity to use today's top actors, preferably those who'd never get a crack at the part in today's demographically demanding circumstances – women, older actors, teen actors, huge stars, all those people who've been dying to give it a go – and maybe even previous TV Doctors as new versions of their former role (imagine white haired Tom Baker as the millionth Doctor), giving us new takes on the character (thus providing that 'something wittier' that Tom seems to want). It would be a confirmation of the show's on-going, forward-thinking agenda, and it would also open up radical new merchandise and spin-off opportunities. An active multiverse of spin-off Doctors available alongside the incumbent TV Doctor would be a hugely commercial new take on the series. To steal a title it could be called "The Infinity Doctors". And wouldn't it be brilliant?

Am I mad, or does the third option sound like the *real* way forward Doctor Who needs? That's not to say that the other two ideas are clunkers – or, indeed, that all three ideas are mutually exclusive (please, BBC Wales, do 'em all!); but I think the revolutionary step of expanding the series into its own possible futures and giving us a variety of 'current' Doctors to play with would see the series' time-travel basis, so crazily broadened under Steven Moffat, expand to finally reach its true potential. In merchandising terms it's a no-brainer. As to why Doctor Who Magazine opted to curtail my letter before I got to the meat of the matter,

well, that's not really for me to speculate. But it's hard not to. Perhaps the letter was just too long. Perhaps my ideas are too crazy. Or perhaps one of my options alluded to something that's already on the table and they knew something we don't? Who knows? It'll be interesting to see if developments within the series during its 50th anniversary encompass any part of those ideas offered above. I do hope so.





It would seem I have earned myself a promotion. No longer am I confined to the Terran Matrix, now I get to express myself through the centuries old tradition of the free press.

Free indeed. Why, when I finally trample your poor excuse for a home world under foot the free press will be one of the first things I deal with. Right after *Doctor Who* fanboys and girls.

That's right. You're first on my list. You; reading this column right now. Of course you're a fanboy; why else would you be reading this particular column in a *Doctor Who* themed magazine.

"No, I'm not ripping off the Dream Lord."

Fanboys (and girls, let's bring some sexual equality to my contempt) have been annoying me since 1966. The number of you that complained when I regenerated for the first time was nigh on unbelievable. Cries of foul were heard far and wide over the void which would become your world's internet. Yet by the time I turned into My McCoy it was actually demanded of me and you all became upset because the other Mr Baker wasn't present to partake in what had become a hallowed tradition.

Speaking of regeneration; how many of you actually know who I am, hmm? How many of you know that I am all that is dark in the Doctor brought into life by the manipulations of a corrupt Gallifreyan High Council?

No, I'm not ripping off the Dream Lord. I'm fully aware that a not insignificant number of you have only been fan boys since 2005 and therefore were not able to witness many of my verbal and physical assaults upon my sixth incarnation? How many of you witnessed my final victory over him in the guise of a high ranking member of the BBC High Council? Causing a regeneration in 1986 and a full blown cancellation in 1989. Therein lies the real problem I have with fan boys these days; you think that being a fan since 2005 means you were there from the beginning. I suppose since you have taken the time to purchase, or steal, this publication means that there is perhaps hope that you at least aware of

the history of the franchise you claim to worship.

Perhaps.

Remember:

I shall be watching you...

That Clara's a feisty one, isn't she? While my memory of her isn't as good as it perhaps should be – she at least really knew how to use a computer, that much I can remember, and her various existences all seem to roll into one – she nevertheless seems to suffer from that regular "feisty modern girl" shtick that seemed to attractive to my earlier selves.

It is clear to see that Clara is also a bit of a looker, even by Time Lord standards. I'm amused to learn from the Kasterborous team that their most popular article over the past year has been one which discussed Oswin's doppelganger Jenna-Louise Coleman, and her appearance in a remake of a 1960s play, *Room at the Top*.

"Could it have anything to do with Ms Coleman's nude scenes?"

But why should this particular broadcast be of such relevance to the fans of my past adventures? Why on earth should they care about the insensitive indiscretions of a beastly human?

Could it have anything to do with Ms Coleman's nude scenes? I doubt it. After all, *Doctor Who* fans are all "doable barkers", aren't they?

So how was it that I, the amalgam of the Doctor's dark side, was able to wreak such havoc on his travels in the 1980s, and leave a nation largely uncaring about his very existence?

As alluded to above, I was able to infiltrate the High Council of the BBC and leave a trail of sabotage and blackmail in my wake. You humans with your disgusting base needs are easy pickings for the superior intellect of a Time Lord.

Don't believe me? Just how many times did my former self rescue your planet from alien invasion over the years? Exactly – easy pickings.

So have no surprise that former curator of my adventures, the self-styled John

Nathan-Turner (a more ridiculous stage name I'm yet to find) is the star of tales portraying him as a man keen on attracting the attention of young fans, or that his partner, the vicious Downie, would prowls conventions and other locations looking for what they dismissed as "doable barkers" – willing young male fans who the duo considered "barking mad" due to their affection for me.

Sooner or later, you have to draw a line. Despite my best efforts, I couldn't have JN-T removed, but I made damn sure his job was made a lot more difficult.

As my long-term fans will know, of course, I have my own doable barker, perfect for satisfying my every need.



Really Mr Moffat? Three Executive Producers in three years? In a field that already contains Mistery Davies and Nathan-Turner are you really trying to be remembered as they one everyone speaks about in hushed tones lest they end up erased from history?

Oh you can be replaced easily enough. Indeed I have already been approached to take over the reigns once your tight Scottish grip has been relinquished from the helm. A mixed metaphor that I'm sure my seventh self would doubtless be proud of.

Certainly I had some stiff competition to beat off to secure the part of your replacement. That Gatiss fellow in particular was quite tenacious and had quite a bit of backing from the fanbase, almost as much as you did when you started. Thankfully though I managed to ensure that only myself and Whithouse made it to the final two in the BBC Boardroom. Who knew Lord Sugar was in charge of such decisions these days?

Lord Stormageddon stands ready to fill one of the soon to be yet again vacant posts of Executive Producer. He may not be as aesthetically pleasing as Miss Willis, but he certainly knows how to get the job done.

You see; it's all about surrounding yourself with the right people, Mr Moffat.

I look forward to reading your resignation.





soon to be retitled as:

CHOP SUEY THE GALACTIC EMPEROR

Starring
TOM BAKER
as "LORD PRESIDENT
MORBIUS"



ILLUSTRATOR PAUL HANLEY CHATS TO ALASDAIR SHAW ABOUT HIS DOCTOR WHO ARTWORK AND COMIC STRIPS



Usually with artists you can get a feel pretty quickly regarding which Doctor or era of *Who* is their favourite. However going through your gallery there seems to be an even spread of love amongst them all. So, do you have a favourite Doctor?

The short answer is "Sorta."

As an American, my introduction to *Who* was pretty different from UK fans. I discovered it in 1984 on a PBS station, having no idea what it was at all. My first ep was *The Brain of Morbius*, and it immediately grabbed hold of my little eight year old mind. Gothic horror, creepy witches, an alien Frankenstein's Monster, Philip Madoc's unhinged performance, strange legends of a people known as "Time Lords", and two mysterious travellers named Sarah Jane and the Doctor. You really can't ask for a better introductory episode, and I really can't stress how cool it was to discover the show 100% cold without an ounce of context. Everyone should be that lucky, because it's the best possible way to be introduced to it.

From then on I watched as our local PBS station rolled out the rest of the Tom Baker stories, with one strange exception when they showed *The Five Doctors* before *The Creature from the Pit*.. Man, did THAT confuse me- it's not like we had Wikipedia back then to explain this stuff. Eventually I found a local comic shop that carried *Doctor Who Magazine*, Target novels, and of course - the works of the great Peter Haining and Jean-Marc Lofficier, and it all slowly started making sense. The most intriguing thing was that there were a few pictures of a *sixth* Doctor- but he was off in the future (you could believe he was from the future too, with that costume). Eventually Channel 48 got around to him and then looped back around to what was available of the first three Doctors (I read a lot of the Target novellizations first, though). I was subscribed to *DWM* by the time Sylvester McCoy was announced. This all happened in the space of three years, so while Tom Baker was first, they were ALL "my Doctors".

I lapsed from fandom during the "wilderness years" (I saw the TV Movie on Fox of course, but let's just say that didn't do much to reignite my interest- I like it a lot better now that the show's carried on and it's no longer the final nail in the coffin). Then in 2005 I saw the new show and *did* get hooked in, and was pleased to discover that in my absence the Eighth Doctor had been having much more



worthy adventures on audio (along with a lot of other Doctors!).

So I don't think I could ever choose a favourite out of them, really. If you put a gun to my head, I'd probably say Troughton. Or Tennant. Or Tom. But they've all been brilliant at one point or another. I'm hoping we'll see at least a couple of them return for the 50th Anniversary.

Your image of the eleven Doctors recently cropped up on an official BBC video. Did you know that was coming?

Not in the slightest! It was a cool surprise to hear Arthur Darvill and Matt Smith talking over my artwork though. I'm not really sure how that happened, because I was never contacted for permission (which I give wholeheartedly, by the way- should any nervous BBC people ever read



this). Last time I checked, that picture is the very first image you see if you search "Eleven Doctors" on Google, and I wonder if the production team saw that and assumed it was a licensed piece (I'll happily accept the compliment). Or maybe they just figured a few seconds counted as "fair use" (and I'd agree).

It's funny how I've lost control of that particular image. It's endlessly turning up in IOg articles (attributed, of course), blogs, Tumblr accounts, and (sadly) pirated posters and t-shirts (at least four times, that I know of). I even busted one person selling them at a convention I was appearing at (the look on his face when I held up the original art was priceless). It's unfortunate that it

happens, but if it ever causes IDW or *DWM* to take notice at how much illicit money my work is making for people and say, "Hey, we'd like some of that money!"... then maybe it wouldn't be so bad. *Doctor Who* is hardly my only professional ambition, but it's certainly very high on my "want list". Drawing (and writing) some official comics would be a dream come true (and very humbly- I think I'm pretty good at it). The catch is I'm still a relative unknown, so it's hard to get on editor's radars. If people like what I do, they should write to IDW editor Denton Tipton and *DWM* editor Tom Spilsbury. Just sayin'!

I loved the version of that picture that also featured the Valeyard. Have you been reading his judgements of the new series?

This is where I sheepishly confess I haven't- I've only just discovered these today with his verdict on *Pond Life* (what can say, I'm relatively new to Kasterborous and there haven't been that many new episodes lately). I'd throw myself on the Valeyard's mercy, but I'm pretty sure that's only going to get my throat slit that much faster.

People who know my work will know I'm a big fan of his, though. I keep hoping that plot thread will somehow be paid off one day River Song style (not EXACTLY like River, mind- that might be odd if the Valeyard turns out to be the Doctor's future wife, though it would explain some a lot of *Trial of a Time Lord*). "Between your twelfth and final incarnation" is likely to be pretty vague though, once the BBC starts adding on regeneration cycles. Maybe we'll see him in 2063 played by a hologram of Michael Jayston (or a clone).

Speaking of being used by official channels; *Iris Wildthyme Abroad* has your art on its cover. How did that come about?

That happened because one of the *Iris* writers, the very cool Cody Quijano-Schell, was a fan of my work and he got me talking with Stuart Douglas who runs Obverse Books. I love *Iris*, and was thrilled to do that. I can pretty much get away with any kind of

year, and I think that's supposed to be published any day now. That was a fun one because the stories are all inspired by David Bowie songs, so I worked in as many strange visual references as I could to the man and his music.

