

KASTERBOROUS

SUMMER 2014 - ISSUE TWO
KASTERBOROUS.COM

VIDEO GAME SPECIAL

GAME OVER
CONTINUE?
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- THE ADVENTURE GAMES: MILLAR SPEAKS!
- RETURN TO EARTH - IN WORDS AND PICTURES!
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KASTERBOROUS

CAWLEY



Barely a week has gone by since 1984 when I haven't played a computer game. It was in that most notable of years – the one in which the future was announced on a big screen at the Super Bowl – that I was bought a Commodore 64 computer by my parents.

Ostensibly for school and business (okay, it was the family computer, but it lived in my room, eventually), the computer was a gateway to the past, places I could never dream of visiting, hints of the future.

Wholly appropriate for playing *Doctor Who*-related games!

The games available on the C64 (and other) cutting edge 8-bit systems were full of invention, strong storylines and at times intense playability.

It had to be that way. Without the focus on the strengths of video gaming in those pioneering days, we wouldn't have the strong, Hollywood-beating behemoth of an industry that we see today.

Over the years I've played *Doctor Who* games on pretty much every device I've owned, save a couple of consoles. None have been perfect (although that could be set to change) but all have been memorable in their own way.

Dalek Attack!, the 1992 platform adventure, took some considerable tracking down before I managed to load it up on my Commodore Amiga in 1994. It wasn't very good.

Similarly, *Destiny of the Doctors* should have been completely unmissable. It only sticks in the mind because of the awesome performance of Anthony Ainley in his last showing as the Master.

Doctor Who games always launch with high hopes. Sadly, it seems they (almost) always come crashing under the weight of expectation and BBC Worldwide's ability to offer the levels of financing that a quality game studio might demand. Mobile games are all well and good, but surely *Doctor Who* deserves a cross-platform console and PC adventure, one that spans time, space and monsters?

You can find out more about how I think that can be achieved later in this issue of *Kasterborous Magazine*. On the way, you'll hear from the developers of various *Doctor Who* games over the years (all of which are fans), including *Legacy*, *The Adventure Games*, *Worlds in Time* and *The Eternity Clock*. Our own co-editor/designer James McLean also takes your hand and guides you through the artistic development of *Doctor Who: Return to Earth*, 2010's Nintendo Wii adventure.

Meanwhile, Bear Thymus is a Second Life avatar who is the focus of our In the Shed feature, which this time looks at building TARDIS interiors and other digital objects in the popular online world.

Finally, look out for pieces on *Doctor Who* game mods and even a few cheats, courtesy of the sonic screwdriver!

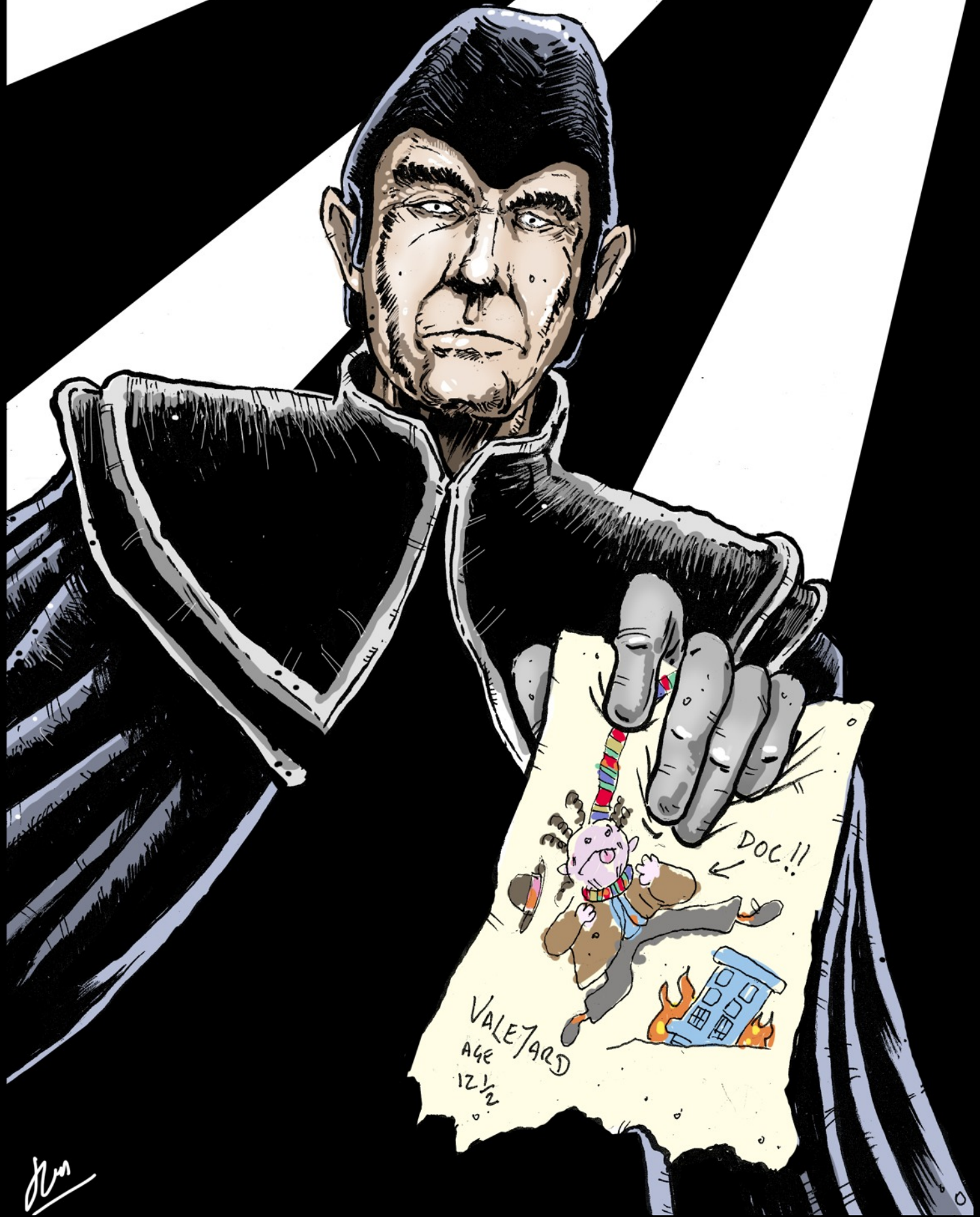


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DOC!!

Jim

NEVER A DOCTORED WORD WITH... THE VALEYARD

It's becoming a bit embarrassing isn't it? Ever since my fifth version made his video game debut on a BBC computer there has been a struggle to find just the right kind of game to portray any of my adventures. With the possible exception of *Dalek Attack* they've all lacked any kind of appeal to the general public. They've been rather bland.

The problem is that although we may translate adequately to books, audio dramas, comics and even the odd stage show there is something that is just lost in translation whenever we find ourselves in video game format. My younger selves' distaste for violence is surely the biggest handicap any programmers have to overcome and one can only wonder at how many eye injuries my sixth body's coat have caused over the years. Indeed the more I think about it the more I come to believe that the only version, apart from myself, that could carry a game is the true Ninth Doctor. Surely the Last Great Time War could carry the weight of a MMO squarely on its shoulders? Certainly it wouldn't have to do much to surpass *Worlds in Time*.

But no, fans seem to be hanging all their hopes on the mobile game *Legacy*. Have we really such low expectations? Are we that addicted to *Candy Crush* and its imitators? Are we really that easily diverted? Are we not in the least upset that I haven't turned up as yet, but McGann has? Seriously, even with his new 'minisode' and fleeting cameo in *The 5ish Doctors* he still hasn't managed to equal me in screen time.

I blame you, dear reader.

After all, if you persist on buying everything the BBC attempts to foist onto you then they are never going to up their games are they? Have we all forgotten our excursion to the PlayStation? They gave us *Top Trumps* and those of you who couldn't be bothered dealing a simple pack of cards actually bought a copy. You should all be ashamed of yourselves.

I know I am.

But never fear, dear reader, hope is on the horizon in the form of Valebarrow Games. Having seen the inferior products that the BBC have been producing I felt quite confident that I could come up with something vastly superior

Our first proposal is a reworking of *Dalek Attack*, only this time we're actually going to have the players controlling the Daleks...

Lego Who

Our second proposal is so simple I'm astounded that it hasn't been developed yet. "Lego Doctor Who". The violence in the other Lego games is so watered down that it would seem to fit our franchise like a glove. It also allows for including all the previous versions of myself and their eras, although the clown coat still concerns me.

Imagine the fun you could have placing your least favourite characters (I'm looking at you, Pond) on that shuttle alongside young Adric. Stranding Mel on an ice planet with only a space faring Del Boy for company. Oh, hold on.....

Valeyard Rising

I was approached years ago to star in a game that was named 'Valeyard Rising'. The premise was amusing enough, after one of my other selves had left a classic scenario I would enter and do my level best to ensure that all he had achieved was undone.

(It all came tantalisingly close to going ahead; however cuts in the budget meant that they went with the Master instead. Not just any Master either, they could only afford the camp 80s version. Before long it naturally descended into farce and was released as *Destiny of the Doctor*.)

Worlds in Time

I still consider one of my greatest contributions to the universe as being the cancellation of this rather

tepid MMO. The cutesy graphics, the repetition, the generic look of most of the players, the reliance on sub standard internet speeds at Kasterborous Towers all contributed to one of the worst gaming experiences I've ever had.

And I've played online poker with Captain Jack. That man should not be allowed a web camera.

It wasn't hard to have it shut down: your 21st century computers are alarmingly easy to tamper with, even from the BBC Micros that make up the IT department in Kasterborous Towers. Try harder next time.

Dalek Attack

I actually enjoyed *Dalek Attack*, not quite as much fun as blowing up actual Daleks, but still. Of course it helped that Ace was a playable character; a young lady who always enjoyed blowing things up purely because she could. I really do miss her more than most of my former hangers on, with the possible exception of the Brigadier.

Although as I said earlier, we are working on a remake. This time focusing on the Daleks actually being the attackers. Davros has been hinting terribly that he'd like a cameo, but it's no longer the 80s and he's no longer a compulsory part of Dalek proceedings.

Cleric Wars

This game had a lot of promise. Shooting Daleks is considerably more fun when you aren't being lectured about being violent all the time. I would be playing it still, but I got a little enthusiastic and might have inadvertently blown up half of the kitchen in Kasterborous Towers.

The editor insists I'm banned until such time as I learn to use only in-game weapons.

I really do miss Ace.



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ELTON
TOWNEND JONES'

ENLIGHTENMENT



Ah. Right. Video games. I must have walked into the wrong column. I may as well be up-front: I am no kind of 'gamer'. So, ah, bye.

Oh. You want a full column?

Hm. Well I could witter on, more generically, about games in the TV show. I mean, *Marco Polo* is a big game of chess, isn't it? And who could forget dear old Fenric? The Seventh Doctor is all about chess, or so we like to think; he certainly is when he's in the *New Adventures*. The Black and White Guardian are very 'chessy' too... The plot of *Destiny of the Daleks* hinges on a parlour game, and there are seaside puzzle-book games writ large in *Death to the Daleks* and *Pyramids of Mars*. But even in decent stories, puzzle/game sequences are a bit like watching paint dry. Sadly, genre telly has always had a thing for 'game' episodes (a '60s psychedelic fetish; I blame *Batman's* Riddler). They've all done one: *The Avengers*, *The Prisoner*, *Star Trek*, *Deep Space Nine*, etc - and they were all, largely, crap. Even our very own *The Celestial Toymaker* (and anyone who still thinks it's a classic ought to read the novelisation, or, better still, the latest Dulux colour chart).

