

EXCERPTS FROM



**TIME &
SPACE
& TIME**

TRUTHLESS BILGE
ABOUT EVERY
DOCTOR WHO
STORY EVER

BY **ROBERT
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INTRODUCTION

I wanted to write a **Doctor Who** book that was something of an antidote to the regular fare. There are so many books out there that analyse the minutiae and dig deep for the obscure facts, and I love them as much as the next fan. But now and again I just hanker for something that is just... well... silly; books like *The Discontinuity Guide* and *The Completely Useless Encyclopaedia* were like sparks in the dark for me. I've often thought that nothing should always be so dry and dusty and 'revered' that you can't have a bit of fun with it; it's why I wrote a fanzine called **Auton**, why I wrote the comedy extra *Oh Mummy* for the *Pyramids of Mars* DVD and why I wrote this book; silly and funny is good, and hopefully this ticks some of those boxes.

I was watching episode 1 of *Planet of the Spiders* on the Horror Channel earlier this year and I found myself twisting things on-screen into ridiculous little soundbites. I wrote them down, juggled and edited them, tweaked and changed them, and there were suddenly three things written for that story. It seemed like a good idea to write a book that consisted of truthless nonsenses about every **Who** story, from *An Unearthly Child* right through to *Death in Heaven*. Some stories ended up with two entries written for them, some had three, a lot had five... In one month there were 20,000 words down and it all seemed stupidly possible and impossible at the same time.

A lot of the silly and funny stuff in my life came from my Dad. When I was younger he would tell me stories where he entwined fabulous bilge into tales from his own life that made me laugh and I have always remembered them. My Dad passed away in 2006, and I like to think he would be pleased that the book includes some of his own tall-tales, as well as seeing that the need to talk nonsense is an ongoing trait.

£1 from every copy of this book sold will be donated to the PDSA (People's Dispensary for Sick Animals). You can see what great work they do by visiting www.pdsa.org.uk.

I hope you enjoy these random plucked selections from **Time & Space & Time**.

For now,

Robert Hammond

THE DEAD PLANET

■ Knowing how successful the Daleks were going to be, many famous film directors submitted designs for them, including Stanley Kubrick, James Cameron, Peter Yates and Michael Winner. Although they were all unsuccessful (an internal BBC memo from the time states the submissions were ‘all unremitting crap’), Winner did eventually go on to design the Magnatron from *Day of the Daleks*, while Kubrick was later allowed to name a character in the 1980 story *Meglos* (the character was ‘Earthling’).

THE SENSORITES

■ To distinguish between the costumed actors in studio, rolls of different coloured *Sellotape* were pushed into the belts of the Sensorites. This led to the sticky tape firm attempting to market an item of office equipment called the *Sellotape* Dispensorite, where strips of tape could be pulled from the mouth of the plastic representation of the alien. Unfortunately, a disagreement between Ken Tyllsen and Peter Glaze as to which Sensorite should be made into the dispenser caused *Sellotape* to back out of the deal.

THE MACRA TERROR

■ Despite the large physical size of the Macra prop, getting in and out of the massive crab proved so problematic that Robert Jewell volunteered to live inside it for the three weeks that filming took place. Jewell took in seven *Thermos* flasks of coffee and food was pushed in for him through a small, tight aperture at the rear. However, disaster firmly struck when filming concluded – Jewell had put on a little extra weight during recording and was too big to get out of the crab. He had to return to his home in Nuneaton (oh, the irony) while still in costume.

THE ICE WARRIORS

■ The cast would regularly nip out of the studio for lunch and have picnics on the roundabout over the road from TV Centre. Everyone had to bring along one edible item and Bernard Bresslaw thought it would be funny to take his own coleslaw because it nearly rhymed with his name. Unfortunately he couldn’t work out which ingredients make up coleslaw and three people were hospitalised. BBC guidelines still contain a sub-section titled ‘Bresslaw’s Coleslaw Law’.

THE CLAWS OF AXOS

■ Donald Hewlett and Jon Pertwee fell out during the filming of episode 3 – over rice paper. Hewlett was a firm believer that it should be categorised as paper, while Pertwee countered, “That's not paper you can eat; that's food you can write on.” Barry Letts mediated and all sides agreed to disagree after sharing a tube of banana-flavoured *Toffos*.