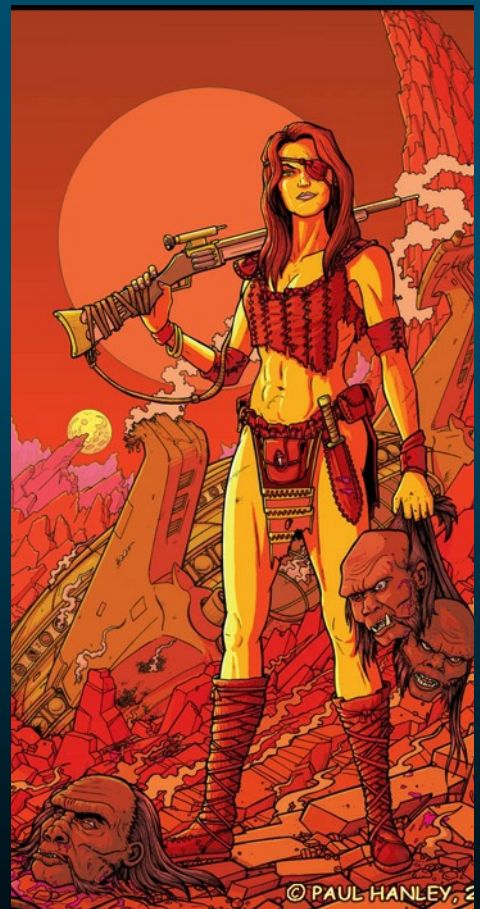
Also, I *might* have something else happening with *Iris* in the not-too-distant future. Maybe. As JNT used to say, stay tuned...

Your story, *Fade Away*, with your collaborator Van Briesen really should be canon. It ties up just about every loose end with the Brig.

Thanks! I so wish it was. It's of course one of my favourite things I've ever written, but also just speaking as a fan... I so want that moment between Eleven and the Brigadier to be "real". It's weird, but I wrote it long before *The Wedding of River Song* aired, and yet it fits in perfectly with that tragic phone call the Doctor gets while he's shouting at Dorium about being able to run away from fate forever. There's even the comment about leaving a brandy out in case he turned up. If you've read *Fade Away* first, and buy into the idea that Eleven and the Brig have recently "renewed" their friendship (and possibly reached a better level of understanding of each other than ever before), it makes that scene even more of an emotional gut punch than it already was.

Have you considered releasing a print copy?

I would REALLY like to at some point. The fanzine FANWNAK did print it in one issue (it's now long sold out), and it looked beautiful there. I've talked with Shawn many times about doing a cancer charity "omnibus" edition that includes *Fade Away* and *Sarah Jane Smith: Final Report*, and maybe even a few other odds and ends. If there are any enterprising fanzine publishers out there who want to help make it happen on a large scale... contact us!



One "exclusive" we'd probably include is a short scene I cut from *FADE AWAY* where we find out (in a very hilarious way) that Captain Jack and the Brig conspired to protect the Third Doctor from Torchwood One (and the Third Doctor from learning his own future) back in the day. There's some retcon involved, of course.

On a related note I'm enjoying your farewell to Sarah Jane Smith, *Final Report*. Is this liable to become a trend? Could the "Last Lab Book of Dr Liz Shaw" be on the cards?

There's been an unfortunate coincidence with these tribute comics. A few weeks into posting *Fade Away*, Lis Sladen died. Then, about the same amount of time into *Final Report*, we all got hit with the sad news about Caroline John, followed way too quickly by Mary Tamm. I talked with Shawn at that point and we agreed to stop doing tributes after this current one,. I'm not superstitious, but I didn't want to see a freak recurrence become a pattern. They're also just an enormous amount of work, and it's hard to schedule them in between paying the bills (especially the Sarah Jane tribute, which is more than twice as long as the Brig story).

That said, the script for *Final Report* has been a little "looser" than *Fade Away*, and it was easy to add a few elements that, well... I don't want to ruin anything. But let's just say I think people will be happy with how it all concludes.

'The Doctor and I' has been quite an enthralling read so far, including various Doctors from different spin off media. Have you always had an interest in different continuities?

Absolutely- though what I find really thrilling is drawing them together into one omniversal macro-continuity, which is partially what *The Doctor & I* is about. I've always liked the "Unbound" stories (especially *Sympathy for the Devil*) and the Cushing films, but *Scream of the Shalka* is the one that always drove me crazy. It counted for the briefest moment, and I've always felt the fans (and Grant's TARDIS crew) deserved some resolution. The story's told from the Shalka Doctor's perspective, with him meeting Eight and learning the inconvenient truth that his timeline (and every other) is in danger of being undone by a particularly nasty Big Bad from an alternate universe. Eight's raised an army of his own (all "alternate" Doctors) and trapped their nemesis in an ever-shifting labyrinth of TARDISes within TARDISes. But



it's a losing battle, and the Big Bad has whittled the Doctor's army down to just eleven Doctors (see what I did there?), and it all comes down to the Shalka crew to save the day.

The series is basically one big payoff and fan-canonization ("fanonization"?) for every non-canonical story ever- and if you're wondering how far I'm stretching that, keep in mind that the Nick Briggs Audio Visuals Doctor is one of the eleven. Yes, I like challenges. It was actually *such* a challenge that Shawn and I had to give up doing it as a webcomic (it would've wound up over 100 pages long, in all likelihood), but the response online was strong enough that we've continued by posting the original script with illustrations and (hopefully) a few sequential pages here and there. We joke around that it's our *Shada*.

A lot of people became aware of your work after Neil Gaiman tweeted your picture of Idris. What's it like to have fans in such high places?

Pretty frakking cool. The Gaiman thing was like a bolt from beyond. He also kindly posted a link to my DeviantArt page



on his Tumblr account, which was just an incredibly generous and classy thing to do. *The Sandman* was one of the comics that made me want to write as well as draw comics, so that kind of recognition from an idol of my teenage years (heck, I still idolize the guy) was pretty darned awesome. As long as I'm bragging, I might as well mention that Paul Magrs is a fan (guess that's not a surprise, with my Iris work), and Lance Parkin told me that my "Genesis of the Daleks" piece is his computer's wallpaper. That's about as cool a compliment as a Whovian could hope for.

You've covered all the Doctors, TARDISes, Cybermen and even the Masters from all the eras. What could possibly be next?

In the "big pics of everything" category, I already have rough sketches for "Twilight of the Silurians" and "Sontaran War Council" (make your own conclusions). There's a Davros piece I've been meaning to do for years. I'd love to do some more "Rogues' Gallery" portraits like the ones I did for Tennant and Baker, but they're so darned time-consuming. In all likelihood I won't do another till Smith wraps up his run. But I'd love to cover McGann (for the challenge), Colin (for Red Jasper, the Holy Terror, Nimrod, Astrolabus and a lot of other spinoff baddies), and Troughton (you never need an excuse to draw semi-canonical Troughton stuff- sabre-toothed gorillas, killer scarecrows, and Cybermen on skis, what's not to love?). I've also got a cool little *Torchwood* piece sitting half-finished on my "rainy day" pile.

In the nearer future, my main concern is wrapping up *Final Report* and slowly posting chunks of *The Doctor & I* whenever I get the time (which is never as much as I'd like). I really can't wait to unleash the ending of that story on the fans. It's gonna be very fun reading the comments on that one.

What are you up to just now? Anything coming out that you wouldn't mind being plugged?

At this exact moment, I'm procrastinating finishing the inks on a massive (22" x 17") piece for one of my favourite titles from my favourite publisher, Image Comics. Can't say much else about it just yet, but I'm really excited about this one. I MIGHT also have some more stuff coming up for IDW's *Godzilla* (which I've done covers for in the past), though exactly when is a bit in question right now. Either way, you should run out and buy the current series. The better it does, the more work they have for me.

Even more exciting is a top-secret creator-owned comic I'm working on with 2000 AD vet Ian Richardson. Can't say much about that one yet either- except that it's without question the coolest thing I've ever worked on and that it's going to be a Very Big Deal if everything goes according to plan. I may have a "tiny" tease of some art from it up on my DeviantArt page soon, and possibly even a Kickstarter campaign down the road, so keep an eye out.

Like every year, I'm going to have a table at Wizard's Austin Comic Con in October, and I'll be making my first-ever trip to Gallifrey One next year- as an official guest, no less! That's going to be really exciting with the 50th Anniversary and all.

Something I *can* talk about is my continuing feature "Commission: Impossible" for iPad-based CHAMPION! Magazine. It's a fun series where the Champion staff throws crazy "that'll never happen" comic adaptation/ mashup ideas and I show how it *could* work by writing and drawing a few pages of said idea. So far we've had *Sherlock: The Ginger League*; *Tales Of The Inglorious Basterds* (a prequel where the Basterds are sent to assassinate Mussolini); *Alien vs. Predator On The Planet Of The Apes* (my personal favourite); and a *Sin City*-style sequel to *The Wire* (my other favourite TV show).

And of course I've got my regular commission work that comes in through my DeviantArt page. Anyone who wants some cool, custom-made original art is welcome to contact me there. Most of it's *Who* and *Godzilla* obviously, but I'm willing to hear anything out...



THE SHAPE OF THE TARDIS

POLICE PUBLIC CALL BOX



Since H.G. Wells penned the first modern time travel story, the idea of climbing aboard a vessel that could spirit you away to foreign times and climes has thrilled children and adults alike. So when Sidney Newman and Verity Lambert were kicking around ideas for a certain science-fiction show (you know, the one that become *Doctor Who*), they knew they had to come up with a doozy of a design for their time and space travelling machine.

Some bright spark hit upon the idea of using a police box that was bigger on the inside (conversely, *Bill & Ted's Excellent Adventure* shows what happens when you have a time machine that's *smaller* on the inside). It would disappear in one place and reappear in another with the aid of a dematerialisation cycle and a camera dissolve, the sound for which was perfected by Ron Grainer of the BBC Radiophonic Workshop. Essentially it's an electronically tweaked recording of a house key being scraped on a piano, and not for nothing is it described by Victor Kennedy (*Love & Monsters*) as the most wonderful sound in the universe. One listen and with the right association, your head will be in the stars.

Like *Star Trek's* transporter, the TARDIS was designed the way it was to save money and prevent them having to find a new prop for every serial. As there were tons of police telephone boxes on the streets of London at the time, it was a pretty good choice of camouflage. It was something that the children watching could see every day and wonder, "can it be...?"

When the travellers first fell through time, William Hartnell's Doctor observes that "it's still a police box...Dear dear, how very disturbing!" Over time the rationale changed for the state of the TARDIS' exterior, from a glitch in the chameleon circuit to becoming an icon of the show and something that millions of children dreamed of owning.

Of course the prop was never going to be an exact replica of the model that you could see if you took a stroll through London streets in the 60s. After the initial design, they went through several more variations before reaching the current one, which ironically harks back to the earliest design with its usage of the St. John's Ambulance sign on the door.

It has become a ritual that when new companions enter the TARDIS, they generally have to exclaim "it's bigger on the inside!" The Doctor has even said that he loves it when people do that and that he gets annoyed when people don't say it.

No discussion of the TARDIS would be complete without turning attention to the inside of this marvellous machine. Several console rooms have been

"ELLO, 'ELLO, WHAT'S ALL THIS 'ERE THEN?"

In 1996, somebody at the BBC decided that they'd spent so long using the TARDIS on *Doctor Who* merchandise that they might as well trademark the image to stop other people ripping it off. The Metropolitan Police stepped in and gave them a friendly tap on the shoulder to tell them if anyone owned the rights to the image, it was them. When it went before a court, the judge stated that the Met had never trademarked it and the only place the Police Box design had been used for about 20 years was *Doctor Who*. This convinced him to rule in favour of the BBC. The more you know!



seen over the course of the show, with the TARDIS itself stating in Neil Gaiman's episode *The Doctor's Wife* that there have been a dozen or so, so far (you may recall that she has seen future ones as well). The first one was pretty simple, with a central console and roundel patterns on the wall and not much else. The current one is shiny and futuristic but after a remarkable 50 years of time travel the same basic features of the roundels and console are still there, even if they've been updated to make it more in keeping with modern sensibilities.

In a way, what's ensured the continued survival of the TARDIS is the fact that it's become such an icon of the show. Imagine being the show-runner who decides to destroy the TARDIS once and for all! Not only would you be vilified by the popular press, the next show-runner after you would most likely immediately undo it, thereby achieving nothing in the long run.