In spin-off merchandise, the Doctor has played plenty of (non-video) games. The 1970s Top Trumps were largely memorable for featuring such villains as the Sea Devils (mislabeled as Ogrons, I believe), the Ogrons (mislabeled as Sea Devils, I believe) and, er, Annie Oakley. Around that time, I owned a bagatelle (a brittle, hand-held pinball game) emblazoned with a World Distributors style Tom Baker who looked malformed. Obviously, World Distributors had their own snakes and ladders style games in their bewildering annuals, but the crème de la crème of dice/counter games came on the back of Weetabix packets in 1977, along with stand-up monster cards. I LOVED them. I still do. But I never PLAYED any of these games - did you?

Same goes for Denys Fisher's *War of the Daleks* with its beautiful, tiny Dalek counters. Much later, I even collected some of those Colin Baker **Choose-Your-Own-Adventure**-esque books, but, as with all these things, I couldn't get into *Doctor Who* 'narratives' that weren't prescriptive: I want *his* adventures, not mine.

Admittedly, I did play a lot of arcade games in the early '80s, mostly on a Colecovision console, which I still own (I'm ace at *Time Pilot!*). But when we got to that cassette-loading phase, I tried Marvel's painful *Questprobe* and didn't bother again until *Tomb Raider* - to which I became addicted. Now, you could have replaced the locales and even Lara Croft and repackaged the whole thing as a *Doctor Who* game and I'd still have been addicted, not because it was *Who*, but because it was just *fun*. You see, when *Destiny of the Doctors* came out I didn't care that it was a new *Doctor Who* video game; I was much more thrilled with new footage of Anthony Ainley's Master.

Ultimately, I love *Doctor Who* as a set of stories. I love the TV show, the novels, the comics, the audios and so on. That's where the ideas that attract me to it live. I'm not too fussed about pencil cases, Easter eggs, t-shirts, underpants or dollies. And I lump video games in with that lot, I'm afraid. To me, *Doctor Who* doesn't *need* to be any of them. I like *Doctor Who* to tell me a story, *give* me a story; a single, progressive narrative that culminates in a finite ending.

But, hey, whatever floats your boat. I have noticed, however, that designers haven't found it easy to make a *Doctor Who* video game that's actually 'any good'. It occurs to me, then, that *Doctor Who* video games might do well to recreate TV stories and take us into already 'existing' worlds, allowing us to play within well-established, definitive narrative parameters which are then open to our involvement and intervention - a bit like changing a timeline. Any story would do (obvious candidates for 'game' form include *The Keys of Marinus*, *The Chase*, *The Daleks' Master Plan*, *The War Games*, *The Five Doctors*, and the Key to Time season). And a relaxation in branding might allow us to pick our Doctor/companion team or allow us 12 lives/levels, with regeneration - achieved by adherence to specific rules - given as a reward rather than a penalty.

But what do I know?

Elton Townend Jones is an actor, playwright and professional theatre producer and director. He has been watching Doctor Who since the TARDIS landed on Spiridon.

DOCTOR WHO

IN THE SPIRIT OF
THE ADVENTURE GAMES



In 2010, *Doctor Who* returned to video games in style with *The Adventure Games*, a five-game series released through the BBC website. Sean Millard of Sumo Digital was lead developer, and tells *Christian Cawley* about the challenges they faced.

What was the background to the game? What was the pitch?

The BBC got in touch and asked Sumo if we wanted to pitch for a *Doctor Who* game – which we obviously did. Loads of companies were in the pitching process - it was a tough one.

We put a lot of effort into making a rendered video that conveyed our vision for the way the game could be; at that time, Matt had been announced as the new Doctor but no one knew who his companion would be, so we came up with a girl with plenty of attitude and a contemporary style – kind of emo-ish, I guess (which seemed a little more original back then).

We told a quick story about the Daleks taking over London by arriving through a temporal lesion in the sky above Trafalgar Square and taking over the

London Underground. Then two of us (Darren Mills, Sumo's Art Director, and myself) went down to London to present it to the BBC commissioning executives.

They loved it, we got the gig and then we began the process of working with scriptwriters, cast members and the *Doctor Who* production team to make the game.

How much input did the *Doctor Who* production have on the game?

A lot. We showed them what we were up to every step of the way and we worked closely with them to ensure everything we did was consistent with the Whoniverse, past and present – that's how we hooked into the idea of realising Skaro in all its glory for the first time – previously to that it hadn't been explored in real vista-detail because of the budgetary





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constraints of the TV show. We tried to do stuff that couldn't be done on telly whenever possible, hence we had an underwater episode, an arctic episode and the Skaro episode in the first series of games.

A little known fact is that there's a doorway off the TARDIS control room [in the show] because we asked if we could explore beyond the usual restrained depiction – all the other rooms that are alluded to and rarely seen – they loved that idea, and put the doorway in to bring the game and the TV series closer together – the props and scenery guys were great. From the start, the adventure games were seen as additional, interactive episodes of the TV series. That took a lot of organising, goodwill and trust from the production team.

What effect did the “family audience” nature of DW:TAG have on the game’s design?

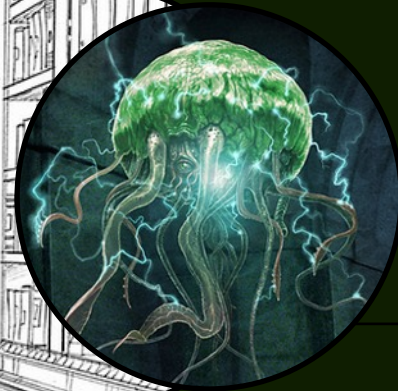
It made development slightly more complex than usual. It was a really interesting challenge, but I think the result was a slightly weakened experience for anyone familiar with gaming; we had to cater for the TV series audience – literally 8 to 80 years old – so

we couldn't assume that the player already had a knowledge of game vocabulary. This made the control system a little bit cumbersome and the gameplay challenges a little too easy. It got reduced down a bit to accommodate the super-wide demographic.

Given the dubious quality of Doctor Who as a video game through the ages, what pressures did this put on you and how did you overcome them?

The first video game I ever worked on was *Dalek Attack* in 1992-ish; a Sylvester McCoy game for Spectrum, Commodore 64, Amiga and so on, so I was well aware of the dubious nature of *Who* games in the past. There was a lot of pressure; it was a new area for the BBC to be moving into and remember this was funded by the public service side of the BBC, not BBC Worldwide, so it really was new ground. We knew that we had a tight budget, high expectation, but sterling story writing and the ability to make well-polished, fun games to play, so we were confident we could pull it off better than anyone else. But it was definitely a high-pressure development process, because of the rabid audience we were going to





present the game to. We just did our best, by assembling a passionate team and communicating with the BBC regularly and readily.

What limitations were there in the specs required for the online download? Were there any ideas that you were unable to commit to because of the how the product was being released?

The games had to play on incredibly low-specced machines compared to what we'd normally develop for, so there were considerable graphical limitations and rendering considerations.



[The BBC wanted the games to be playable on older machines to avoid excluding any of the potential audience - Ed]

What were the pros and cons of the Internet release of the game?

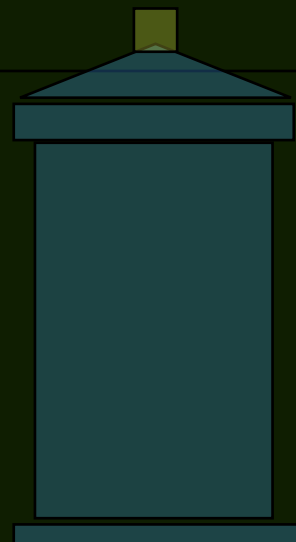
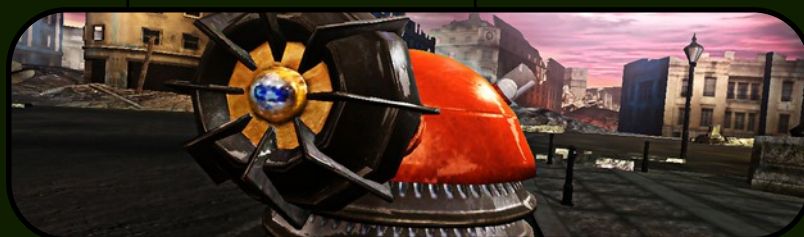
All pros. The games redefined what was expected by a 'freebie'. It was great to be involved in such a groundbreaking game delivery method; it's only the BBC that could have done that. Immediately it changed expectation for what one could reasonably expect to download for nothing – much more than a demo... three or four hours of immersive gameplay!

I'm proud that we were really the first to do that on such a scale.



How satisfied are you with the games, four years on? Do you feel any of the four instalments better than the others?

My favourite is the underwater episode with the Vashta Nerada. I really wanted to use them, so came up with a brief overview of what I was thinking and Phil Ford, the script writer went with it and made it ace.



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In terms of satisfaction, there are always things you'd like to have been able to implement or refine, but time runs out and we had to sync with the TV series because the BBC had ads and trailers planned; they treated the game announcements like trailers for TV episodes.

I think the entire team would have liked more time to refine, polish and finesse the gameplay to a higher degree, but budgets, times and resources all made it what it was. I'm happy with the result; but as ever, it'd have been great to have twice the time and budget to make something truly amazing...

Why do you think *Doctor Who* games have so far failed to match the level of popularity of the TV show?

The Doctor is not a great game character; he's armed with a skeleton key in the Sonic Screwdriver and he negotiates his way out of trouble rather than fight his way out, as would be 'normal' in a video game. He's a pacifist, so he's **hard** to design a game for. He breaks all the rules.

Other than that, I think that the money that is available to make the games, though high by TV standards, is low by gaming standards. This automatically constrains the quality a little bit. I'd love to see the BBC

commit a real budget to making a fantastic *Doctor Who* game, but I guess that won't be happening any time soon – they've got TV shows to commission!

If you were to produce another now, a few years on in the same format, has technology progressed that you'd try new approaches and if so, what would they be? What sort of game would be it be?

The game style is part of the commissioning process; the BBC told us they wanted an adventure game, so the evolution of technology doesn't change that.

I think we'd be more inclined to do something that had a super-social nature to it to really infiltrate the audience and play to the familiar language we all share now through mobile games; plenty of collecting, sharing and interactions between players.

It'd be great if the gaming community had to come together to help the Doctor by all fulfilling individual tasks for the greater good...



DOCTOR WHO

THE ADVENTURE GAMES

In 2010, the BBC announced and released a new series of *Doctor Who* video games for PC and Mac. Featuring puzzles and limited character movement, *Doctor Who: The Adventure Games* eventually ran to five parts. Kicking off with the superb *City of the Daleks*, *Blood of the Cybermen*, *TARDIS*, *Shadows of the Vashta Nerada* and *The Gunpowder Plot* soon followed, with voice acting from Matt Smith, Karen Gillan, Nick Briggs, Barnaby Edwards and Sarah Douglas (*Superman II*), with Emilia Fox, Dan Starkey and Ralf Little as Guy Fawkes in the final episode.

Controlled by mouse and keyboard, *Doctor Who: The Adventure Games* mixes 3D third person perspective immersive landscapes (not to mention collectable artefacts) with 2D puzzles, requiring a mix of skills which the BBC hoped would unify families around the PC or Mac in much the same way they have been unified watching *Doctor Who* on TV.