DEATH TO THE DALEKS

■ One of extras playing an Exxilon annoyed director Michael E. Briant by continually asking to be at the front of the crowd scenes and trying to blag lines. When the scene of the Root Creature attacking the mine diggings was filmed, Briant suggested the pushy extra got the job of being the Exxilon attacked. “He wasn't meant to catch fire the way he did,” Briant told **Doctor Who Bulletin**. “Thinking about it, we never did work out how all that petrol got into the lake. Or those firefighters.”

REVENGE OF THE CYBERMEN

■ The hairbrush transmitter seen in this story was brought into the studio by actor Ronald Leigh-Hunt and so impressed the production crew it was written into the adventure. It genuinely worked and Leigh-Hunt used it to keep in touch with his wife at their home in Gloucester.

PYRAMIDS OF MARS

■ Actor Michael Bilton opened an Australian-themed karaoke meat shop when filming wrapped on episode 4. All the cast and crew were invited along to the opening night and had a right old knees-up at Bilton's Singalong Biltong Billabong in Hertfordshire.

TIME-FLIGHT

■ Filming for episode 3 had to be deferred for two weeks (and the allocated studio time given to an episode of **Terry and June**) after a joke memo by Eric Saward was accidentally sent out to the cast and everyone arrived for the recording dressed as witches.

WARRIORS OF THE DEEP

■ Due to the wardrobe department being behind schedule for the studio sessions, Janet Fielding was sent on set with the painted pattern on her dress still wet. Some of the green paint rubbed off onto the Myrka and the costumes of other cast members.

ATTACK OF THE CYBERMEN

■ To add realism to the scenes in *The Five Doctors* where the Cybermen had limbs chopped off by the Raston Warrior Robot, amputees were employed and wore fake 'Cyber-arms'. John Nathan-Turner was so impressed with how the effect looked that he specifically requested a Cyberman should be decapitated in this story and when casting for the part was very lucky to secure the services of an actor who was born without a head.

TIME AND THE RANI

■ Newly-hired script editor Andrew Cartmel was nearly sent home on the first day of location filming after he ruined several scenes. Cartmel took great delight in running into shot and chasing the actors playing the Lakertyans, mocking their running style and laughing his head off.

THE HAPPINESS PATROL

■ Due to a bad telephone line, costume designer Richard Croft wasted three weeks of production time on a number of sketches and two full-sized outfits for the Ghandi Man.

THE TV MOVIE

■ The wig worn by Paul McGann is the very one used by Carl Forgione as Nimrod in *Ghost Light*. Forgione was allowed to keep the hairpiece and occasionally wore it to parties and the like. McGann phoned him personally to request its use and Forgione was only too willing to share the hair.

THE UNQUIET DEAD

■ In keeping with the ghostly goings-on in this story, Mark Gatiss submitted this script to Russell T. Davies under the pseudonym of Hector Plazm.

FEAR HER

■ The illustrations and sketches seen within this story were drawn by children at a local junior school. Unfortunately they were drawn on the day that the kids also discovered the rude words in the dictionary and half of the smut-scrawled doodles were so vile that they had to be blown up by Danny Hargreaves of the Special Effects department.

THE HUNGRY EARTH

■ Upon arriving for the first day of location filming, the Welsh wording on the Meals On Wheels van (Pen-Y-Fan), actually read Fanny Pen. It later transpired that the guy who supplied the graphics for this episode hated the series and thought this would get it taken off air.

ASYLUM OF THE DALEKS

■ The trippy scene in the asylum where Amy imagines she sees people instead of Daleks was directed by surreal horror genius David Lynch. A fan of the show from the very early days, all Lynch wanted as payment was an old mattress covered in milk and ants.

DEEP BREATH

■ The **Doctor Who** World Tour nearly ground to a halt on its third stop-off in South Korea when Peter Capaldi stepped from the plane and said, "Aaah - Seoul." It took three hours of diplomatic intervention to convince the Koreans that he was'nae bein' rude.

A5. HARDBACK. SEXY
DECEMBER 2014

A black silhouette of a TARDIS console, showing the top section with a central window and a curved base.

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