It's interesting that the Doctor's tried to fix the chameleon circuit twice now and just decided to abandon it because he likes the old girl as she is. The first time, he almost died when he took it to Logopolis and the Master nearly shrank him while he was inside the TARDIS. The second time (in *Attack Of The Cybermen*) he actually got it working but the TARDIS took on different shapes and annoyed him so he didn't bother to fix it when it broke (which, being the TARDIS, didn't take long).

The TARDIS is a durable old girl; we've seen her blown up, hollowed out by a time anomaly, lost several times and countless other incidents over the course of 700 years of travel. But one thing is for sure: it always survives to remain a fixture of the show, and will continue to for many years to come.

Hit 2011 episode *The Doctor's Wife* featured the most interesting exploration of the TARDIS yet, with the wonderful machine taking human form to properly speak with the Doctor for the first time and confirming a lot of things about the TARDIS. The end result was a love letters to fans, but it was also a love letter to the TARDIS: that magnificent machine that's the most alien of them all.

Scott Varnham



OTHER TARDISES

With the appearance of other members of the Doctor's race came their TARDISES. After all, every Time Lord needs something to travel in! The first such appearance was in *The Time Meddler* as a cliffhanger, when they stumble across The Meddling Monk's TARDIS. That must've been a great twist at the time; one which is sadly broken by all the foreknowledge of the story that we have now. In a way, this story was referenced in *Utopia* in the new series: one of the ways that we know that Professor Yana is another Time Lord is the sight of the Doctor's TARDIS, which starts up thought processes in his mind. Interestingly, it's probable that the Master doesn't know where his TARDIS is at this point.

CHAMELEON CIRCUIT

One Chameleon Circuit that's not horribly broken is the band dedicated to advancing the cause of 'Trock' (Time Lord Rock). Comprised of YouTubers Charlie McDonnell, Alex Day, Liam Dryden, Ed Blann and Michael Aranda, the band does songs based on elements of *Doctor Who* or scenes and concepts that can really work as songs.

A really good one to try is "Big Bang 2", where McDonnell explains the plot of *The Big Bang* in 3 minutes by playing a ukulele. You can sample their works by going to McDonnell's website, where you can listen to the entire second album for free.





In 2011, writer Tom MacRae thrilled children and adults alike with his immersive show, *The Crash of the Elysium*. When it was revived in 2012, James McLean went along to experience it for himself...

"It's not an interactive show, it makes you think you just walked into a *Doctor Who* version of real life and you get to star in your own episode of *Doctor Who*!"

Not content with bringing back the Cybermen and throwing poor Amy Pond into 36 years of solitude, Tom MacRae has been involved with the production of a unique piece of theatre that takes the whole concept of "interactive" and spins it on its head, resulting in something, new, amazing, and most definitely called *The Crash of the Elysium*. Originally launched to unsuspecting non-theatre goers in 2011, the experience has been moved from Manchester to Ipswich for a short run in 2012.

"When we put the show on in Manchester we had various different backers and one of those was the Olympics 2012 committee or commission or whatever they are and they kindly gave us some cash in part that we would bring it back in a location out of London as part of their commitment for the whole country to enjoy the event rather than it just being London-centric." Explaining exactly what the production is and is not seems to be a professional ??? for Tom, but given the way he describes the experience and its effect on those that get to see it, it's probably worth it. It seems that this "play" (for want of a far better word) is something that remains memorable – when I spoke to Tom, he mentioned that some of the key cast and crew from the TV show were set to attend during its second run as part of the 2012 Cultural Olympiad.

"When you say 'interactive' it kind of makes you think of cool museums where you press buttons and make dinosaurs roar.

The interactivity side, there are performers there but you're not touching them, but you are the star of the show. It's just not like anything else, we don't really have words to describe it...

"I'm sure in future years people will say 'oh it's just like *Crash of the Elysium*' and then people will get it but for the moment we seem to have invented something brand new and really the best way to understand it is just to come and see it because it is really, amazingly good."

Now I, like most of you, have been to a fair few museums with actors employed as 'in-character guides' – but it seems that this isn't the sort of comparison that one should be making – certainly not in front of Tom!



"'Immersive' is the word that Punchdrunk [the show's promoters/producers] have used to describe their shows. Unlike other Punchdrunk shows this actually has a narrative – we've structured it like an episode of *Doctor Who*. It has a beginning, a middle, an end, it has the big twist in the middle it has a ticking clock, a really exciting sequence at the end and it's everything you would expect if your Saturday night was brought to life.

"You go along to a thing that says York Dungeons and you buy a ticket that says York Dungeons on

it and then you see the security guard, the health and safety person... with us, everyone's in character, you won't see a *Doctor Who* logo anywhere. When you arrive, you see an exhibition called *The Crash of the Elysium*."





CRASH OF THE ELYSIUM

Sure it's more than an exhibition, though? "We call it 'going down the rabbit hole'. You have a kind of buffer sequence at the front which takes you into the story, takes you out of the real world and into our world and that is the museum exhibition - but you won't ever see the join. If you take kids along and don't tell them it's a show, as far as they're concerned they've just had a real thing happen to them."

Now, I've been to a fair few theatres over the years, but at this point (and no doubt much to Tom's annoyance) I'm still not 'getting it'. Fortunately, I have a few pieces of experimental theatre to refer to. But no, *Elysium* is nothing like any of them!

"There is a lot of experimental stuff and we all grew up with TV and film and slightly sitting back from the action and letting the professionals take charge. Actually a lot of theatre does it; if you're at the pantomime as a kid and you shout at the actors and they're dropping in and out of character and there are catchphrases. When theatre's good it's pushing boundaries, and doing all these different things so by no means is *Elysium* unique in doing things that blur the boundaries for the audience. "I think with *Elysium* and what we've done with director Felix Barrett with us, you are involved and it's focused very much for the kids, although for adults we have the after dark show this year; it's essentially the same show with the scares ratcheted up a bit."

So with the show in its second run, with such a large cast presumably doing some cooperative improvisation, it seems likely that the script would have developed in some ways from the original.

Indeed, as Tom puts it: "Every show is different!" When rehearsing in Manchester, the writer found that the actors would shower him with questions, which helped to ingrain the plot and the various actions into their performances.

"I wrote it as a script – as a TV screenplay – and so everyone had a copy to work off. Because the main characters are in the audience and we don't know what they're going to do, the actors then workshopped it endlessly. I mean there are certain parameters like we're not going to let someone kick holes in the set, but other than that there's this freedom as we don't know what they're going to say or do or ask.

"Basically I wrote a version of the story that has every single bit of fact and information in it that the actors had at their disposal with the expectation that no performance would require them to do all of these things and that they were prepared for any eventuality." With the actors doing 16 shows a day, they much get to work very closely with each other? "Actors would be put into pairs or threes and each would have their own version of the show, and one might have a nice little idea and the others would hear about it and incorporate it so it's very much a collective dramatic thing and it very



Rum things happened to me on the 1st July, 2012. Sent out from Kasterborous Towers I found myself in Ipswich, Suffolk, attending *Doctor Who* production *The Crash of the Elysium*. Outwardly, this looks a rather pedestrian exhibition, with not even the hint of a hushed whisper to its true identity. From a simple white tent that had been employed as a rather low brow pre-show waiting area, all that was on display were little posters and badges marking the crash of the Elysium, a sea vessel of historic interest dating back to 1888. I didn't spot a single iconic piece of BBC labelling in that waiting area. I began to doubt whether this was anything to do with *Doctor Who*. Rum indeed.

Once inside, amongst some twenty other visitors, we were taken to a room of simple relics and artefacts brought back from the wreck of this aforementioned Victorian commercial steamer. We had an exhibition guide begin taking us through a video presentation that explored this particular tragic event I'd never heard of.

Before I could get comfortable – or more likely, bored – we were rudely accosted by what could only be described as two military chappies – by the nature of their military chappy-like barking of orders and running about in your proverbial and actual face. Apparently we were to go with them. Apparently there was an issue of national security. Apparently I was in the right place after all.

Apparently there was a Doctor to be saved. Now come with us. Run. Faster. Run faster. Lives are at stake!

The Crash of The Elysium is a production by theatre company Punchdrunk who have built up a reputation for expanding the realms of theatre into an immersive and eye-opening spectacles. It is a labyrinth of stage pieces, all seamlessly interconnected. You never step outside the world it thrusts you into. With the creative forces of *Doctor Who* writer Tom MacRae sculpting the narrative terrain, Punchdrunk do what their name suggests: they deliver the punches.

When the nature of the beast is spectacle, it can be the story that suffers, but MacRae delivers a solid piece that carries the audience and justifies its actions.

This interactive theatre is an oddity to put into words. You are part of a compulsory enlisted team to explore a crash space wreckage. The show is a careful blend of experience, interaction and audience. You experience the drama first hand, with some very adept use of direction, acting and effects to create the tension you'd expect from *Doctor Who*. Interaction is key, especially early on, as the show asks the audience to hunt for clues as part of the exploration. And as the role of audience, you'll find a familiar face pops up from time to time to help you on your way...

When the nature of the beast is spectacle, it can be the story that suffers, but MacRae delivers a solid piece that carries the audience and justifies its actions. On the Punchdrunk side, a particular round of applause most go to the frontline in the production – the actors, in particular, our military guides/heroes. Those who have been to Disney or Universal Studios showpieces will be familiar at how pivotal the actor-guide to an event's success. *The Crash of the Elysium's* crew drove the story on, controlled their "audience" and never felt distant, ensuring they interacted with as many faces as they could – but the actor's role was just one cog in a bigger machine. As we were drawn into the confusion, the illusion was carefully played out around us. Smoke, light and, quite literally, mirrors. The actors craftily misdirected while the invisible show hands moved monsters into place. People laughed, people screamed, people had fun. With Murray Gold's music blasting through the set-pieces at key points and the wonderful thrill of finding a certain blue police box at another, this was *Doctor Who*, even down to an appearance or two from – yes you've guessed it – the Doctor himself.

There are few crashes in life I ever want to be a part of, let alone privy to, however *Crash of Elysium* is one particular crash that's worth experiencing. With a week left in Ipswich I'd heartily recommend any fan of *Doctor Who* – or interactive storytelling. If you've ever wondered what it would be like to find yourself in the Doctor's world, this might be your best chance.

James McLean





This week sees the DVD release of the 1964 **William Hartnell** story ***Planet of Giants***. As you may know, this story was originally recorded as a four-parter and – to add pace – almost immediately truncated to three parts. That edited material was apparently ‘junked’ at the time of that decision, but one of the

much anticipated, discussed and intriguing aspects of the DVD release is a special feature in which the story is once again re-instated to four parts, utilising existing footage, animation, the vocal talents of surviving cast members and modern voice artists. It is to one of these voice artists that the weighty task of recreating William Hartnell’s Doctor has fallen. That man is **John Guilor**, a jobbing actor and lifelong *Doctor Who* fan. He is also my mate; we met in 1989 at a screening of Tim Burton’s *Batman* and we’ve known each other ever since. So, as Kasterborous’ man on the inside, it seemed only right that I get together with John and find out what it was like to become the new old Doctor and how to avoid being poisoned by DN6...

ETJ: I've known you for almost quarter of a century, but for those who haven't... Who is John Guilor?

JG: Good grief! Now that's a difficult opening question. John Guilor is a forty-year-old man – currently – born in Wakefield, West Yorkshire in 1972. Those are the facts. Open to conjecture is the following: he is an actor and voice artist. Anything deeper, and you'll have to delve...

ETJ: We were born in the same hospital, as I recall. We even went to the same school for a time – not that we knew that then – and we both became actors. What I *never* did that you did was only go and be bloomin' Doctor Who on a DVD. So how did you come to be involved in *Planet of Giants*?

JG: I had been recommended as a voice artist to (special features producer) **Ian Levine** by **Toby Hadoke**. Ian was, at the time, engaged in numerous private projects requiring the voices of several Doctors, some with us, some no longer with us. We worked together on various things for about eight months before *Planet of Giants* was mentioned. But during that time, I voiced six different Doctors.

ETJ: That's twelve very big boots to fill. How do you think you did?