Despite the success of some more recent games, no *Doctor Who* game before or since has had the impact that the first two episodes, *City of the Daleks* and *Blood of the Cybermen*, had upon release in 2010. As popular as the following parts were, these two games proved particularly popular, even topping the Direct2Drive international charts (where they were paid-for games) upon release.

Launching A New Video Game With Daleks

In early 2010 I (editor Christian Cawley) was invited to attend the press launch for *City of the Daleks* at the SUMO Digital game studio in Sheffield. Disembarking from an early train I was seemingly faced with a full-scale Dalek invasion!

Everywhere you looked, there were Daleks, leaving the majority of rush hour commuters amused and bemused (or slightly angry, in at least one exchange I observed. As the police were having their photos taken with the mutants from Skaro, however, there was little chance of that complaint carrying any weight...)

With a handful of new series Daleks in attendance and local boy Dalek Storm party crashing for photo opportunities, there was a definite party atmosphere as Nick Briggs barked Dalek commands at people and chatted to snooker commentator John Parrot for BBC News (the



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launch took place during the World Snooker Championships, held annually at Sheffield's Crucible Theatre).

From there, it was a short trip to the studios of SUMO Digital, a development company responsible for some remarkable games before and since. After hearing from writer Phil Ford, lead developer Sean Millard and designer Charles Cecil, it was time to tune out and – canapés consumed – spend some time playing the first instalment of *Doctor Who: The Adventure Games*.

City of the Daleks

Situated in an anteroom, I was given a choice of high end laptops. Double clicking the icon to launch, I was suddenly lost in an episode of *Doctor Who*...



With voice acting from Matt Smith and Karen Gillan as the Doctor and Amy, Nick Briggs as the Daleks and TV Dalek operator Barnaby Edwards as various other characters, I enjoyed my first glimpse of a Dalek-controlled Skaro since 1963!

The Daleks themselves sport the "Smartie Dalek" design, widely criticised earlier that year in *Victory of the Daleks*. They are naturally a huge presence in *City of the Daleks*, and present a



considerable threat. Most importantly, unlike on TV, the Dalek redesign really works here.

City of the Daleks takes the Doctor and Amy from Earth to Skaro and beyond, offering a set of challenges from creeping past Daleks to hacking into computers with the sonic screwdriver. There are of course no guns – the Doctor is non-violent – and it is this approach that gives the game the most uniquely genuine feeling of being connected to *Doctor Who* in a way *Dalek Attack* and *Destiny of the Doctors* were unable to achieve in the 1990s.

Released free on the BBC website, *City of the Daleks* remains memorable. Its success led to the release of its follow up...

Blood of the Cybermen



Carrying on the great work started in *City of the Daleks*, the Doctor and Amy are now dropped into a scientific outpost in the Arctic where Cybermen are lurking. This concept should sound familiar to anyone who has seen *The Tenth Planet* or read *Iceberg*; original, developed ideas are not a strong feature of this series.

Instead, the strengths lay in the voice acting. Some dialogue is a little too snappy/underdeveloped and inappropriate references to *Die Hard* in order to communicate what air vents are trying to be clever but aren't. *Die Hard* is 25 years old; hardly a contemporary cultural reference to chime with the average 7 year old.

Game play here is similar to *City of the Daleks*. The entire series relies on creeping about, opening doors and completing puzzles with the sonic screwdriver – an element the developers wanted to drop from the games only to be vetoed by Steven Moffat – and it works as well here as it does in the first game.

During my visit to SUMO Digital in 2010, I saw some astonishing Cyberman character designs.

In the game, most Cybermen are partially converted humans, lumbering around in overalls with a Cyber-head. The concept art was far more horrific, and it's a shame these weren't used.

One of the purposes of this series of games was to encourage family interaction around a computer to play *Doctor Who*, just as they might watch it, so you can understand why the games never get as frightening as they might have.

TARDIS

The expansive visits to Skaro and the Cyberman base left fans of *Doctor Who: The Adventure Games* with high hopes for the third episode, *TARDIS*. Set entirely in the Doctor's time ship, it seemed likely that James Moran's sole contribution to the series would reveal more of the TARDIS interior for the first time since *Doctor Who* returned in 2005.

Not so.



In fact, it is arguable that the limited locations and gameplay left a bad taste in the mouth that the series never recovered from. At this stage, things should have been progressing, gameplay-wise, but if anything TARDIS restricted playability further, focusing on the TARDIS console room and one or two other locations. While the story was kept tight, and featured an "Entity" that took control of the TARDIS and sent Amy into the future, it did nothing for the series as a whole.



Shadows of the Vashta Nerada

Returning to the base under siege plot of *Blood of the Cybermen* (and countless episodes on TV!), the Doctor and Amy arrived in a future, flooded London in *Shadows of the Vashta Nerada*, which saw the shadowy cannibals return to the Whoniverse for the first time since 2008's *Silence in the Library/Forest of the Dead*.



Featuring a giant alien shark called the Zaralok and references to the Philadelphia Experiment and Albert Einstein, this is arguably the best storyline in the series.

The Vashta Nerada are as effective as they were on TV – if not more – and the discovery of a Second World War battleship is a particularly memorable moment. *The Adventure Games* could have done with more like this – excellent work from Phil Ford, the cast and the developers.

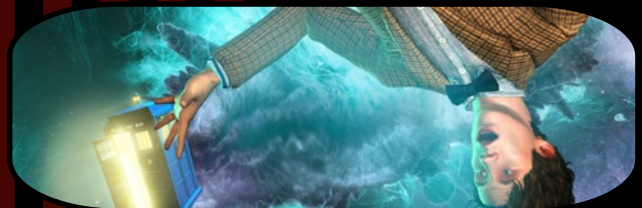
The Gunpowder Plot

Launched as the first part of a second series, *The Gunpowder Plot* stands alone, condemned to death as the console-based platform puzzler *The Eternity*



Clock was announced.

It could be that this information was known by all involved beforehand, but *The Gunpowder Plot* never really feels like a coherent whole. The script takes bizarre jumps, the casting is odd and the presence of the Sontarans never really convinces. Arthur Darvill's inclusion is welcome, but this game simply doesn't get out of the gates. Like TV shows and radio drama, video games have to be correctly paced, and *The Gunpowder Plot* fails on this point.

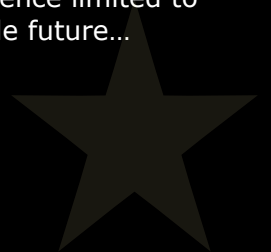


Completing The Adventure Games

Like many *Doctor Who* games, the secret to success in these titles was completing puzzles. Perhaps positioning Amy or the Doctor in the right place would unlock something; perhaps the sonic screwdriver could be used to complete a puzzle, perhaps complete a circuit, match shapes or complete a sequence.

Aimed squarely at the family audience, the games were pitched and styled for successive members to have a go at solving the puzzle. While *The Adventure Games* are hardly the same as playing *Wii Sports* with your family, they did succeed in creating a warm gaming atmosphere for young and old *Doctor Who* fans alike.

Doctor Who: The Adventure Games landed in a storm of publicity, and were well received by fans in the UK and internationally. While imperfect, they fulfilled their purpose well. Sadly the underperforming replacement *The Eternity Clock* was deemed unworthy of continuation, leaving *Doctor Who's* video gaming existence limited to mobile devices for the foreseeable future...



BBC online browser games notwithstanding, there are 13 *Doctor Who* videogames. For some insane reason, **Christian Cawley & James McLean** decided to play them all, just for you. Was there a hidden gem in there, or was every game a missed opportunity?

Doctor Who: The First Adventure (1983)

PLATFORM: BBC MICRO

Publisher: BBC Software/BBC Microgames

I got my first computer in 1983. Somehow, I didn't get the chance to play *Doctor Who: The First Adventure* – until now. Although missing the pleasing, honest face of the Fifth Doctor on the original packaging, I was able to play the four levels – known as “episodes” in order to retrieve the Key to Time.

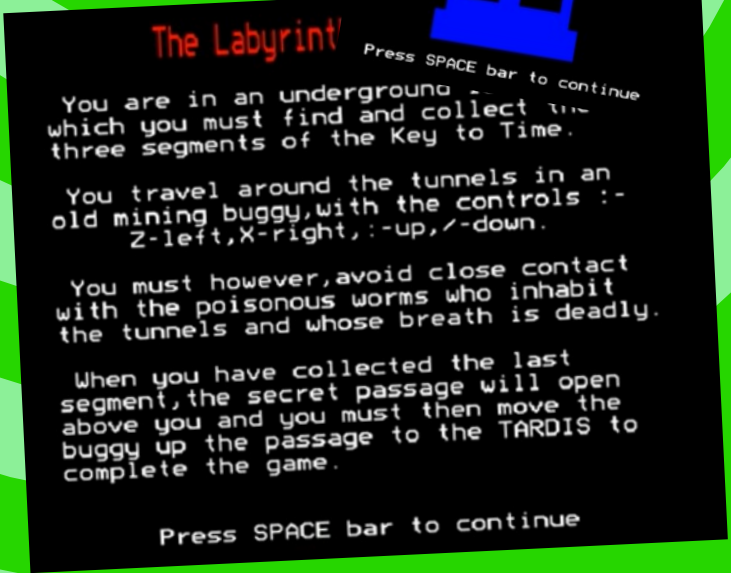
Time itself is running to an end!

In less than one galactic hour, you must retrieve the key to time and take it to the centre of the universe, where it can be used to initiate the Second Age of Time.

If you succeed, you will be awarded a place in the Gallifreyan Time Academy and given an all-time honorary rating. If you do not succeed, then Time will come to a halt and the universe will become silent and dead.

If you fail in a particular episode, you may regenerate and begin that episode again. (However, regenerating takes three minutes of your remaining time.) You also have a maximum of fifteen regenerations. You must complete each episode before going on to the next one. You are now ready to embark on your journey.

The Key to Time makes an ideal quest for a videogame (as we shall see...), and given the primitive nature of games in 1983 the execution of *The First Adventure* is handled well. The four levels echo popular games of the era, *Pacman*, *Frogger*, *Space Invaders* and *Battleships*, in that order, making this a fun and varied challenge, albeit one that bears little resemblance to the show other than a police box graphic.



49

CAWLEY

39

MCLEAN

OVERALL: Feels like *Doctor Who* until you quickly realise it's a blatant cash-in.

KASTERBOROUS

KANONICITY	- 1
GAMEPLAY	- 6
FUN FACTOR	- 5

SCORE WITH A K: **50**

KASTERBOROUS

BRITISH
BROADCASTING
CORPORATION



Designed by
GRAHAM WILLIAMS

Implemented by
CHESSFIELD
MICROGAMES

Part A
(c) 1985

You wake to find you are in a field, near a tall tree. One sun is rising, the other setting. To the north and west of you, very distantly, is the sound of fighting, but morning mist obscures the view south and east. There is no sign of the Doctor. In your back pocket you find a two way radio.

Doctor Who and the Warlord (1985)

PLATFORM: BBC MICRO

Publisher: BBC Software/BBC Microgames

Following on from the success of *Doctor Who: The First Adventure*, this title was designed by former series producer Graeme Williams and puts the player in the role not of the Doctor, but of the companion.

The game - The first part takes you across a strange planet in the distant future. In your efforts to track down the ever-elusive Doctor you will encounter interstellar gypsies, lurking androids and, worst of all, King Varangar's moody bloodguards.

Using your intelligence, fluency and good looks you will need to think, talk and charm your way out of scores of mind-wrenching situations and collect the objects essential to completing the game.

In Part B the Tardis spirits you back in time to the Battle of Waterloo where you will need all your wits to defeat both Napoleon and the malignant Warlord. Finally, pray for a quiet end to your Adventure...

This is a text adventure game that include 250 locations. For those of you too young to remember, a text adventure game was one in which the player would type instructions, such as "pickup TARDIS key."

71
CAWLEY

50
McLEAN

KASTERBOROUS
KANONICITY - 4
GAMEPLAY - 7
FUN FACTOR - 6
SCORE WITH A K: 70

OVERALL: Text adventures + Doctor Who = perfect combination.

Doctor Who and the Mines of Terror (1985)

PLATFORM: AMSTRAD CPC, BBC MICRO, COMMODORE 64

Publisher: Micro Power Ltd

This is an interesting game, and some might argue the best of the 8-bit era *Doctor Who* games (if not of all). Placing you in control of the Sixth Doctor, accompanied by robot cat Splinx (can't think where they got that idea from...) the aim is to prevent the Master's insane plan, retrieve some plans for the Time Lords and avoid being killed. Among the enemies are Dalek-like robots; without the agreement of Terry Nation, they remain unnamed.

As fun as the game is, however, it had a remarkable impact. First, it shipped with an additional ROM chip for BBC Micro systems, due to it being too large to load into the existing memory. Second, the expensive and extended development of the game had a direct influence on publisher Micro Power Ltd going bust a couple of years later.

62
McLEAN

55
CAWLEY

KASTERBOROUS
KANONICITY - 4
GAMEPLAY - 6
FUN FACTOR - 5
SCORE WITH A K: 60

OVERALL: Tough to get hold of, beset by difficulties... echoes 80s Doctor Who

Dr Who Adventure (1983)

Although *Doctor Who: The First Adventure* was the first spinoff game available on general release, it did have a predecessor on the Atari 800 system. Rather than being on a tape, disc or console, however, the game was presented in print, in an early copy of *Computer and Video Games* (later *C&VG* and now limited to an online presence at www.computerandvideogames.com).

In the 1970s and 1980s, computer owners were almost all enthusiasts; the idea of typing in code in order to play the resulting game was quite common.

Another time, another place... the Doctor is on the move once again and this time you can become one of his traveling companions. This graphics adventure is based on the classic sci-fi TV series Dr Who. In it

the good Doctor is trapped on the planet Strardos IV in a pyramid built by his arch-enemy, the Master.

The Master plans to destroy the planet - and the Doctor - with a time bomb. He has stolen the Doctor's time drive unit from the Tardis - and without this the Doctor cannot escape the doomed planet - but he can only do this by killing the Master.

Gameplay ultimately relied on trying to complete the game before time ran out or an error in the code caused it to crash. If you have an Atari emulator on your computer, you can find *Dr Who Adventure* - complete with working, non-crashing code - at www.justyce.org.

19
CAWLEY

09
McLEAN

KASTERBOROUS
KANONICITY - 1
GAMEPLAY - 2
FUN FACTOR - 1
SCORE WITH A K: 20

OVERALL: Little more than a curio. Avoid if you're looking for "serious"

DALEK ATTACK!



Dalek Attack (1992)
 PLATFORM: PC, SPECTRUM, COMMODORE 64, AMIGA, ATARI ST
 Perhaps the best-known of the classic Doctor Who games, Dalek Attack pits the Seventh Doctor and Ace (or the Fourth or Fifth Doctor and a UNIT soldier) against an army of Daleks in a platform setting. Rather than Daleks being limited to the usual uniform look, however, the game brings in the Special Weapons Dalek, Davros, "movie" Daleks

and some hovering Daleks based on those seen in the TV Century 21 comic strip from the 1960s.

Clearly developed by fans of the show, the game could be fiendishly difficult on some platforms, with iffy collision detection and sluggish controls.

The inhabitants of Earth had been blissfully unaware that from the depths of outer space, their progress was being carefully scrutinised by the evil leader of the most ruthless, vicious and technically advanced race in the universe.

Davros's knarled and twisted fingers switched on the intercom "Battle Commander Daleks report to the main control room!" he croaked.

The twelve Battle Commander Daleks glided into the main control room in the presence of Davros and the Emperor Dalek. Davros glanced around the room menacingly, "How is the war with the Ginorms proceeding?" he shot. "All but a few have been exterminated. Universe Sector Zeep 3 is now ours" replied the Emperor.

"Excellent! Excellent! Excellent!" screeched Davros. "Now is the time to invade and conquer Universe Sector Solar 1, we will start with the planet Earth which is infested with the friends of that meddling Timelord, the Doctor."

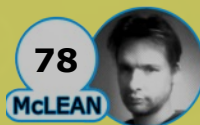
"We will launch the Battle Fleet on your command Davros" replied the Emperor.

"Then let it be," snarled Davros, "Exterminate all humans!" "Exterminate! Exterminate! EXTERMINATE!" cried the Battle Commander Daleks.

On the planet Gallifrey, there is a meeting of the High Council of the Timelords. "The Daleks have conquered most of the Universe, their reign of terror must be stopped," speaks the President of the High Council "to this end, Doctor, we are instructing you to go to the planet Earth and put a halt to this madness. We will offer you every assistance possible. Good luck!"

On the whole, however, Dalek Attack is a memorable entry into the Doctor's digital adventures, largely due to it being the first official use of the Daleks. Indeed, it seems strange that no one thought to include them in any of the licensed games up to this point, but the reason was probably one of cost; after all, the videogame industry of the 1980s was very much in its early stages.

Original copies of the game included a Dalek sticker with the slogan "I've been exterminated" and an invitation to join the Doctor Who Appreciation Society – a nice bit of early cross-media synchronicity.

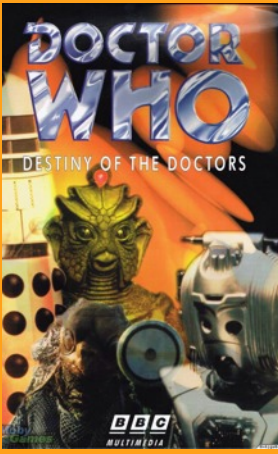


KASTERBOROUS

KANONICITY	- 6
GAMEPLAY	- 6
FUN FACTOR	- 7
SCORE WITH A K:	70



OVERALL: Late to arrive, Dalek Attack is fun but unsatisfying



Doctor Who: Destiny of the Doctors (1997)

PLATFORM: PC
Publishers: BBC Worldwide

When I found out about *Destiny of the Doctors* in *Doctor Who Magazine*, I was intrigued. Although I didn't yet own a PC, a

few months after release my family's first IBM compatible arrived, and *Destiny of the Doctors* was the first game I bought.

Launched on CD-ROM in the early days of the PC explosion, *Destiny of the Doctors* is as much a multimedia experience as it is a game. It is notable for several reasons, not least because it features new original dialogue recorded by Tom Baker, Peter Davison, Colin Baker, Sylvester McCoy and Nicholas Courtney. Jon Pertwee's involvement was cut short when the actor died before he was able to record dialogue, while William Hartnell and Patrick Troughton's Doctors were portrayed by so-far unnamed voice actors.

The planet Siralos, one of the seven thousand wonders of the galaxy, has been hijacked by the Master. Siralos is composed entirely of

malleable psychic energy which allows the Master to merge his TARDIS with the Doctor's.

Using the energy he has captured the seven incarnations of the Doctor. They have been placed in a semiconscious state at the far end of a vast combat arena known as the Determinant.

You play Graak (an energy blob) with telepathic links to the Doctor. He must free the Doctor's by solving the Master's puzzles. Along the way he must also face 10 of the Doctor's most fearsome enemies.

To help defeat them you can access the City Of Thoughts in the Doctor's TARDIS or the Monster Database in the Master's TARDIS.

Slow and lumbering in places, *Destiny of the Doctors* nevertheless has one very important element, a prize that will keep you playing longer than the limited graphics and control mechanism would perhaps suggest. Anthony Ainley made his final recorded performance as the Master for the game, appearing throughout to taunt and challenge the player in excellent video cutscenes...

OVERALL: Saved only by the marvellous performances from Anthony Ainley in his final appearance.

70
McLEAN

70
CAWLEY

KASTERBOROUS

KANONICITY - 7
GAMEPLAY - 4
FUN FACTOR - 6

SCORE WITH A K: 70

How to Play Retro Doctor Who Games!

Reading through these games you're probably wondering just how you can play them in the second decade (or later, history buffs) of the 21st century. The answer, we're pleased to say, is "(mostly) easily".

Emulators are applications that recreate the hardware of other computers, in software form. That might sound insane, but it is a concept that is used commonly, from running games on mobile phones to hosting websites on servers.

In order to enjoy these classic *Doctor Who* games, you'll need to employ a suitable emulator. These are easy to come by – Windows, Mac and Linux owners should be able to find emulators for BBC Micro, Commodore 64, Spectrum 48/128k and Amstrad computers (not to mention Atari, Nintendo and Sega games consoles) with ease. Similarly, you should be able to find emulators in the Android and iOS app stores.

Once installed and running, these apps will request a disk or tape image, also known as a ROM. This is where things might get a bit tricky. Strictly speaking, unless you own an original copy of the game in question, you're

breaching copyright if you download and play it. The best way around this is to head to eBay and look for an original version to buy, but we'll leave it up to you.

There are many libraries online hosting and linking to retro video games on any platform you care to mention. Virtually all of the games listed in this feature can be found in such libraries.

Of the games listed, almost all of them are available on multiple platforms. The exception is *Doctor Who: Destiny of the Doctors*, available only on Windows, and fully compatible only up to Windows Me, thanks to operating system and DirectX compatibility issues. So, how do you play it in 2014?

The answer, should you be able to get your hands on a copy of Virtual PC 2007 (or later), is to run a Virtual PC. This is a more advanced form of emulation, but comes as a free download or included option on Windows Vista and Windows 7. All you need to do is create a new Virtual PC, using Windows 95 as the operating system, with 128 MB of RAM. Insert the installer CD into your disc drive, run it in the virtual machine and install it. Once this is done, make sure you have set the Windows 95 screen resolution to 640x480, and match this within the game on first run.

Top Trumps: Doctor Who (2008)

PLATFORM: Nintendo DS, PlayStation 2, Windows, Wii

Publishers: Eidos

By 2008, *Doctor Who's* return was beginning to have an impact beyond the usual merchandise of DVDs, books and toys. Could a return to videogames be successful?

Interestingly, despite the title and the limits of the game, *Top Trumps: Doctor Who* is perhaps one of the better produced entries into this list. The challenge here is that *Top Trumps* isn't everyone's cup of tea.

As Eidos' George Wright said as the game was launched:

There's an adventure mode for unlocking cards and characters and a Quick Play option for a fast way to satisfy your Top Trumps addiction. Ability Cards and character Special Abilities are available to enhance the gameplay but can be disabled if you want to go back to basics. In addition, we have three mini-games which will test your knowledge of the deck and your observation skills.

We have a Data Core included in the game where unlocked card statistics and descriptions are presented for the player.



OVERALL: It's Doctor Who + Top Trumps, only on a Wii. We're confused too.

68

McLEAN



69

CAWLEY



it should come as no surprise that with over 30 years of video games across many platforms under his belt, the Doctor has also put in a few unofficial appearances.

Some of these alternative games, produced by fan developers with little interest in copyright, were excellent, although others are simple, drab and pointless affairs.

Those that are worth tracking down might require some technical knowledge in order to get them running on modern computers, but we reckon that they're more that worth the effort. For instance *Key to Time* www.ifarchive.org/indexes/if-archiveXgamesXadvsys.html is a particularly good text adventure, one that requires AdvSys to run (Windows, Mac and Linux versions are available, from www.ifarchive.org/indexes/if-archiveXprogrammingXadvsys.html). Note that this game does not follow the plot of the Key to Time season.