JG: It was quite a learning curve. I insisted that I could perhaps only achieve Tom Baker and William Hartnell with any degree of satisfaction – personal satisfaction

that is – but Ian being Ian, he pushed and pushed me. I'm grateful for that, because he made me work hard and well outside my comfort zone, which is the only way you get good or *amazing* results. I had *never* thought of myself as an impressionist, and always hated stand-up routines by impressionists – but I guess I'm doing something different here, so that's okay.

ETJ: From my own experience of recording with you, you'd been very good at Tom Baker for a long time – had you used that voice in other work previously?

JG: I discovered quite early on that I could achieve a very convincing Tom. Now, as I get older, people often say 'Christ, you even *look* like him'. I've been asked to 'do Tom' for the past ten years – although I avoided adverts and anything else that may upset the man himself!

ETJ: Who is the hardest Doctor to pull off?

JG: I would never attempt to pull off any Doctor!

ETJ: Glad to hear it. You passed my little test.

JG: Joking aside – Troughton! I can't do a convincing Troughton! Or a McCoy, beyond caricature.

ETJ: I'm imagining Davison is tough, am I right?

JG: I actually played Davison's Doctor opposite Janet Fielding for a private project – having her there helped the performance enormously. That is one voice I find I have to settle into.

ETJ: Hartnell, however, is no problem?

JG: I wouldn't say 'no problem'. It takes a good couple of minutes or so to settle into him too.

ETJ: Tell me about the *Planet of Giants* DVD?

JG: *Planet of Giants* has been revisited because it was originally made, filmed and completed as a four part story. Looking at a BBC memo dated 20th October 1964, it seems Donald Wilson suggested cutting it down to three episodes for reasons of pacing among other things. The cut material was originally recorded but destroyed some time shortly after the edit. I have heard strong rumours that the dialogue – audio only – exists, but it hasn't surfaced for this release. I hope it does one day; I'd like to know how close we got! And if I can just say, there really was next to no budget for this. If Ian Levine hadn't stepped in, the special feature would have been limited to a PDF of the scripts for episodes three and four. But the 'lost' material is great.

ETJ: And you're playing the Doctor in the 'lost' scenes?

JG: Yes, I play – no pressure – the first Doctor Who; the original, you might say; the one and only William Hartnell both late and great!

ETJ: As a life-long Doctor Who fan, how does it feel to take on the mantle of, in my opinion at least, the definitive Doctor?

JG: It's a kind of dream come true. During one visit to the Blackpool exhibition in 1983, me and my Mum were looking at the Doctor portraits in the TARDIS roundels and she asked, 'Well, which one are you going to be', and I pointed to the eleventh roundel in the sequence, which was, of course, empty at that time. Interesting, though, because here we are with an eleventh Doctor on television, but I'm not the eleventh I'm somehow the first!





ETJ: How did you approach the role?

JG: By watching Hartnell episodes on a loop. The audio soundtracks were on in the car and I'd repeat lines, skip the CD back, listen, repeat, skip back, listen, and so on, before finally making test recordings – some of which even sent a chill down my own spine.

ETJ: Wonderful, because I've seen your spine and it's not the kind that chills easily. What challenges did you encounter?

JG: The main challenge was that I couldn't – and wouldn't

ETJ: As do you; whereas Richard Hurndall doesn't. That performance seemed fine when we were about 12, but now it's very odd, isn't it?

JG: I saw *The Five Doctors* yesterday, and yes it is; very odd. It only worked because it had to, didn't it? But he is very good in his own right. I still wonder whose idea the fingerless gloves were, though...

ETJ: Peter Cushing's?

JG: Speaking of whom, I haven't tried Cushing yet. I think I'd have to reach quite far for that one – if, indeed, I could do it any justice at all.



want to anyway – give a Richard Hurndall type first Doctor. By which I mean my own interpretation. Because of the nature of the project, I had to get as close to Hartnell as possible. Now, we can perhaps all do a 'silly Hartnell' and 'hmmppphh' and say 'Chesterling', but I had to convince the producer, the stars, and finally the audience that this *could well be* William Hartnell speaking the lines we lost so long ago.

ETJ: Did you get to do a Billy-fluff?

JG: I threw in several Billy-fluffs, but I believe only one of the minor ones was kept. I did do a monumental fluff worthy of Bill himself, but I don't think they wanted to go that far!

ETJ: I remember reading a *Virgin Missing Adventure* years ago – possibly by Gareth Roberts – and that had the first Doctor making Billy-fluffs in his dialogue as if it were just another aspect of the character not the actor, which always amused me. Glad you got to keep one in.

JG: I also looked at the film *Will Any Gentlemen* from 1953 to listen to Bill's more natural voice. He had quite a strong voice you know.

ETJ: Check with my wife – she's a relation of his. But getting back to Hurndall, he holds his own so well, and I'm led to believe that the other Doctor actors had very little to do with him; but he's also very misleading if you've never seen Hartnell. The teeth are wrong for a start.

JG: Teeth! Funny you should say that! I looked at Hartnell's teeth a *lot* to see if there was anything I could do with my jaw to capture his sound.

ETJ: That's because you're a canny wee fellow.

JG: He keeps his teeth well hidden...

ETJ: Like David Cameron...

JG: But when we *do* catch a glimpse, I noticed he had long incisors and his front teeth seemed slightly set back from them. So I tried to adjust my jaw to match that. These little tricks can help. I find adopting the mannerisms the greatest help, however.

ETJ: Eyes and hands with Hartnell – old school vamping. That way he turns his head, lots of sidelong stuff. His Doctor is very much a performance.

JG: As you say, eyes and hands, indeed...

ETJ: So who else is providing voices in *Planet of Giants*' reconstructed second half?

JG: There's Katherine Hadoke as Barbara. She did a great job – another difficult voice to mimic. It's more difficult than you think, folks! There's Steve Johnson as Bert and Patricia Merrick as Hilda. And Toby Hadoke as the baddy. And Paul Jones, I think! Not sure if Paul's in it now. I wasn't in the room for every scene, you see. Free mention anyway for Paul.

ETJ: Now I think you're being coy and missing a couple of very important cast members. So I'll come straight out and ask: what was it like working with Ian and Susan?

JG: William Russell is quite simply the nicest man on Earth. He's the kind of man who makes you feel glad to be alive. Carole Ann Ford was wonderful. Her eyes sparkle like a cartoon character's and we got on very well. I loved them. I wanted to stay for a week and record a whole series of adventures!

ETJ: What can you tell us about them that no one else knows?

JG: I discovered that Carole likes Antoine de Clevecy champagne – the empty bottle of which I can see from here – and William Russell is a very early riser! Maybe that's his secret to staying energetic and optimistic: get up before anyone else is there to ruin your day!

ETJ: And how did they react to your Hartnell?

JG: They were both stunned by the voice. But I'm not

sure whether they were simply being kind or not.

ETJ: Were you a particular fan of *Planet of Giants* before you were cast in it?

JG: Short answer: yes! I always liked it because it was an odd one. I do like the odd ones!

ETJ: A sideways story...

JG: I thought some of the sets were fantastic and the DN6 sub-plot and various bits of silliness with the phone.

ETJ: I'd have to agree. It's a hidden gem, with some incredible effects work, too. I don't think the Target novelisation did it any favours in the years when no one could see it.

JG: You borrowed my *Planet of Giants* Target book in 1993 and returned it dog-eared. I remember you saying it wasn't much good, and I said 'No, it's not now is it?'

ETJ: last time you told me off for this it was *The Rescue*.

JG: See – the memory does cheat!

ETJ: Maybe it was both.

JG: Maybe it was?

ETJ: Like me, you're a fan of the Hartnell years. Do you have any favourite stories from that period?

JG: I like every Hartnell TV story. Top five off the top of my head: *The Daleks*, *Marco Polo*, *The Web Planet*, *The Myth Makers*, *The Smugglers*.



ETJ: I remember you had two copies of *The Daleks* on BBC Video and kindly gave me the spares – my first ever Hartnell video.

JG: Really? Gosh, I was generous and kind in those days. I still am. That's why I'm poor. That top five will probably change tomorrow, but *The Web Planet* is *always* there. Make of that what you will.

ETJ: You know what I'll make of that. I was going to ask you about guilty pleasures later, or are you just out and proud about *The (Utterly Brilliant) Web Planet*?

JG: *The Web Planet* is the distillation of the Hartnell period. It's stunning in every way – even where the imagination out-stripped the budget, they still did it with utter conviction. Brilliant, irreplaceable, never-to-be-seen-again-type television. True talent and ingenuity at work.

ETJ: I totally concur. What's your favourite *Doctor Who* story bar none?

JG: Bar none? I haven't been able to find an answer to that one. Not even Deep Thought could help.

ETJ: Today, I mean.

JG: Oh, today! Today, it's *The Ambassadors of Death*! Yesterday, it was *The Seeds of Doom*.

ETJ: What's it going to be tomorrow?

JG: Tomorrow, it's likely to be another Hartnell! I love *The Savages*!

ETJ: Another Hartnell impersonator. Frederick Jaeger is... the Doctor! And, er, Professor Yaffle. So what was the first *Doctor Who* you ever saw?

JG: My earliest memory is Bellal in *Death to the Daleks*.

ETJ: Freud would have a field day.

JG: Years later, my memory mistook him for Davros. I though there had been a Pertwee/Davros story for at least a year before *Doctor Who Weekly* put me straight.

ETJ: Knowing you well, I know you are unashamedly in love with *Doctor Who* – at what point did you realise this?

JG: From the beginning of Season 15, I really didn't think about much else. Other than going out on my bike and wondering where the next fish fingers were coming from.

ETJ: What story would you like to have been in?

JG: If I can change that to a season, can I say Season 13? To be there when the series was rising in popularity almost weekly; watching Tom Baker transform from a humble, grateful actor into an egomaniac – I'm sure he'd agree – would have been something to behold. I would have liked

to have known Lis Sladen, too. Yes, I'd liked to have replaced Harry!

ETJ: Doctors aside, do you admire any particular performances in *Doctor Who* over the years?

JG: Peter 'Are you going?!' Miles from *Doctor Who* and *the Silurians*, Christopher Gable as Sharaz Jek, and Terry Molloy's Davros.

ETJ: Do you have a guilty pleasure?

JG: *The Web Planet*! Other than that though, I absolutely adore Meglos! Tom's great! It's colourful! And it still retains that Season 17 silliness.

ETJ: Great music. Actually, you're a jobbing actor; you drive around the country going from job to job – do you listen to *Doctor Who* music in your car? Dare you confess to listening to radiophonic music for pleasure? I will if you will.

JG: I perhaps would if I had that stuff on CD, but I don't. I'd listen to Dominic Glynn if my *Black Light* tape hadn't died years ago.

ETJ: That was a good one. Mine died too. But then I think mine was a copy of yours.

JG: I have the 60's stock music, but it's not something to drive along to.

ETJ: So from the '60s back to the present day. *Doctor Who* is about to hit 50. What would you like to see for the anniversary?

JG: I'm nervous about the anniversary because I don't see how they're going to please everyone. A bit like *Planet of Giants*, it's something that will be loved, hated or simply tolerated. It would have to be a good story to explain ageing and missing Doctors, therefore I'm not sure I'd like to see that. They could have me with Hartnell's persona trapped inside me trying to get a message to the others!

ETJ: What about the Dominators? Krotons? Wirrn? Adric?

JG: Do you know, I'd really like to see *all* of them included!

ETJ: All the old z-listers re-imagined in a Terrance Dicks story directed by Waris Hussein. Done as live.

JG: The Dominators invading Earth – now wouldn't that be a great new story! But seriously, I think it would be a crime if Carole Ann Ford and William Russell are not asked.

ETJ: And with *Planet of Giants* in the shops as we speak, what does the future hold for John Guilor?

JG: The future for John Guilor? Oh, him. Well, I'm currently the voice of a new web series for *The Onion: America's Finest News Source* called *Horrifying Planet*,



and I go to Edinburgh in September to film a pilot for a proposed vampire series from Guts 'N Roses Studios, with whom I made *I Chop You*. After that, let's hope the phone rings.

ETJ: Here's a scary thought - you're only 15 years younger than Hartnell was when he did *Planet of Giants*.

JG: That is a scary thought! But I'm also the same age as Tom when he got *Doctor Who* – for which I invite interest from anyone making a programme about his life!

ETJ: And maybe in 50 years, another as yet unborn actor will be involved in the re-re-re-release of *Planet of Giants*, trying to capture Guilor's Hartnell's Doctor as they re-instate your missing monumental Billy-fluff...

JG: I love the idea of recreating recreations! After a very

nasty Kaled war, you mean? When all data discs have been utterly obliterated by the Atomic war...

ETJ: Yes, but all of this can only lead to... Movellans!

JG: The Dominators and the Movellans! Get writing!

ETJ: A final word, John?

JG: I dearly hope what I have done on *Planet of Giants* pleases the majority. Knowing what I know about *Doctor Who* fans, I won't please everyone. Not even David Tennant managed that!



There are somethings in life you never expect to enjoy, and part of the pleasure comes from that simple surprise. Equally there are things in life you do expect to enjoy and ultimately feel a little let down by *Tomb of the Cybermen*. *Planet of Giants* falls into the former category – in part because its not named Tomb of the Cybermen, but because it's a fantastic slice of 60s production, brought to your eye-sockets by a wonderful DVD package, aptly named *Doctor Who: Planet of Giants*.

Unlike most *Doctor Who*, the scale of the story is as small as the heroes. The Doctor lands his TARDIS in a strange land where

everything seems upscaled, that is until they come to the polar conclusion that they themselves have been downscaled – they must find a way out of the horrors of being small while at the same time foil a plot that could bring devastation to the world's food supplies...

It's a brilliant tale, told very much in two separate narratives that only really dovetail properly in the last act. Yes, there is a potential global threat here, but the Doctor's influence to the outcome is in some respects fairly negligible – the B story that involves two conspirators in a murder for profit resolves itself largely through other factors than the Doctor, so the real focus of the A story is simply an escape from the size reduction the Doctor's crew is suffering and the dangers that has wrought. It is a very different type of *Doctor Who* story from the norm – not just back then, but even now.

What makes this story even better is the props and designs are spot on, never really spoiling the scale illusion despite the mediocre budget. On top of that every plays their part perfectly. It really is a hidden classic.

What makes the DVD even more special is the extra contents, specifically the newly created part three and four of the story. That may sound an odd extra, but *Planet of Giants* suffered from being cut down from four to three parts (which in fairness probably helped the story). *Doctor Who* fan Ian Levine assembled a team to reconstruct the final half of the show to its

original planned design, using CGI and new voice work by the actors of then companions Susan Foreman and Ian Chesterton, the wonderful Carole Ann Ford and William Russell. For the parts of the Doctor, John Guilor does a fantastic William Hartnell, helped along by advice from Carole and William.

Splicing and editing a whole new episode worth of material that no longer exists into the story doesn't create a perfect result but it does give the audience the opportunity to get a feeling of what the story would have been like. The CGI doesn't fit in perfectly, though it is good, and a lot of shots from the televised episodes are reused to bridge the moments missing. Overall its a fantastic experience. Personally I don't think the televised episode is really lacking anything, given the story lost so much – the new material merely extrapolates more from the adventure. This is great as it means you can watch the televised version again without feeling its lost its charm.

It's a tale of no major consequence to *Doctor Who's* mythos, but it is such a smart and well crafted tale with such a fantastic bonus feature (alongside the usual features of commentary and making of material), that you have to buy this DVD. It may be small in scale, but it is grand in execution.

James McLean



All Monsters, Great and Small



LET LOOSE AT THE DOCTOR WHO EXPERIENCE, PHILIP BATES WAS LIKE A KID IN A SWEET SHOP - AND THAT WAS BEFORE **MATT SMITH** TURNED UP...

Cardiff's *Doctor Who Experience* is the perfect place for Whovians to gather – but today, the massive interactive exhibition is closed to the general public. Because today, a rainy day in October, the Eleventh Doctor himself, Matt Smith, is visiting for the first time.

"To have all these monsters – all these *Doctor Who*-related things – under one roof is an absolute joy. It's fantastic," he enthuses. "And I'm very proud to be part of a show that can put on an event like this."

All Monsters, Great and Small

"[It's been] three years since, I think, the

first specific conversation started about this venue; three years of hunting for the right property. And at times, it seemed like it simply wasn't going to happen," Philip Fleming, Head of Communications at BBC Worldwide, says. "In fact, the only reason it has happened is because we didn't find a property: we created a brand-new facility. And that was only possible through the hard work and very close co-operation that took place between Cardiff Council; the Welsh Assembly government; property developers; and the BBC, of course."

Though it was originally housed in London, *The Doctor Who Experience*

moved to Cardiff in July 2012, and has a home here until at least 2017. It's full of things to get a Whovian's heart racing. But Matt's got two hearts (right?) so what sets them pumping?

"I think the Angels are the most interesting, and I've had so many battles with them as the Doctor that I love them. The Silence are very clever as an idea. And you've got to love the Daleks as well, I think – deep down somewhere!" he says, and being surrounded by creatures like *Night Terrors'* Peg Dolls, the Teselecta's Antibodies and the Handbots from *The Girl Who Waited* gets Matt reminiscing: "It's just weird to think; I



work with these creatures, as it were, for about two weeks or a month or whatever – and then never see them again.”

While it focuses more heavily on Matt’s era, the *Experience* also celebrates *Doctor Who*’s long history, displaying the evolution of three of the show’s most fearsome enemies, the Daleks, the Cybermen and the Sontarans. But perhaps most impressive is the beautifully restored Varga costume from 1967; in fact, it looks almost new!

“There are lots of things that we’ve found people have thought lost forever and we’ve sort of dug them out, like the Ice Warrior costume that you can see upstairs that Bernard Bresslaw wore back in [*The Ice Warriors*]” Fleming says. “That was lost and forgotten and, in fact, when we pulled it out of the cupboard, it was in a pretty shocking state, but we’ve done a lot of work on restoring it.”

We gather around a TARDIS exterior on the ground floor, listening as Fleming and Clare Hudson, Head of BBC Wales Productions, introduce, first, the *Experience*, and then...

“Please welcome Matt Smith and Steven Moffat.” The room explodes as Matt and showrunner, Steven Moffat, make their way down the stairs and onto the podium. It was kept quiet that Steven was here – because he was just busy looking around! When Fleming asks him if the *Experience* is something he would’ve enjoyed as a kid, Steven replies: “It’s the kind of thing I like to see now! In fact, I was hustled away from looking around to do this. I was very happily looking at Tom Baker’s first enemy, the giant Robot.”

The two make history by becoming the first people to have their hands imprinted in cement and installed in the exhibition. “I nearly had six fingers there!” Steven jokes. Matt dons some gloves - “has anyone seen *Dexter*?” - and digs his hands into the wet cement. Struggling, he’s



Six Fingers

The Doctor Who Experience, however, is most notable for showcasing five – five – TARDIS interiors (plus two exteriors). After seeing a replica of the 2010-12 interior in the interactive section, the bottom floor of the exhibition is where it’s all going on. There’s the actual Ninth/Tenth Doctor TARDIS; the Fifth/Sixth/Seventh Doctor’s; and the makeshift TARDIS from 2011’s *The Doctor’s Wife*. (Meanwhile, upstairs, there’s the Silence’s attempt at making a TARDIS!) It really is Whovian Heaven.

asked to turn around for the cameras. The resulting photos are what Matt describes as “me looking hugely constipated.”

Fifty Years of Time and Space

Steven is obviously impressed with the *Experience*’s range, but he says he’d like to see the First Doctor’s TARDIS added to the collection. With promises of new exhibits coming up, we turn our attentions to the 50th anniversary.

“We’ll have something that honours the history and the



heritage of the show in the biggest and best way possible. And I know that Steven will come up with something really inventive, and, y'know, we want to make it the biggest celebration for the biggest year of the show," Matt says. "[Steven] doesn't share much with me. But I'm intrigued to find out. Something's got to happen, right?!"

Matt's asked what he'd do for November 2013. "I would fly the crew to somewhere exotic to do an episode in... Peru, going on the Inca trails, and there'd be some brilliant, exotic monster. And we'd shoot for six weeks," Matt smiles. "I don't know what

Trust Me, I'm the Doctor

The love for the show really comes through at the *Doctor Who Experience*, as does Matt's fascination with the Doctor. "The great thing about [him] is that, if you can imagine the alphabet, as a character, in the space of three or four lines, he gets to go from A to Z like that!" he says, clicking his fingers. "The Doctor can just skip from being really happy to really sad to kind of okay – and I think having that palette, as an actor, is really exciting."

Over two years into the role, Matt still says there's a lot to find out about him. "I think the Doctor has to be brilliant, clever, funny, a bit mad, a bit ridiculous and you know, you can try to incorporate as many elements as you can. I mean, there's more – there's way more! The thing to remember about him is, you can't define him. You can't pin him down. It'd be foolish to think you can. It's an open book still, really." *Doctor Who*, indeed.

Does he have any favourite scenes? "Oh, lots! I love the Amy and Rory scene, falling off a building in *The Angels Take Manhattan*; I love the revelation of Jenna's character in the Dalek episode... I love *The Eleventh Hour*, when the Doctor meets Amelia Pond. That 'fish fingers and custard' scene is probably one of my favourites, I think," he tells me, and jokes about eating fish fingers and custard. "[I] still tuck into them, yeah – that's it! Breakfast, lunch and dinner!"

It's still a few months until Jenna-Louise Coleman officially joins the Doctor in *The Snowmen* (in fact, back in October, we didn't even know the Christmas special's name!), so how's she settling in? "She's doing fantastically well. It's such a mad and bizarre thing to try to settle into, and she's done that fantastically. She works very hard; she's very detailed. She looks great. You know, it's sort of all the right things are in place for her to be a really celebrated companion," Matt says – but he still misses Amy and Rory.

"You have to treat them differently and I think it changes the way [the Doctor] is, hopefully. I keep saying that and I don't know what I've done! But y'know, isn't that what's exciting about the show? You sort of get a first episode again. And I think all the stories come together... The Ponds had a wonderful time and they're part of a wonderful era, but now it's time for Jenna to have her adventures – and I think she's going to be one of the best."

Mutual Respect

Matt clearly has a lot of respect for Steven Moffat, and, when asked whether he cried when *The Angels Take Manhattan* aired, he replies: "No, I'm not a crier, really. I was moved by it. I was absolutely moved. And I think that Steven did a wonderful job of really marking their departure in a fantastic way. And they're missed, y'know? I miss Karen and Arthur. [We were] great friends and I think the Ponds came to absolutely define an era.

But y'know, he's great at endings, Steven. I mean, how wonderful that he plotted young Amelia being on the box – on the case, rather, from episode one, *The Eleventh Hour*. That shot – looking up. He's so clever."

But Matt would like to write an episode. "[Steven's] very ada-



the story would be, but it would involve another trip to... Australia and involve possibly Atlantis and the lost world."

How about a multi-Doctor tale? "I dunno; that's a Moffat question, actually. You've got to ask him. He's the man in charge of all things 50th anniversary. I think it'd be very exciting to think they could – whether or not it's possible nowadays. I don't know."

So can Steven tell us anything? "It's not an unfair question, and... no."



mant that to be a writer on *Who*, you've got to have done a lot before. You know, because you've got 47 minutes and you've got to pack in a huge amount of narrative. And it's not an easy thing to do and get right – and to get the Doctor's voice bang on is difficult as well!"

As Matt talks to me, the portrait of Abigail from 2010's *A Christmas Carol* looks on, as do the Wooden Queen and King from *The Doctor, the Widow and the Wardrobe* (2011). "I was talking to someone the other day who said that quite a good Christmas special would be – and this is going to be shameful to admit – *It's A Wonderful Life*. With a timey-wimey twist!" Matt tells me. "But I've not seen it, so I don't know. I've got to watch that movie this Christmas. I leave all that to Steven because he's far cleverer than I am!"