With a similar title, *The Key to Time* is a different game, released on Spectrum and Commodore 64 computers in 1984. This is a text adventure based around the Key to Time itself, rather than the televised quest for the device, and puts you in charge of the TARDIS as the Doctor isn't quite himself. This text adventure was written using *The Quill Adventure System*.

Yet another unofficial adventure is *Lords of Time* from 1983 (rereleased with graphics in 1985). This features evil Timelords [sic], a Cyberman and a time machine disguised as a grandfather clock. The game was released as part of Level 9 Computing's "Time and Magik Trilogy". A highly-rated adventure at the time, it

was available on all 8-bit and 16-bit platforms that you care to mention.

More 8-bit era fun can be found in *Doctor What!*, released for Spectrum computers in 1986. It's a blatant spoof, as revealed by the title, concept and cover art. The approach is basic but fun: four Doctors (What, Why, Where and When) are drunk and lost in time. Part puzzler, part platform game, *Doctor What!* is completed when you reunite all four Doctors and find the Jelly Babies of Wisdom. You'll find *Doctor What!*, *Lords of Time* and *The Key to Time* listed on emulation websites such as www.worldofspectrum.org.

The Doctor has also made a whole host of cameo appearances over the years, from 8-bit era classics like *Paradroid* to successful PC games such as *Fallout* and *Beneath a Steel Sky*.



Doctor Who: The Mazes of Time (2010)

Released as a free download, *The Mazes Of Time* came along in 2010 for Android and iOS phones.

Initially released with four levels (dedicated players would get about 10-15 minutes of gameplay before forking over the cold hard cash to unlock the rest of the game) the game was later made 100% free.

You play as the Doctor and Amy, trying to navigate your way around levels and occasionally coming across Daleks, Cybermen and Silurians. Each character has an ability that the other does not and has problems that the other hasn't, so you have to make them work together to get through the levels. For example, the Doctor cannot walk over certain areas of the floor because he's too fat, but he can clamber over obstacles in his way and push boxes around. Amy, for her part, can crawl through small spaces (her crawl animation is hilarious) and generally serve as an assistant to the Doctor.

Bizarrely, both of them regenerate upon dying.

The gameplay itself is rather fiddly, with the on-screen joystick sometimes not working quite as well as you'd like it to. One time, it took me about a minute and a half just to get in the right position to move a box. Unfortunately, running properly can be a challenge too, no matter how much you move the joystick; all you can manage is a bit of a light jog. The animation is pretty good and the visual design reflects the style used in the *Adventure Games*, released the same year.

One area that works well in the game is the dialogue between The Doctor and Amy. You get the feeling that writer Oli Smith has a handle of the characters



and how they talk to each other. This helps to add to the feeling that this is indeed a *Doctor Who* game, not some cheap knock-off called "Doctor What-Where?"

Overall, the game's not that great. While it has its moments and is a nice little way to pass the time, I'd recommend trying out the free version and seeing what you think. If your *Doctor Who*-loving children are of an age to possess a compatible smartphone, then they'll probably like this as it's not too difficult and you get to play as the Doctor.

If that's not worth doing for free then I don't know what is.



KASTERBOROUS	
KANONICITY	- 6
GAMEPLAY	- 7
FUN FACTOR	- 6
SCORE WITH A K:	70

OVERALL: Fiddly mobile controls can make this tricky to invest time in.





DOCTOR WHO: CLERIC WARS

Released for iPhone and Android in late 2012, *Cleric Wars* is essentially a spinoff that combines key elements of *Doctor Who*'s 2011 run.

Utilising the broken finger of a Weeping Angel and some Dalek and Cyberman technology, the game combines real life with *Doctor Who* by making use of your phone's camera and offering an augmented reality setting. Daleks, Cybermen and Weeping Angels attack in waves, level after level, as you attempt to combat the threats as part of the Cleric army.

Although the game – available as a free trial – can be played on its own, the best way to enjoy *Cleric Wars* is with the Q.L.A. Quantum Lokk Accelerator Anti-Time Device, a gun that could be purchased in toy stores for around £9.99 (happily it is available for much less now if you want the full *Cleric Wars* experience).

After the Doctor disappeared, the Cybermen and Daleks went to war across the universe. And on each world they destroyed, they left in their wake, Stone Angels, picking over the dead and dying. But the Cleric army fought back and scoured the dead worlds left after the wars, looking for the wreckage of Daleks, Cybermen, and broken Angels to create a hugely powerful 'anti-time' device. A device part Dalek, part Cyber technology and using the Quantum signature from the Stone Angel to trigger a Gateway to pull enemies into the time Vortex...Erasing them from Time completely.

The downside of this game is that while compatible across the vast majority of Android devices, it performs very poorly on the lower end devices (there is a similar lag with older iPhones, but nothing as bad as on Android). Essentially, this is a first person shooter that utilises the device camera, so there is heavy reliance on the graphics chip. With high-end and modern Android phones, however, *Cleric Wars* is good fun, although it can be a little dizzying spinning around to find the incoming monster attacks...

OVERALL: A genius idea for a spin-off, but falls flat on lower-end hardware.

65

McLEAN



81

CRAWLEY



KASTERBOROUS

KANONICITY - 8
GAMEPLAY - 7
FUN FACTOR - 6

SCORE WITH A K:

80



STORYBOARDING RETURN TO EARTH



JAMES MCLEAN speaks for his time working as storyboarder on the Nintendo Wii Doctor Who video game 'Return to Earth'



There are several moments I'm proud of in my life, few of which I can speak about without police involvement. This is one of those moments - the time spent working on a Doctor Who product.

Now a few more cynical, jaded types of chappies might look at the title of that *Doctor Who* product and scoff somewhat. *Doctor Who: Return to Earth* was hardly, shall we say, open to critical acclaim. I don't care. I don't believe any reason for being a little downbeat on this Wii video game is my fault, and besides, that's not the point. I worked professionally on a title that I've always had a passion for. I would have been more than thrilled to have had my name on *Time and the Rani* - I imagine most of us would. Not that we'd ever watch it, of course.

Having written that rebuttal, I've been given pause for thought. I am openly critical of *Time and the Rani*. I've remarked upon its badness on the Kasterborous podKast on as many occasions as I can recall. However being on the production side of a product that equally fell to the tones of harsh critics I should be more sympathetic to the hard and honest work that went into that Seventh Doctor opener.

Perhaps this article will change me; make me a better person. A less critical one.

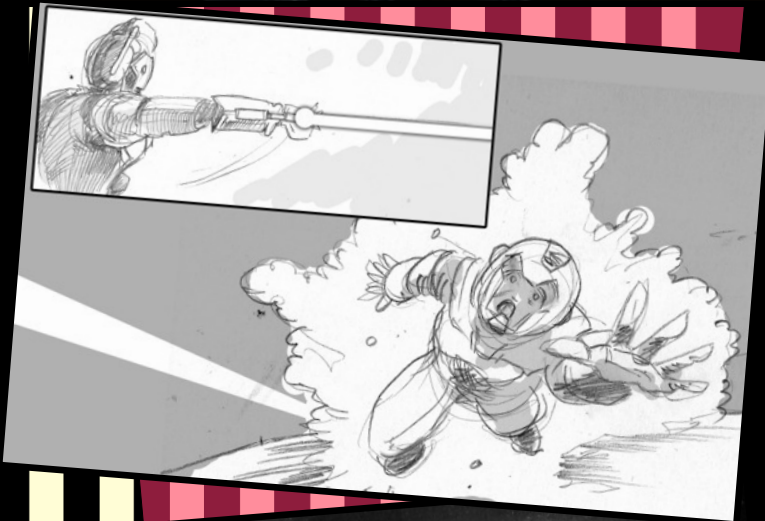
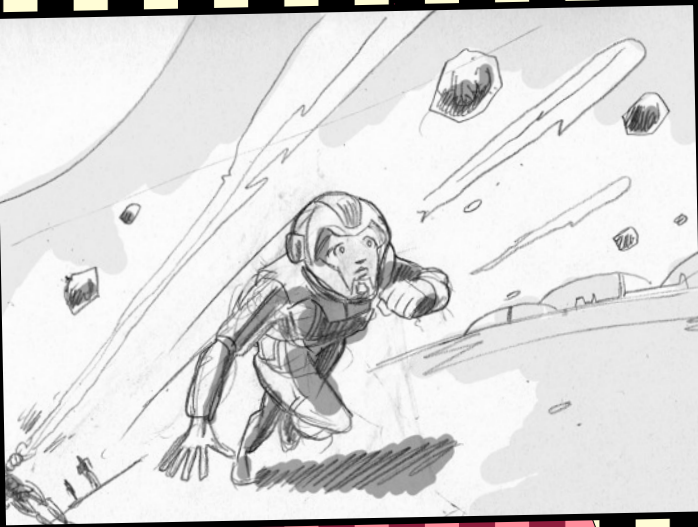
Nah.

I've worked on a few licenses on my time, and I have to say, sneering YouTube commenters aside, working on *Return to Earth* was a thrill. This

was *Doctor Who*. *Doctor Frickin' Who*. So yeah, I'm proud, regardless of the end product. I'm proud to have my name on a set of *Doctor Who* credits just above Matt Smith and Karen Gillan.

Doctor Who: Return to Earth was a Nintendo Wii game by Asylum Entertainment. It was dual released with a game for the Nintendo handheld DS called *Destination: Earth* around Christmas 2010. *Return to Earth* in particular was aimed at the youthful pre-teen market who would get no more pleasure than spending a few hours waggling a Sonic Screwdriver game-wand at the screen. At least, that was the hope.

I have to admit, I have played neither *Return to Earth* or *Destination: Earth*. I've watched a walkthrough of the



Above:

One level was to end with a cut scene of Amy running across the hull of the game's floating spacecraft, only to be catapulted into space by attacking Cybermen. This is partially left in the game as an automated in-game sequence. Originally these were planned as moving comic frames that would dynamically overlap to give the moment energy, setting up the next level's goal of having the Doctor retrieve his lost companion from drifting in space.

former, but I must confess to knowing little about the latter game aside from all accounts it was a better one. While I didn't work on *Destination Earth*, I was involved in the early stages of obtaining the licences for both games but was only slated to work in production of the *Return to Earth*.

Return to Earth was set on a Cybermen- and Dalek-infested spaceship adrift in space affair with a script by occasional *Who* book author Oli Smith. It was voiced by Matt Smith and Karen Gillan – just as Asylum Entertainment's earlier *Doctor Who* release, *Destiny of the Doctor*, back in the 1990s took a plethora of the *Who* professional cast to work on that venture (most memorably, it was the swansong of Anthony Ainley as well as being the only game in existence where you traversed the TARDIS as a drunk blob).

Where I hope this article will prove interesting to you, dear singular reader, is in the visual content. If you've been fortunate enough (or unfortunate enough, according to scores of YouTube comments), to have played *Return to Earth*, you'll have failed to notice that a great deal of Oli Smith's original script is lost. You'd fail to notice this because you never saw the script. Or the storyboards that went with them. I can't offer you the script, but I can give you an insight in what was lost to the game through the usual horrors of any production: time and money.

So littering this article are some of those lost moments in pencil. There were cutscenes planned for every level commencement, and nearly all were lost bar the intro to the game itself. I can't pretend this isn't a disappointment, both from the work lost and because I think had they been there, it would have been a far better received game. But that's life. I hope you at least find these images entertaining.