A New Home

The *Doctor Who Experience* is also exciting due to its proximity to the new home of *Doctor Who*: the BBC Wales Studios at Roath Lock – right next door! Matt loves the Welsh language, in particular the name, Poptty Ping – "It's like the perfect name for a microwave" – and he's asked whether he'd consider appearing in Welsh soap opera, *Pobol y Cwm*. "Well, I think my Welsh, as we've just seen, would let me down. But you know, we're all there together under one roof..."

Matt says he doesn't get to spend much time exploring Cardiff, however. "I go to set and I come home. My favourite thing is my flat!" he quips. "But the people – I love the Welsh. I think they're a great bunch. I love their sense of humour. I have great friends in Wales. And it's a green city and I always feel very welcome here and you know... there's a great *Jamie's Italian*! I love [Cardiff Bay restaurant] *Woods Brasserie*; that's always nice. There are things about Cardiff I enjoy, but the truth is, I don't



get to see much of it, really... I've got a lot of time for the Welsh; they've made me very welcome."

Matt's hustled away from the crowds – and I've just got time to ask him one last thing: what's it like not having *Doctor Who Confidential* on set? "Oh, it's a shame! Bring *Confidential* back, universe...!"

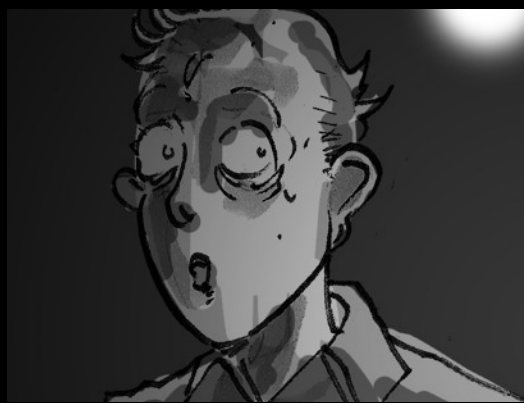
Sadly, the day is drawing to a close, and there's nothing more to do than a not-so-brief visit to the gift shop. I pick up an exclusive model of the Eleventh Doctor and take my press pass off. Pause. And put it back on.

Oh, okay then, one last look around...

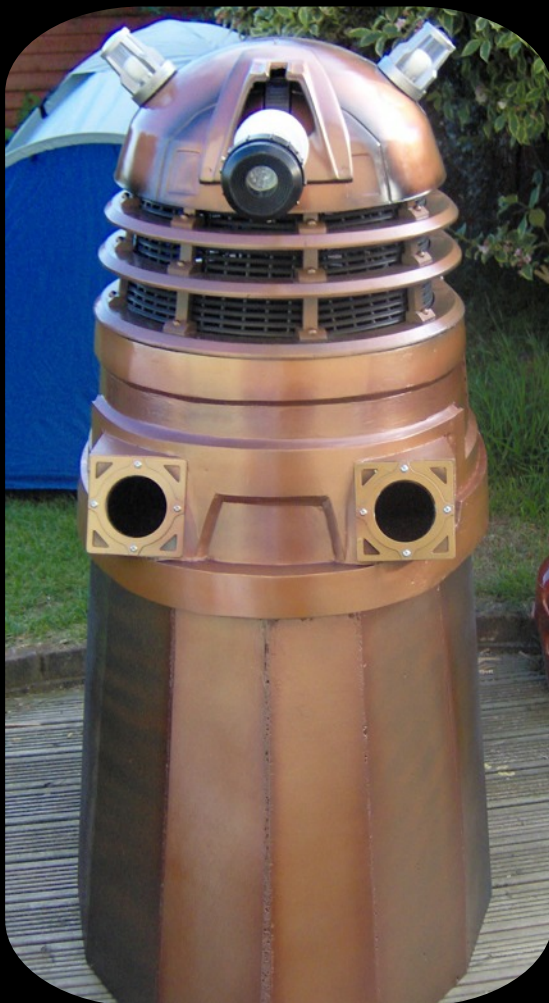


Photos: John Bates





IN THE SHED... WITH A DALEK!



Doctor Who has for many years fed on itself. Since the late stages of the Tom Baker era, fans have been involved with the creation of the show and their involvement took on a new meaning with the New Adventures books from Virgin in the 1990s. Russell T Davies and Steven Moffat were both big long-term fans of *Doctor Who*, and the majority of the show's writers have affection for the travels of the mad man with the box.

But there is more to it than that. Since that policeman first wandered through the fog in 1963, *Doctor Who* has caught the imaginations of millions of children and adults. Some have scrawled Daleks, TARDISEs and scarves in the back of exercise books while others have aimed higher with far more ambitious and impressive creations. *In the Shed* hopes to find the most accomplished fan creators out there, whose immense dedication to the craft of building, stitching, recording, painting and making artefacts that demonstrate their love and inspiration for *Doctor Who* will hopefully spur our readers onto follow them – with a few useful tips to get started.

Gareth Mugridge is one such fan, obsessed by the design and detail of Daleks he has built his own; in fact he did such a good job that it has been used on screen in the show!

Dalek Addiction

Gareth recalls that “initially I was looking for something to do as a creative thing. *Doctor Who* had not long returned to our screens and the studio moved from Newport to half a mile from my house so I think that played a part, initially I was going to build a TARDIS, but didn't know where to start.”

“While working for a bookstore chain as events co-ordinator, we were always looking for ways to engage kids, particularly with reading. We thought a *Doctor Who* day would be a good plan given our close proximity to the studios and the popularity of the show.” Naturally this was the last piece of the jigsaw for Gareth, who then decided to take the plunge.

Fortunately the Internet played a part and Gareth was able to find a website crucial to his development as a Dalek Builder. “I discovered a website, www.projectdalek.com, where I saw what I can only describe as works of unparalleled genius. I couldn't believe that “fans” had built these things, they looked utterly amazing! I guess from that point I was hooked.”

Doctor Who fans have of course been building Daleks and other props for years, and Gareth had stumbled upon a fantastic



community of guys who were happy to share information and help him work out just how hard it might be to build one. "I have that website and in particular, Mark Dando, John Darley and Alan Clark to thank for dragging me into the murky world of Dalek creation."

In my previous experience of speaking to Dalek builders, I've regularly got the impression that they're Dalek fans more than *Doctor Who* fans. This isn't unusual. In the 1960s, the Daleks had a life of their own in comic strips and failed TV serials, and were often considered as popular – if not more popular – than the Doctor himself. Gareth, however, is clearly a *Doctor Who* fan, for whom "Tom Baker borders on godhood."



"I can't begin to imagine how many hours I ran around our street, with my dad's tyre pressure gauge as a stand-in sonic screwdriver! I kind of fell out of love with the show once Tom Baker left, but when the show returned in 2005 I was hooked again."

But how magical are the Daleks to Gareth? "Lots of people will talk about the Nazi styling's and parallels but ultimately if you come up with such a great villain, as with most fiction, they frequently end up as popular, sometimes more than the hero of the tale."

After all, who (other than Sidney Newman) can imagine *Doctor Who* without Daleks?

Due to space requirements, Gareth's Dalek ("my Dalek has a name, 'Bernard'!") could only be constructed outdoors, with his dining room regularly resembling "Davros' Lab on more than one occasion."



Thanks to the website and the other builders, Gareth has learned a lot about the different Dalek designs and of course how to construct one. His favourite is the "tank" look of the 2005 model. "It's a close thing between the *Destiny of the Daleks* version and the 2005 version... Actually, it's got to be the 2005 version;



you really can believe they are indestructible killing machines!"

Dalek for 15 Minutes

Now, *Doctor Who* has a funny way of thrusting fans into strange situations. Gareth Mugridge is no different. After building his Dalek, it wasn't long before he was rubbing shoulders with the show's producers...

"I had built the Dalek and took it into work for the book event. Little did I know that one of the guys that worked there, Rob Keech, worked on the committee for the Cardiff Pride Event, one of the patrons of which was Russell T Davies. Rob asked if I would be prepared to take my Dalek to the Mardi Gras and be on stage with Russell. You can imagine the answer!"



"That day arrived, Russell was very complementary about Bernard and we acted out a skit on the main stage, an amazing experience!"

It wasn't long before Gareth found himself meeting Russell again while working short-term with the BBC Wales Drama Dept Branding team – working on *Doctor Who* and *Torchwood*!

“Shortly after my contract had ended I received a call from the Branding team asking if I still had my Dalek and if so, could they borrow it for an upcoming episode as they wanted as many physical props on set as possible, Russell had remembered my Dalek and suggested they call me!!

So Bernard was collected, and taken to the studio and consequently appeared on “Newsround” on CBBC and if you look closely and are quick with the pause button you may just catch sight of him in the Series 4 finale two-parter *The Stolen Earth* and *Journey's End*.”

The fascinating thing about Gareth is not only that he is one of many *Doctor Who* fans to have been inspired by the beauty of the post-2005 series, but that he keyed into his desire to build a Dalek and got on with the job of doing it.

Let's be under no illusions here: building a wood, MDF and fibre glass construct of any size is not for the faint of heart. We wouldn't recommend that you down this copy of *Kasterborous Magazine* and head out to your own shed without at least considering Gareth's tips for getting through the process.

Top Tips for Building Your Own Dalek

Before you get started, make sure you have visited www.projectdalek.com and downloaded some plans and read the build diaries where you can learn from others how to obtain parts. Having someone who can help out physically from time to time is also useful. As Gareth advises, it's hard to pinpoint exactly what you need but for the most part, you will need:

- Patience
- Plasters
- A sharper saw!
- MDF board in a few different sizes
- World Cup candy floss balls
- Fibre Glass
- Basic wiring kit and switches / bulbs
- Swimming pool matting
- Wood glue
- Plastic pipe
- Aluminium pipe

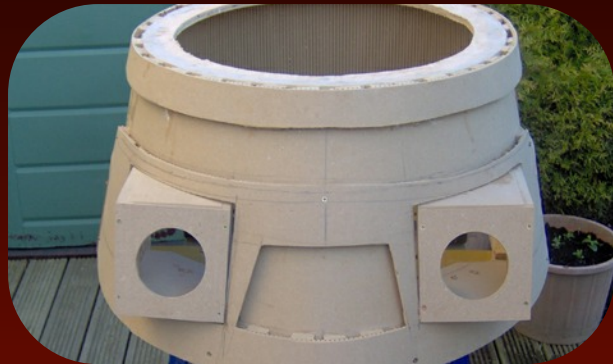
Beyond that it's pretty much up to the type of Dalek you're building and the designs you're using.

One last word from Gareth on building Daleks.

“There are so many different variations of Dalek out there; certainly in the classic series they pretty much changed in some way every time you saw them. Realistically you just need to find something that works for you, even down to the paint job you give the Dalek.”

“You'll find some amazing custom builds out there. Alan Clark's ‘Storm’ for example, is a monster!”

What are you doing still reading? Now is the time to head out to the



Title	Newsgroup	Size	Files
Doctor Who (2005) - 2x04 - The Girl in the Fireplace (German)	alt.binaries.drwho	4.84 GB	103
Doctor Who (2005) - 2x09 - The Satan Pit (Part 2) (German)	alt.binaries.drwho	4.84 GB	39
Doctor Who (2005) - 2x10 - Love Monsters	alt.binaries.drwho	4.84 GB	38
Doctor Who (2005) - 2x11 - Fear Her (German)	alt.binaries.drwho	4.84 GB	38
Doctor Who (2005) - 2x11-2x13	alt.binaries.drwho	7.42 GB	518
Doctor Who (2005) - 2x11-2x13	alt.binaries.drwho	7.42 GB	38
Doctor Who (2005) - 2x11-2x13	alt.binaries.drwho	7.42 GB	39
Doctor Who (2005) - 2x11-2x13	alt.binaries.drwho	7.42 GB	37
Doctor Who (2005) - 2x11-2x13	alt.binaries.drwho	7.42 GB	239
Doctor Who (2005) - 2x11-2x13	alt.binaries.drwho	7.42 GB	77
Doctor Who Weetabix Board Game (1977)	alt.binaries.drwho	41.67 MB	77
Doctor Who Weetabix Board Game (1977)	alt.binaries.drwho	41.67 MB	77

ORIGINS OF FANDOM



By now, you've hopefully read 40 plus pages of wonderful stories about how fans of *Doctor Who* express their love of the show, through holding events, building Daleks, putting on plays, and even writing books and audio adventures.

Fandom has come an awful long way since the 1970s, when it was first grouped into something resembling an organized whole by Keith Miller, a schoolboy who was – amazing as it might seem today – give the responsibility by the *Doctor Who* production team at the BBC to run the official fan club.

Keith's efforts are something to behold, as are his continued attempts to maintain control over the fan club rather than let it fall into the hands of his rival Peter Capaldi (yes, that one.) But Keith couldn't do it forever. His is just the first name in a list of leading lights in Doctor Who fandom who have helped to shape this pretty absurd phenomenon that even grew out of itself and brought our favourite show back to television in 2005, 16 years after it was put out to pasture.

Throughout subsequent issues of Kasterborous Magazine, we're going to take a look at the history and origins of *Doctor Who* fandom, and the course it has taken since the 1970s, gradually grouping online in the 1980s, presenting itself in creative works such as fanzines, films and audio productions, manifesting as official, licensed products and bringing us to today, when a website founded by an artist who was inspired by the TARGET novel covers of Chris Achilleos published a magazine.

Just like the world of the Doctor, the

world of fandom is pretty topsy-turvy. You might think, for instance, that fans first gathered online in late 2003 following the announcement that the BBC were reviving the show with Russell T Davies, or perhaps you're a bit older and recall visiting Outpost Gallifrey in early 1996 to find out more about the TV Movie starring Paul McGann and Daphne Ashbrook. If this is the case, you might be surprised to find that there was plenty of *Doctor Who* discussion online before this, courtesy of rec.arts.drwho, a Usenet newsgroup accessed via a dedicated newsreader application or an email app.

Equally, those fans that regularly discussed the merits of 1970s Who versus the (then) less-favoured 1980s episodes would have been surprised to find that fans were mulling over the show on bulletin boards in the mid-1980s!

Like *Doctor Who*, fandom has changed with the times and crossed many different mediums from fanzines to films, audio to Internet. Most importantly, however, it is about love.

All of you reading this magazine love an aspect of *Doctor Who*, the world's longest running sci-fi adventure show, complete with its Daleks, Time Lords, adventure, regeneration and – most of all – its Mad Man in a Box. So it should come as no surprise to learn that fans in the past were just as passionate, and exercised their obsession with as much energy as we do now...





Back in August, Kasterborous' American editor Brian Terranova was invited to the Asylum of the Daleks premiere in New York City. As you'll soon see, he was thrilled... and that was before he got to chat with Matt Smith and Karen Gillan!

First off I want to start by saying that this has been the most surreal experience in my life so far. Since becoming a contributor and then co-runner to the K, fantastic things have happened in my life. I've met great friends and done great things. But this... this defines awesomeness.

As a fan of *Doctor Who*, the idea of going to New York to see the premiere of *Asylum of the Daleks* on the big screen is appealing enough. Sadly, I was on vacation when the screening was announced, with nothing but my iPhone to connect me to the website. Naturally, I failed to get tickets.

So imagine my delight when I was invited as a member of the press to not only attend the premiere but to also take part in a round table interviewing the stars behind the show! Arriving in New York – a city I've visited many times – seemed so different. I had to be at a certain place at a specific time to watch *Doctor Who*. Oh, and I was technically working – this trip wasn't just fun, I had a job to do. Writing about a show that has provided me with endless hours of entertainment on and off screen just seems natural and very rewarding. But this

time, I would be meeting the stars and writing about that too. That's the bit I still find surreal.

Upon arriving at the BBC America offices, things started to feel real. I gave my name to the security guard and he said "oh yes, right this way" – I was truly meant to be there! The offices themselves seem like an ideal working environment. They were hip, very stylized and they even had a snack bar/lounge area. The staff and everyone we met were so nice and friendly and seemed like they were enjoying being there as much as we were. In fact they were talking about the events and the things going on behind the scenes with as much excitement as we were talking about being there! Alexis was our BBC America rep and was simply one of the friendliest and kindest people I have ever met. She was so fun to chat with and clearly enjoying her job to the max.

While we waited for the stars to get in all of the press chatted among themselves and you could feel the *Doctor Who* love all around. I met a lot of great people there that day and for that I am once again grateful to *Doctor Who* and Kasterborous. As the interviews began we were divided into three groups, of which I was in group one. We started with Karen Gillan who is every bit as stunning in person as she appears onscreen. Not just her beauty but her personality as well; she's just a lovely woman. The best bit for me was the personal attention she and later Matt and Caroline gave us. If you asked a question they would look you straight in the eyes and answer you. It was like a one-on-one interview. That was really appreciated



and really cements how great they truly are.

As we chatted I let Karen know how appreciated she was - that we were all sad to see her go and she was genuinely touched by the sentiment. I also had the opportunity to tell her that so many people, myself and friends included, have been to Central Park recreating shots of her and Matt Smith in their character's outfits and she loved it. They both love seeing the cosplayers do their thing. So knowing that this is the effect that she has, I asked how she felt about that sort of inspiration she gives to her fans.

"It's just really difficult to comprehend, but then you see people dressed up as you, but it's just the weirdest sensation," she said. "But it's amazing because you feel really flattered and honoured that they've gone to that sort of effort." During the interview Karen was asked if she could time travel to anywhere where would she like to go. She was very interested in the future and believed that we would one day become people with massive brains and frail bodies who never did anything for themselves as we'd have robots to do those things for us.

But what does the future hold for Karen since Amy Pond has left the TARDIS? Her aspirations are to do more film and stage work but she couldn't have been more excited about a project she is doing here in the US in Alabama called *Oculus*, so keep eye out for that in future!

Ten minutes with each star somehow seemed like both the most brilliant lifetime and the shortest instance. After Karen it was time to meet Caroline Skinner (see boxout) and then move onto the man himself...

Matt Smith entered the room; the Doctor, here, now.

Wow!

Matt is such a personality; joking, fun and always with a big smile. But when you pin him down with an interesting question and watch his demeanor change you can see how much thought he's put into not only his answers, but to the character and the show. We spoke of his love of the show, the actors, the writers and of New York City "first and foremost I want to shoot every episode of *Doctor Who* in New York. I love this city, I love filming here. Everywhere you point a camera there is something brilliant to look at."

He spoke of using his imagination for many things in the show and it made me curious about how far-reaching that could be. We know he'd written a private story of his Doctor meeting Einstein but is Matt interested in writing or possibly directing, as Karen seemed to be? As Karen before him he felt his writing wasn't up to *Doctor Who* standards but I have to be honest and say with the imaginations in those two I wouldn't be so sure.

That old chestnut of a female *Doctor Who* reared its gender-crossing head during the interview, and Matt was asked if there is an actress that he could see in the role of the Doctor. His answer ("Charlize Theron") was great, and he went onto share that there could be strengths to a woman being in the role because it changes the fundamentals of the character.

It wasn't long before the interviews were over, and along with the assembled representatives of websites and blogs we made our way to the premier of *Asylum of the Daleks* at the Ziegfeld

Theatre. As we walked up the street to the event we saw a massive line leading as far as the eye could see. And yet people were already let in! The theater was HUGE. Thankfully, due to the kindness of BBC America we had the benefit of skipping the line and entered via the VIP entrance. I felt like a star myself as we got special privileges and reserved seating. Like something out of a 1940's film, it made you feel all movie theaters should be so cool. The screen was gigantic and the venue held probably the whole population of New York. You just can't imagine how big and cool this place was.

While we waited for Matt and Karen to arrive at in their DeLoreans (yeah you read that right, they turned up in DeLoreans, although I don't know if they had any trouble starting them...) a peculiar thing happened.

Remember how I said I felt like a celebrity? Over the years I've attended conventions with other cosplayers where I dress and act like the Tenth Doctor, David Tennant. It seems that there were people at the theater who believed that I was doing so at the event that day. I wasn't, I was just being me, but I still posed for pictures with others in costume and loving every minute of it. Then it got even more strange and fantastic when people started recognizing me from my cosplaying pictures online. They knew I was not in my outfit but wanted to say "hi" and get photos and talk - the day really just kept getting better and better!

I met new friends, old friends and online friend in real life. Everyone one of them were simply amazing and a lot of fun. So thank you all who stopped me to speak with me or get a photo, you made my day!

But that's not why we were there was it? No we were there to see a show, the best show, *Doctor Who!* The *Nerdist's* Chris Hardwick acted as the MC for the event and he along with Matt, Karen and Caroline gave us a nice intro to the episode as well as a plea to not give out any spoilers so to all of you wanting to know, sorry, no chance.

Asylum of the Daleks was tailor-made for the big screen. *Doctor Who* should

be in movies. Not necessarily leave our TV screens, but it has a natural home on the big screen for sure. The story was certainly, for this reviewer, of the highest quality and made you go through all the emotions. Steven Moffat has outdone himself and certainly showed us again how scary Daleks can be. From the acting to the directing to the music and writing, this story had it all and used it to its fullest potential.

After the screening there was a nice question-and-answer session with the stars, and then things unfortunately came to an end. Matt and Karen left the building, and the fans gathered around each other to share in their excitement one last time.

What a day! After sharing dinner with friends before heading home, I remained in a state of disbelief that the show I've adored since I was a child, could bring me to such a magical place and continue to make me feel like a kid again.

I agree with Matt – they should film every episode of *Doctor Who* in New York City!



CAROLINE SKINNER

EXECUTIVE PRODUCER 2011-2113

What do you do to put your own stamp on an established show like *Doctor Who*?

That's a really interesting question. I think that *Doctor Who*'s a very interesting show anyway because the essence of *Doctor Who* is about change so I think that it's been a very organic process for me. I watched what they did in Series 6 and that really set the bar enormously high – you've got the shoot in Utah, you've got the Silence, you've got that enormous serial arc – so you kind of walk into a show that's operating on that level and getting the reaction that it does internationally, with a certain amount of excitement but also massive fear!

I guess Steven has such a huge and brilliant imagination that what I wanted to do was to help him execute all of those ideas that he's got burning away in his mind to the best of my ability. It wasn't to change things for the sake of it but I think the show has taken a different direction this year with these big standalone stories and the more of the episodes that we complete the more they feel like *Doctor Who*'s crazy twist on a big genre idea.

So that's what I've been doing really – pushing everything, pushing the production values, making sure that the writers are really going for it and trying to make sure that all of Steven's epic ideas are realised as well as they can be.





MATT SMITH

"THE DOCTOR"

You've seen the fans' dedication to the show. Have you ever felt that strongly about anything?

Football. Absolutely. It's humbling to be part of this show. The fans – who ARE the show, and have been and will be, long after my time – are a remarkable bunch, they really are. I don't think I'll ever be involved in anything where they're quite as passionate and supportive and kind of kooky

You've spoke about writing/directing in the past. Would you like to bring those skills to *Doctor Who*?

I'm not good enough to write an episode of Doctor Who – it's a real feat. You've got to be some writer to come in and in 47 minutes you've got to squeeze a whole lot of narrative in there. Every time a character speaks they've got to be pushing the narrative in some way. It's a difficult show to write, but I'd love to direct one. But again, I've got a long journey to go. In my thirties I'm going to push to explore the idea of directing. Frankly that's where the creative power is, I'm fed up of being a puppet! [Matt is joking here. We think].

It's absolutely something that I would like to do, because I'm interested in visual drama and connecting images and making a story thereafter.

Is there an actress you can see playing the Doctor, and how do you think that would change the role?

I think there are many actresses that could play it, because there are so many wonderful actresses. I mean it would change the role because she would be a woman so when you put her in a room full of men it's a different scenario to when you put a man in a room full of men because she's a different sex.

Would it change the fundamentals of the character? No. I think it's an interesting idea, if the Doctor is a woman, does she have a Doctor baby? Or a mini Doctor? I don't know! Who knows?