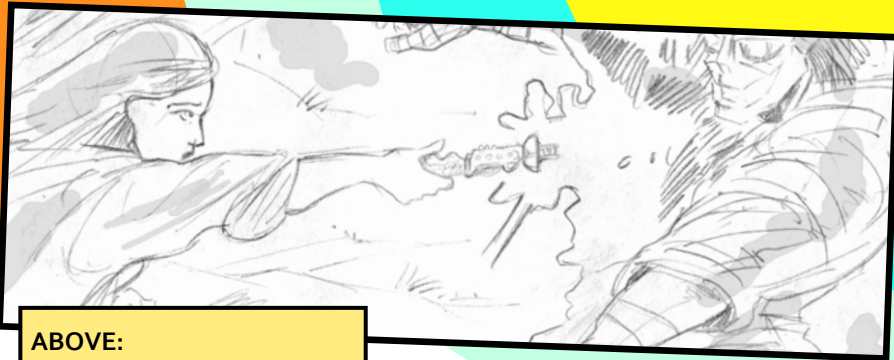
The Beginning:

To kickstart, the game's designer came up with some ideas to pitch with the associated game mechanics. Early on it was decided that kids would really want to be using a sonic screwdriver, so the Wii's wand was going to be integral to the game.

I put together some rough artwork that would demonstrate how *Return to Earth* would work; for instance, waving the wand like a screwdriver would allow the player to operate the character's sonic device.

Early on the decision was made that the player would get to play both Doctor and Amy. From an artist's point of view, what was interesting was having no clue what the visuals should look like. This was 2009 - Matt Smith had been announced but we had no idea what his world would look like. At this stage in production the art is more to illustrate ideas than carry anything that needs to be particularly accurate to canon, so it didn't matter, but it was fun to guess.

I took a stab at a blend of Ninth and Tenth Doctors (or is that now Tenth and Eleventh thanks to John Hurt?) opting for a burgundy trench coat and a simple dark top. A more casual Smith Doctor!

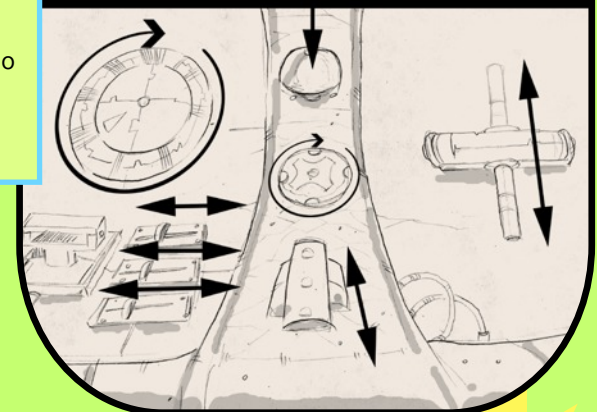


ABOVE:

An early concept image for the pitch document with Amy using a sonic screwdriver. You'll note the rough sonic screwdriver shape I gave her carries no resemblance to the final actual prop.

RIGHT:

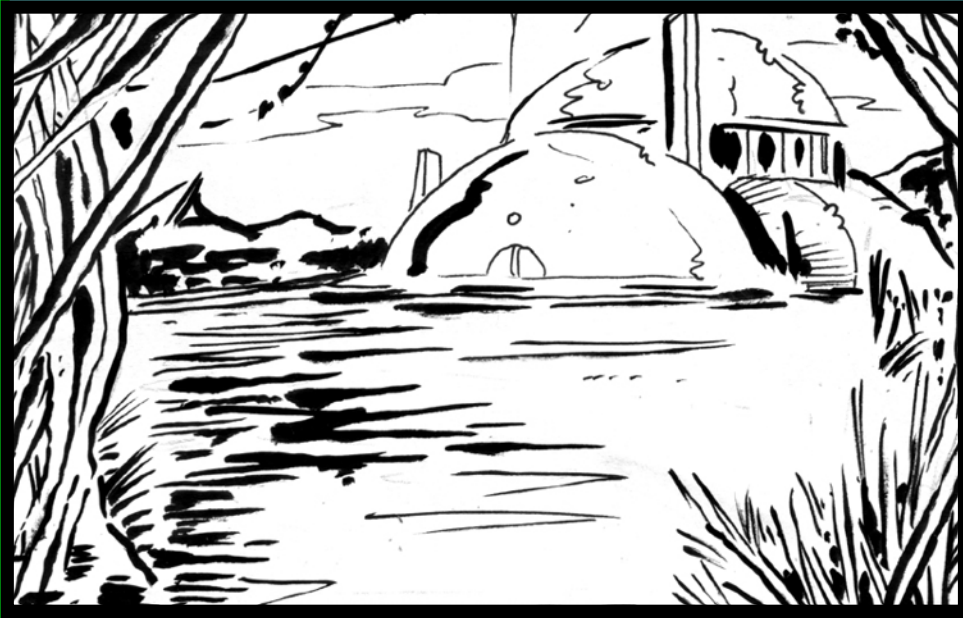
A rough layout for the DS pitch with the lower screen being used to move controls, and the upper screen for information. Again, we had no clue what the TARDIS console would look like back then. Best guess, Mr Sulu.



LEFT:

A cut scene removed from *Return to Earth* on the Nintendo Wii console having the Doctor thwart the Cybermen,



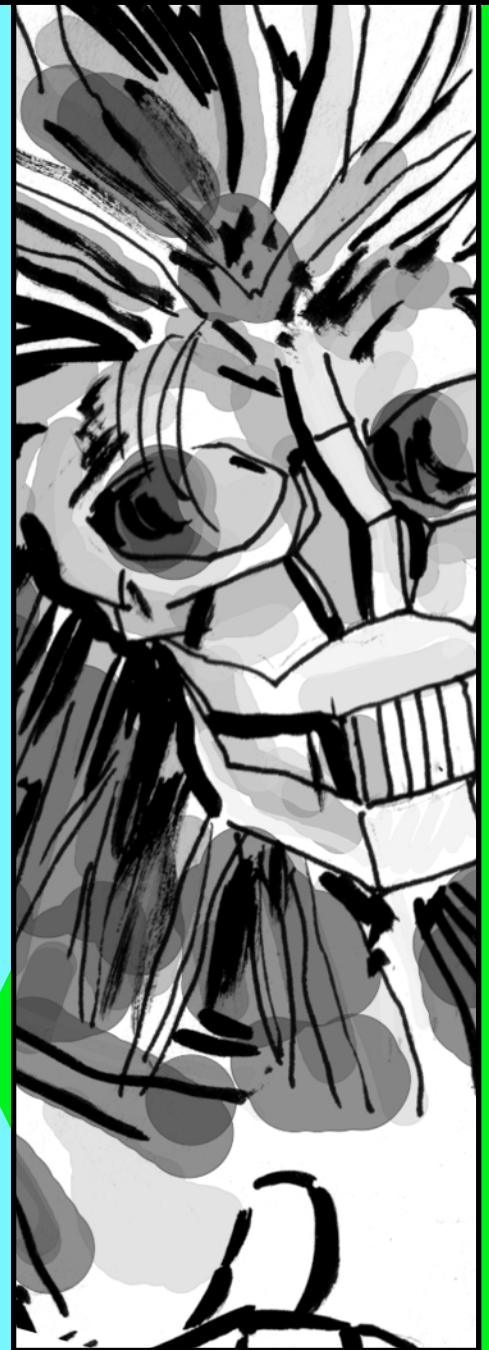


At this point, the game hadn't been secured to produce, and the internal details are sketchy - I was, and am, a freelancer, not office or department bound. The artwork was added to the pitch documents, I believe the level designer went to a rather sumptuous *Doctor Who* office at the BBC and they struck the license for the two games on Wii and DS.

I was contacted and arranged to work on the Wii game, based on the strength of some past work I'd done for the company a year earlier on a *Star Wars: Clone Wars* game for the American Leapfrog console. It was the approach I took on that game that lent itself to *Doctor Who*. For *Star Wars*, the original plan had been dynamic comic-like frames and speech bubbles, though the final approach was a little less dynamic but nonetheless effective. I took the

storyboards for the game's cutscenes, sent those to the people working on the game's engine who mocked up the storyboards and sent me screencaps. These screencaps were the basic framework to work composite images made from Lucasfilm's secret image faults. Taking bits and pieces from there and adding some Photoshop touch ups, we got some nice cutscenes that looked like they were from the *Clone Wars* CG series.

Doctor Who: Return to Earth was planned to work in a similar way, so I was assigned. The level cuts would tell the story via dynamic frames, a few 3D objects and speech bubbles using the same composite approach. *Doctor Who* author Oli Smith was brought on board to write the script.



DALEKS! It was no surprise the Daleks would be thrust into the game design early on. I recall receiving some artwork of a new video game Dalek in 2009 and thinking it looked, well, not terrible, but that horrid over exaggeration of character you find in comics and video games - the shape was too bloated, the colours too vivid and it just didn't carry that natural geometry I saw in the original Dalek design.

I noted a year later that it hadn't been a video game design, but the concept for the *Victory of the Daleks* upgrade. Did I feel stupid. And disappointed.

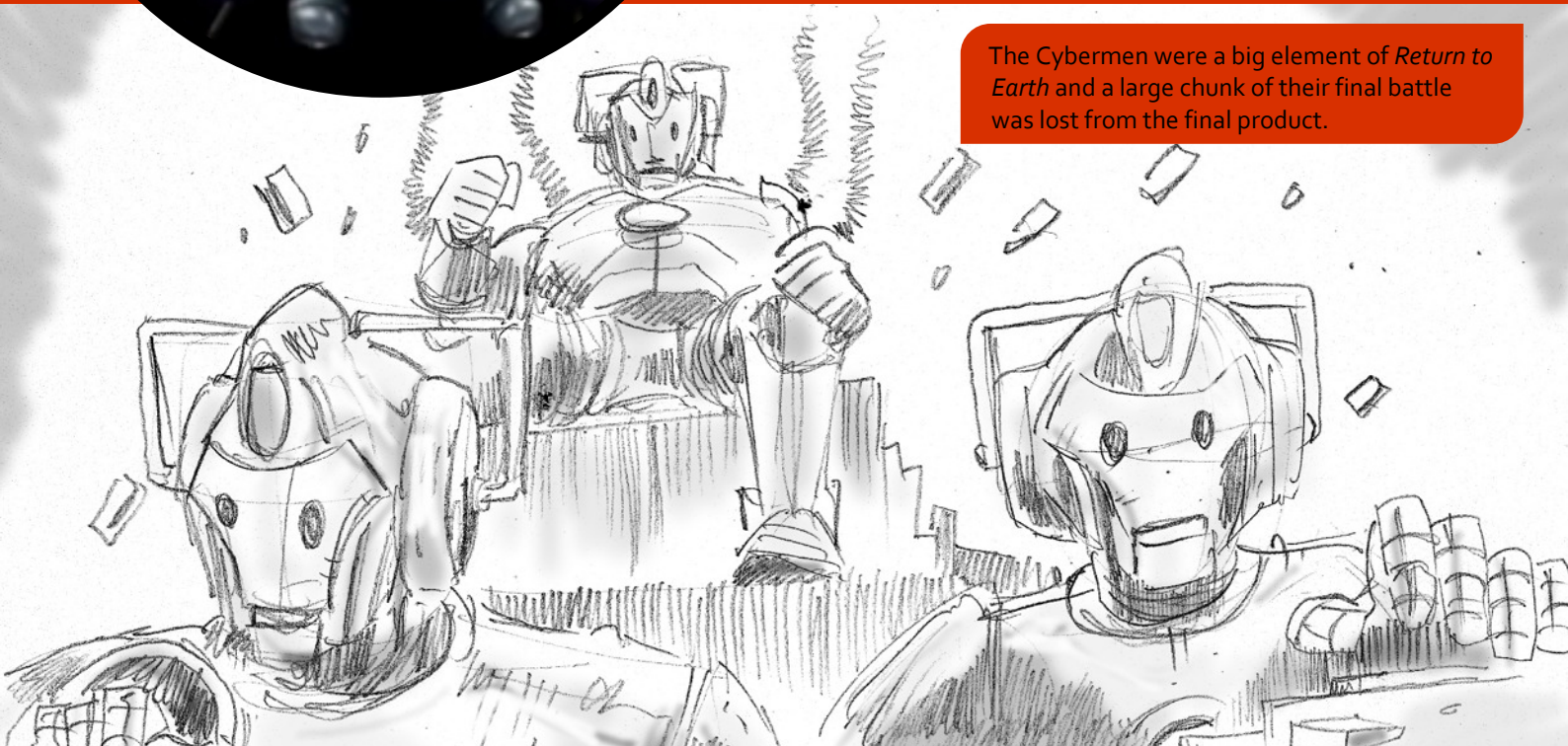


Once Oli had completed the script, the script was emailed to me. Each part of the script needed storyboarding. As mentioned earlier, time and money meant the dynamic comic art approach was simplified down - quite drastically. By the time I was approaching storyboarding the word was the graphics would be done very similar to the Clone Wars game - the storyboards would be rendered using the game software, sent back to me as screen-caps which I'd then use source material to brush up. There would be a minor dynamic element for some scenes.

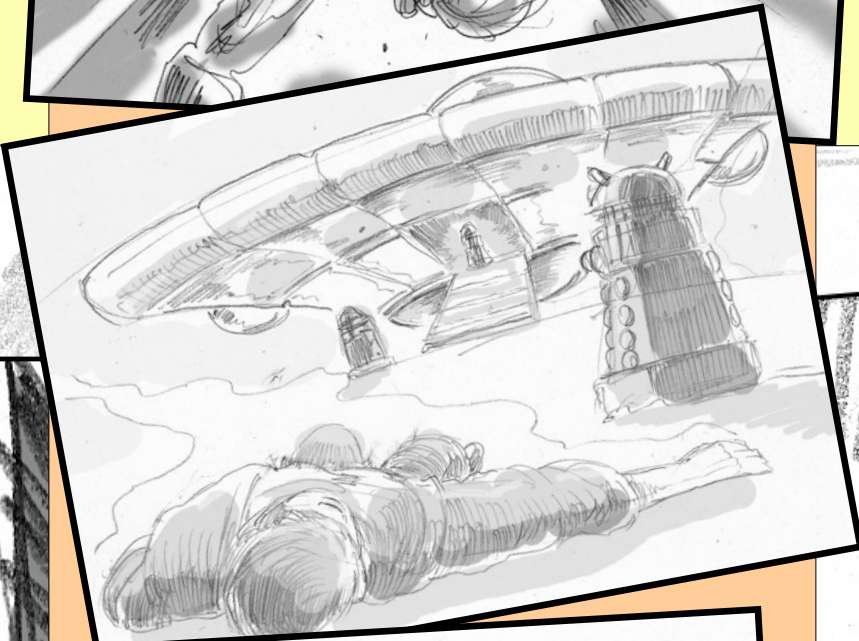
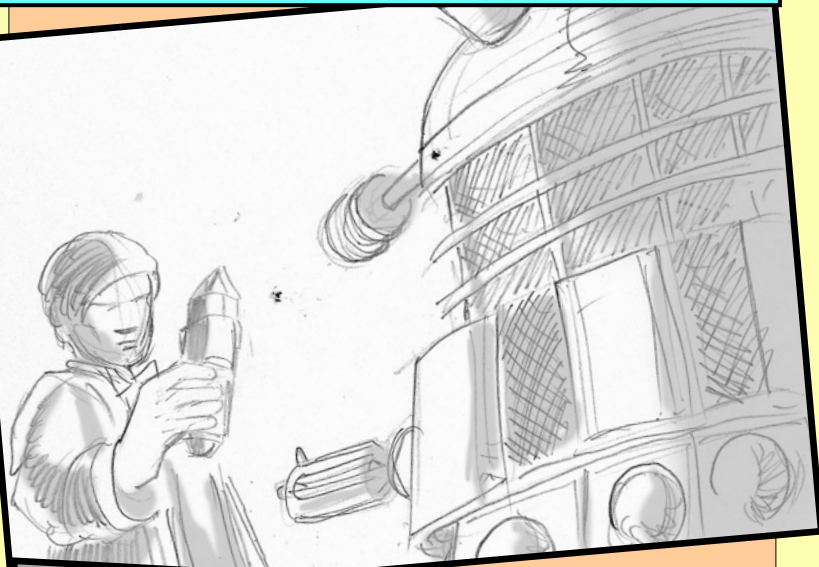
When the storyboards were handed in, the approach had changed again as time was growing short for release and the art would be rendered solely using the game graphics without any composite refinement my end. Sadly, by the time the game came out it was apparent there'd been further cuts and the only elements of the storyboards left in the game were the intro. All Oli's scenes had been truncated dramatically, and therefore, so was the artwork.



The Cybermen were a big element of *Return to Earth* and a large chunk of their final battle was lost from the final product.



DEATH TO THE DOCTOR!



My first read through of Oli's script made it clear this was a stand-alone affair. The full story gave no indication of placement, though one presumes it was late series 5. The script basically had more of a televisual tone to it - which was the reason the cut-scenes could be storyboarded. It would have given far more dramatic impact, certainly for the revelation of the key antagonist, the Cybermen, and then the secret reveal - the Daleks!

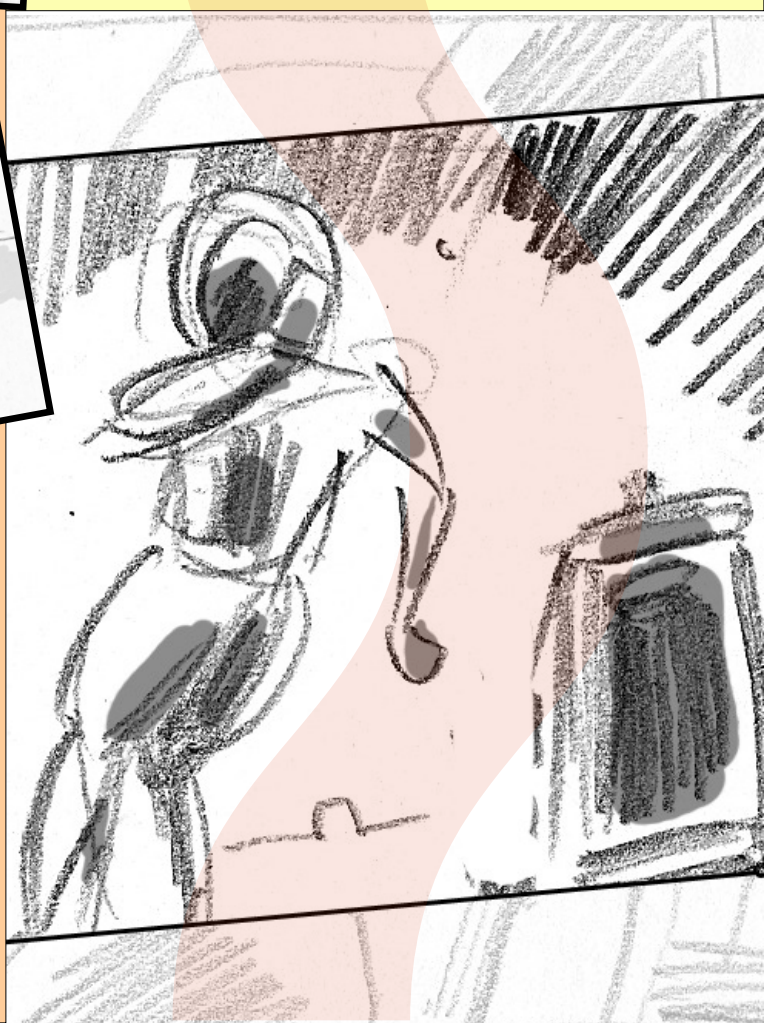
The biggest loss to the game was the end scene - which was a massive one to storyboard. It involved a final face off with the Daleks where it seemed the Doctor was actually exterminated, his mortal enemies then

trundled off to their saucer with their prize element in tow, only to be forced off course and seemingly into the sun (the storyboards had the Daleks bolting last second, assumedly in case they wanted to run a sequel story).

Of course the Doctor was alive, and hadn't given the Daleks what they wanted. Instead, he has a nice farewell scene with the ship's computer and oddball robot encountered on a previous level before escorting Amy off to the TARDIS.

It was a good long ending that would have rewarded the player.

Sadly, with time constraints this was lost, but on the left you can see some key moments from the scene.



**INTRO:
FROM PENCIL
TO SCREEN**

The game's intro remained relatively intact. Before the downscaling of cutscenes occurred, I received a work-in-progress for the intro complete with score and voice actors.

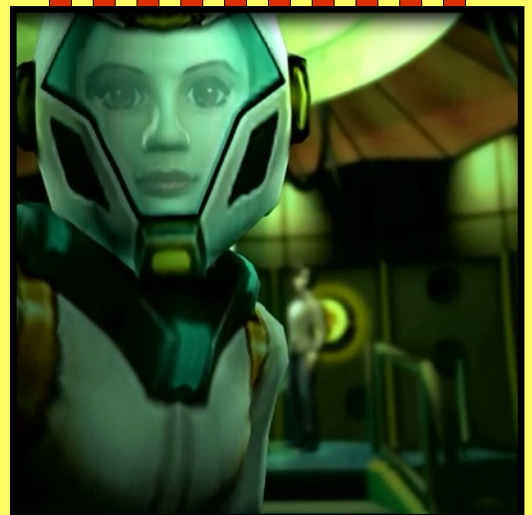
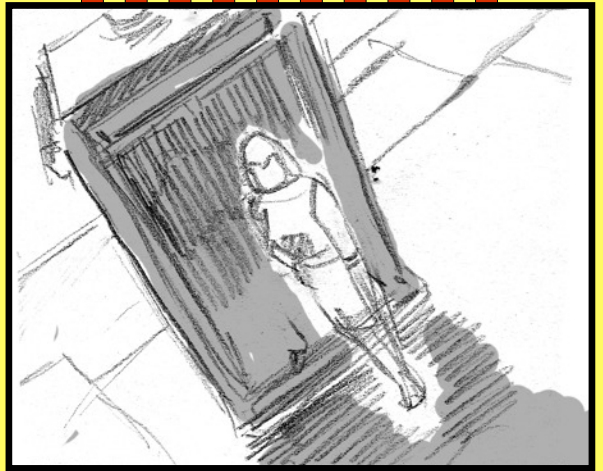
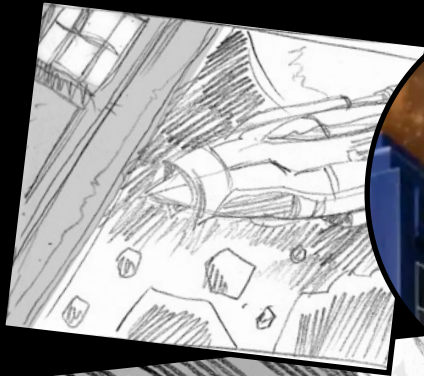
There were minor changes between the intro I saw and the final product; it might have even been a little shorter.