What actresses could play? Oh gosh, so many. So many could play her. It depends what age. Hmm. Charlize Theron's pretty kick-arse isn't she? I don't know really. They just have to find a brilliant actress.

I don't see that happening any time soon, to be honest. I don't think it will happen.

Because you're not leaving us...

And I'm not turning into a woman.



KAREN GILLAN

"AMY POND"

How does it feel to know that so many fans have recreated your New York scenes [from *Asylum with the Daleks*] with their bow ties and glasses?

Seriously?

Yeh – I'm in a cosplay group myself and I have a friend who plays eleven and we went to Bow Bridge and we recreated that. That's the effect you guys have. How does that feel to you that you inspire people to do these sorts of things?

It's just really difficult to comprehend, like it's difficult when you see people dressed up as you it's like the weirdest sensation but it's amazing cause you feel really flattered that they've gone to that effort.

I'm glad to hear that. You definitely should – we adore the show, we adore you guys, you're all fantastic, you're doing a brilliant job and we're sad you're going!

Oh thanks!! It's such a sad episode as well.

Do you have any aspirations to write or possibly direct? You've done the acting...

Yeah! I think I'll always probably be an actress but I do like writing. It's more of a bundle of notes in a pad rather than anything with any sort of structure.

Would you like write a *Doctor Who* episode?

If I could write anywhere near as well as Steven Moffat then I would.

What does the future bring for you? What are you doing now, what are your hopes?

My hopes are to do really good projects; I wanna to some good films and I want to do more theatre and I'm coming over to America to do my first American thing which is called *Oculus*, it's a film which will be shot in Alabama. It's really exciting!

How has your time on *Doctor Who* changed you as an actor?

I just feel like I've learned actually how to act. When I look back at what I was like as an actress when I first started, I just think I didn't know anything about acting! Through the show I feel like I've learned so much, and I've learned so much from Matt Smith as well, just because he is the most inventive actor I've ever, ever seen work. I mean, he just doesn't do it the same way twice, he constantly creates something new, so you don't know what's going to happen.

And then it provokes a real reaction in you, and you realise actually what acting is all about, which is more of a transaction rather than just standing there delivering it the way you wanted.

It's alive!



The Masque Revisited

CHRISTINE GRIT TAKES A PICTURESQUE TRIP DOWN MEMORY LANE TO VISIT THE ICONIC AND MYSTERIOUSLY BEAUTIFUL WELSH VILLAGE, PORTMEIRION.

The first time I watched the *Masque of Mandragora* I was 10 years old and thought it took place in Italy. I had never been there then, but I still believed that all alien planets looked mostly like quarries, so it seemed logical that if it was stated that the TAR-DIS had landed in Renaissance Italy, than that would probably be true.

The second time I saw it, I was much, much older, and still was pretty certain it was shot somewhere on the Italian Peninsula, probably somewhere in the north or central part of the country. In the meantime I had become a great fan of this Southern European nation, because of its picturesque villages and towns, the enormous quantities of art in the form of paintings, statues, buildings, and ruins, the typical gardens and, most importantly perhaps, the delicious meals you can eat there accompanied by some great wines. So, was I surprised to hear on one of the extra features that the location shoot hadn't been executed in Italy at all, but in Wales. If I had grown up in the UK I might have known about Portmeirion long before but as it happened, I had never heard of it. Did there really exist a copy of an Italian village in Wales, or had they just make do with some excellent trick photography and fake walls? I wanted to see this place for myself.

Last summer, I made a trip to Wales. The reason I gave out for going was that I hadn't visited for quite some time, and I generally quite enjoy it over there. My last stay was in 2003 when I was on the trail of both Brother Cadfael (yes, I know Shrewsbury doesn't lie in Wales but many places connected with *Cadfael* do) and the last Welsh born Princes of Wales, Llewellyn and Dav-





ydd. Another visit was really due. I wasn't lying, but I wasn't being totally truthful either.

The actual reason was that I wished to do "some *Doctor Who* things" without having to explain to friends and family that I would be going on a fannish tour of some obscure show. I am expressing myself like this on purpose. In The Netherlands *Doctor Who* is only known by a few people. It is hard enough explaining what strange form your earrings have – they're little Daleks – but using a leisurely trip as a means of doing fannish things would be considered as being pretty ridiculous. Furthermore, it is impossible to buy anything *Doctor Who*, whether it's DVDs, books, toy Daleks or magazines. Of course there is always the option of ordering something via the Internet, but I really wished to do some proper browsing – meaning walking around in physically present shops and being able to touch certain objects. So, I intended to buy some stuff (and I did – actually rather a lot), visit the *Doctor Who Experience* in Cardiff (I did that too) and, last-but-not-least, visit that place that had tricked me into believing it actually was to be found in Italy.

It was quite a long drive altogether but, no matter, I had taken along many audio CD's (mostly *Doctor Who* and Dalek stories with the odd *Torchwood* one thrown in) and had an enjoyable trip including quite a few "Exterminates", first to cross over England from Harwich and get into Wales, and later along small roads through Wales to get to Portmeirion. I noticed Portmeirion lay quite close to Criccieth, one of the castles I had visited last time I was there, and wondered why I hadn't found out about its existence at the time. I was an Italy and Renaissance art lover then as well as a *Doctor Who* fan, so if only for the first reason I should have been intrigued 10 years ago. No use wondering about it though, I was here now!

I was very lucky this particular day as the weather was absolutely fantastic. The sun was shining all the time which generally is not what one expects when in Wales, and especially not last year. Sunshine helped of course in creating a somewhat Italian like atmosphere with a blue sky – albeit with a paler blue and perhaps a few more clouds than found in Italy itself - and the walls and roofs of the houses sticking out against the sky as if it were rather hot, which of course it usually is in Italy in August.

The first thing I observed was the gateway through which I had seen Count Frederico enter the so-called Italian town on horseback right at the beginning of the *Masque* story, the part taking place on earth. At least the entrance to the town wasn't fake or trickery. I recognised it immediately! And that was just the start. Portmeirion really is an Italian village look-alike, despite a few very British looking cottages scattered around the place. More specifically a comparison could be made with a typical coastal town like they find them in the North East of Italy, along the Cinque Terre for example. As a lover of nearly all things Italian I can hardly express how much I enjoyed my visit just on that score.

But, secondly I recognised many more places I had seen in the *Masque of Mandragora*. Be it the gardens, the loggia, the pantheon, the small cobbled square, the various sets of steps, I was able to recall quite a few of the locations used in the series. It was really nice not having to search for certain places but to just come upon them and be able to recall certain scenes of the story. Even the woodlands around the place were very familiar (admittedly such woodlands with a small lake can be found all over the country!), although I didn't





manage to locate the exact spot where the TARDIS would have landed. The orange trees close to where Sarah had been captured by a few of the brethren weren't to be found either, but that was hardly surprising as they really were fake ones.

I enjoyed a wonderful day out in Portmeirion for many reasons, as the weather, the Italian atmosphere and the various recognisable locations combined made it a lovely outing. Back home, the first thing I did was watch the *Masque* again, this time eagerly watching out for places where I had walked just some days ago.

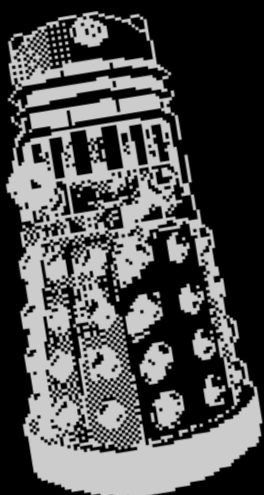




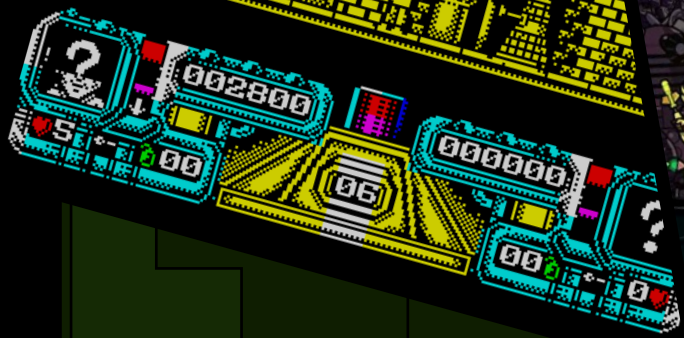
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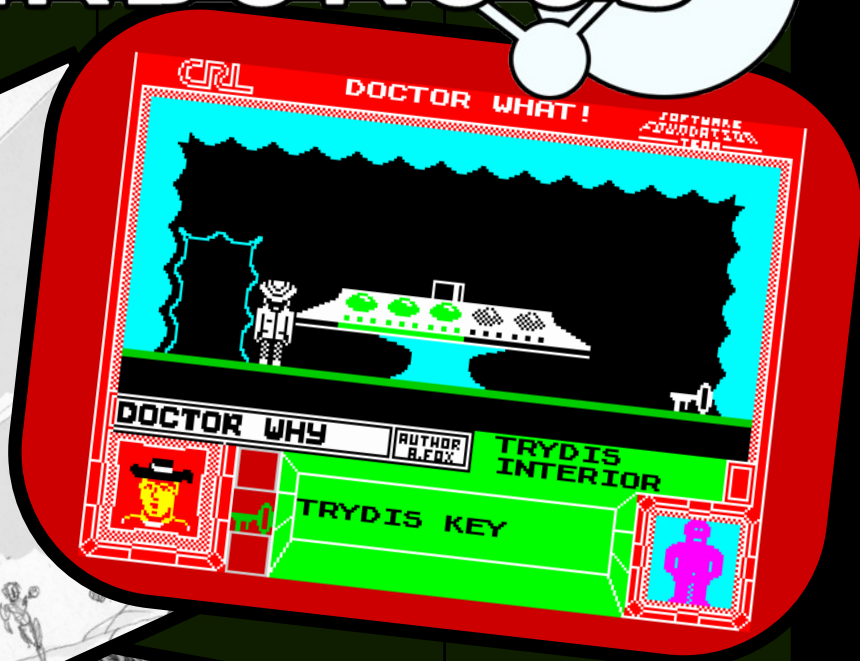


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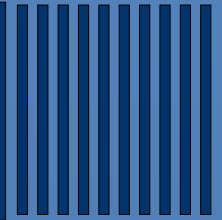


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soon...



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Daily Doctor Who news updates of all the latest developments, with an archive dating back to January 2005. We cover the latest casting, merchandise, books and magazines and general episode news, as well as the less attractive updates such as obituaries.



Every episode since 2005 has been reviewed on Kasterborous, along with a large chunk of the classic series. In addition, we review fiction and non-fiction titles, audios and DVDs, and the occasional event. Kasterborous also makes an effort to ensure that we link to the most affordable copies (price + postage) so that you get the best value.



Subjects have included Matt Smith, Karen Gillan, Steven Moffat and Caro Skinner, former Doctor Who Tom Baker, script editors Terrance Dicks and Andrew Cartmel, writers Paul Cornell, Tom Macrae and Andrew Smith, actor Peter Purves, novelist Peter Anghelides, and behind the scenes staff Peter McKinstry and Neill Gorton, as well as Hollywood star and former Master actor Eric Roberts.



Regular op-eds from the team address general and topical issues in Doctor Who fandom, from the state of the show to the impact of spoilers, and also offer our readers something different with galleries from highly regarded artists and illustrators, sliced viewpoints on how various aspects of the show's mythology contribute to the whole and much more.



Running since 2007, the weekly Kasterborous PodKast features Christian Cawley, James McLean and Brian Terranova has 500+ listeners and is usually recorded on a Monday afternoon. Topics vary: naturally we focus on the new episodes when the series is on air, but the rest of the time we delve deeper into fandom, discussing theories, new discoveries and including the occasional interview.



Dating back to 2005, the Kasterborous Forum has gone through various iterations, the latest a slimmed-down revamp that integrates the conversation with the main website. We also have a bustling comments section on the vast majority of news items, enabling you to leave your thoughts on everything we discuss.



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