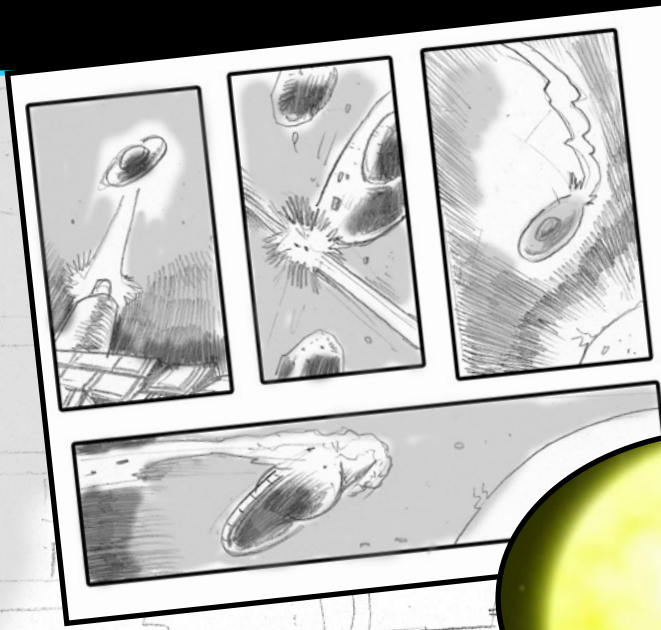
As you can see, the storyboard was followed pretty faithfully as

but wasn't the optimum outcome.

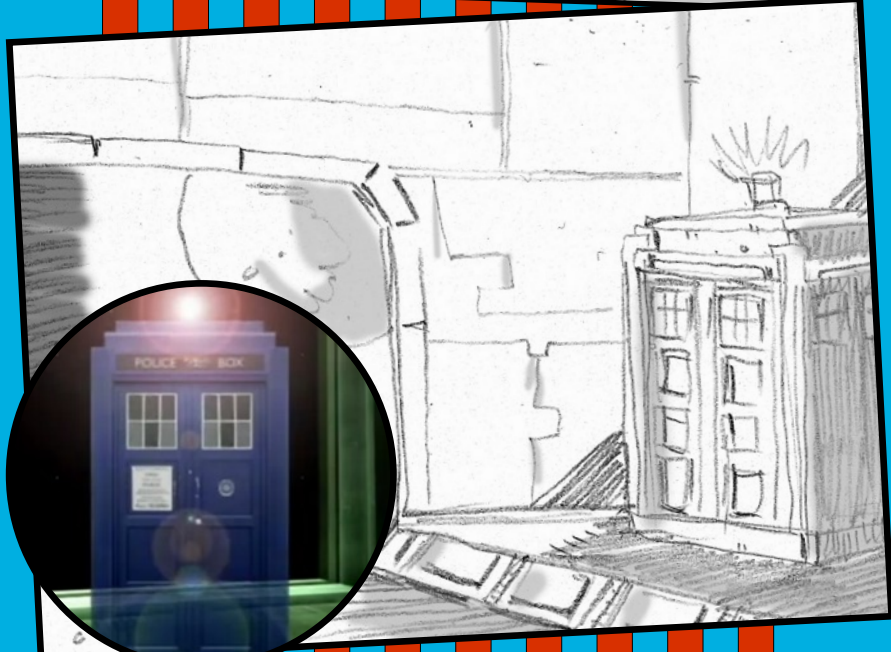
There would have been a far more comic dynamic going on with moving frames and some tarted-up composites for the cast and environment.

From a personal point of view it was a pleasure. I was left to direct these scenes with only the script as a guideline. I'd give myself a gold star if I weren't slightly aware what a bad omen they can be...





The Daleks vanish off into the sunset... rather literally.

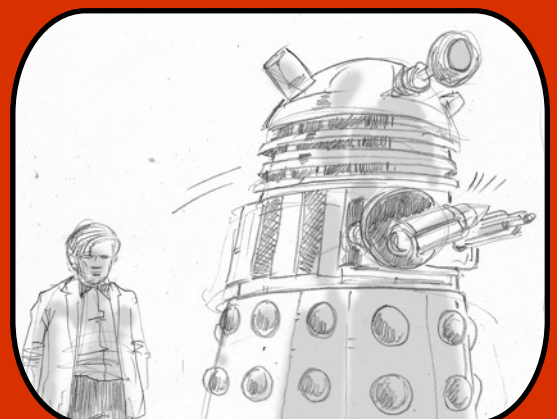


Looking back on this experience, I can honestly say that I have learned not to be too critical of film, television and video games. People working on *Return to Earth* were going flat out and giving it their all. Sometimes it's worth reminding ourselves that collaborative products - especially licensed ones - are difficult ventures with much that can go wrong more than go right. This doesn't mean - contrary to the opinion of YouTube - that writers, artists, producers and creators were 'lazy' or didn't 'understand' the concepts they deal with.

As I recall, the producer told me the kid's target group enjoyed waving their magic wand sonic screwdriver at the screen and they were the target market. However, reviews are never written by nine year olds and while I'm sure there will be better *Doctor Who* games in the future - and the past - this is one production I'm still proud to have been a small part of!

James McLean

James is a freelance illustrator and artist. See more of his work at www.jamesmclean.net





WE WALK IN ETERNITY...

DOCTOR WHO

THE ETERNITY CLOCK

Christian Cawley walks in Eternity.



In 2012 we had high hopes for *The Eternity Clock*, a cross-platform platform puzzler featuring the voices of Matt Smith and Alex Kingston. Unveiled at the BBC Media Centre on a cool February evening, the game was warmly received at this early stage, but was sadly delayed by several months before finding its way onto PlayStation 3, PS Vita and Windows.

As you will know from this issue of Kasterborous Magazine, there have been many *Doctor Who* games released in the past two decades, some with more success than others. On the big night, perhaps dazzled by pre-release promise and canapés, *Doctor Who: The Eternity Clock* really seemed to be the one we had been waiting for.

Prior to this we had been treated to the BBC's free short and sweet series *The Adventure Games*, the unsatisfying DS and Wii games and of course a handful of smartphone games.

Ushered over to the shiny play area where the game was available to be sampled, I was more than pleasantly surprised by not only the level of detail in

game's design. Fun to play with good graphics, the vocal talents of Matt Smith and Alex Kingston are no doubt a highlight that add a particularly impressive edge to the experience. Gameplay is addictive, although in hindsight perhaps too repetitive. For instance, problems getting River past the guards at the Stormcage Facility cost me thirty minutes of my life that I'll never see again; conversely, trouble passing a Cyberscout was overcome by taking the opportune moment to use the sonic screwdriver.

At the press launch, the PlayStation3 and the PlayStation Vita versions were available to play. But with all of the schmoozing and bright lights – not to mention BBC Worldwide PR girls with lovely smiles - it's all bit in-your-face without a guiding hand to point out exactly what you're looking at.

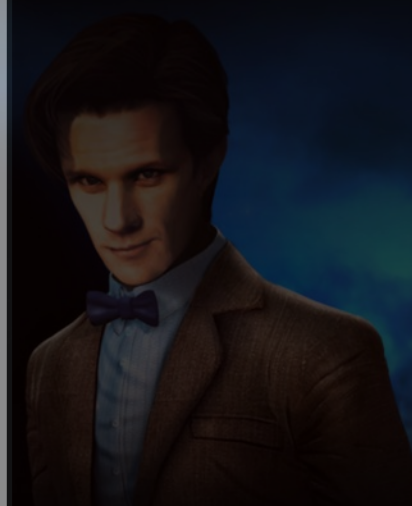
Enter *Eternity Clock* Executive Producer of the adventure, Simon Harris, who introduces some of the key levels and monsters in the game, including Cybermen (with a new take on an old foe), Daleks (with another new model that is yet to be revealed) and the guards at River's Stormcage prison.

"This interactive episode," he begins, "opens with the Doctor in the TARDIS which is being pulled into a time maelstrom with everything going mad. Fighting for control, the TARDIS crashes on earth which is when the Doctor realises the time maelstrom encompasses the whole of the earth."

From here, the TARDIS phones River at the Stormcage, so the game begins as the player gets to break her out and so she can join up with the Doctor.

What is unveiled is a wonderful mix of an old school platformer, some wonderful 3D environments, inventive puzzles and a bit of *Uncharted* (PlayStation 3 exclusive game series) jumping and climbing.

The plot of *The Eternity Clock* is an intriguing one which will hopefully lead into a bigger story in future releases. Harris told us that *The Eternity Clock* "is planned as the first self-contained story but part





of a longer arc we hope to build out so by the end they (the Doctor and River) have some ideas but there's a much bigger thing afoot...a big overarching plot."

It's a big shame that this plan never came to fruition; the game has a lot going for it, and if things had been different we could have been playing *The Eternity Clock* #3 in 2014.

The Eternity Clock's inability to stay the course, however, has resulted in *Doctor Who's* 50th anniversary missing out in some exciting stuff that we'll now never see.

"We do have plans around *Eternity Clock* that would tie into the fifty years of *Doctor Who*. I'm sure we will be doing specific stuff around the 50th anniversary, it's too big of an event in the *Doctor Who* world [to ignore]."

With a strong backstory and game design, clearly a lot of effort has gone into the making of *The Eternity Clock*; the *Doctor Who* production team in Cardiff has been involved from the start, giving helpful hints and tips along the way and also aligning the game to make sure that it reflects what has happened in the latest series of *Doctor Who*. Originally, Harris and his team of creatives had a slightly different idea for the story.

"Interestingly enough the very first pitch had one different monster before the Silence had been shown on TV...they [the *Doctor Who* production team] asked 'we have this new monster that's just about to be shown in the first part of Series 6, could you incorporate that into the game?' So we actually pulled one of the original monsters out and put the Silence in. That had really great ramifications... you have to follow them around and keep them in

sight otherwise you get reset because you forget all about them."

The preview delivered some truly tantalising clips of what was to come, and left me happy, excited and satisfied that *Doctor Who* finally had a genuine console game. Given Simon Harris' pride in the game, it seems strange to think that when the game shipped, *The Eternity Clock* did little to impress reviewers or gamers, managing a paltry MetaCritic score of just 39/100.

"We're very happy," he grinned. "We feel we're hitting a higher quality level than we've ever hit with a *Doctor Who* release before both in terms of technology and the way it feels like a real *Doctor Who* episode and the way the game play is integrated into that. We've got really big plans and if this [release] is successful we'll get to realise those."

So what went wrong?





It's difficult to say. Parts of the game were tougher than they needed to be, especially early on. But then again, perhaps the focus wasn't strong enough. After all, as the man in charge said, "...this is planned as the first self-contained story but it's part of a longer arc that we hope to build out, so they've got some big ideas for an over-arching plot. There's a good cliffhanger..." ... and an intriguing cut-scene:

"*The Eternity Clock* is actually way more powerful than the Doctor originally anticipates and we find out that it is rewriting chunks of time. There's a great moment when River realises that entries in her diary have changed and she doesn't remember writing them and that's how badly this thing is playing with time."

Then again, the game shipped with the strength of continuity across platforms. Basically, if you were playing on PS Vita, you could continue from the same position on your PlayStation 3. "One of the unique features about the Vita is we're putting in continuation play," Harris told us, "so you save your game on the PlayStation 3, if you own both versions you can then load that save game from the cloud on your Vita and continue to play on the move. Save it again, it saves to the cloud, you continue it on your

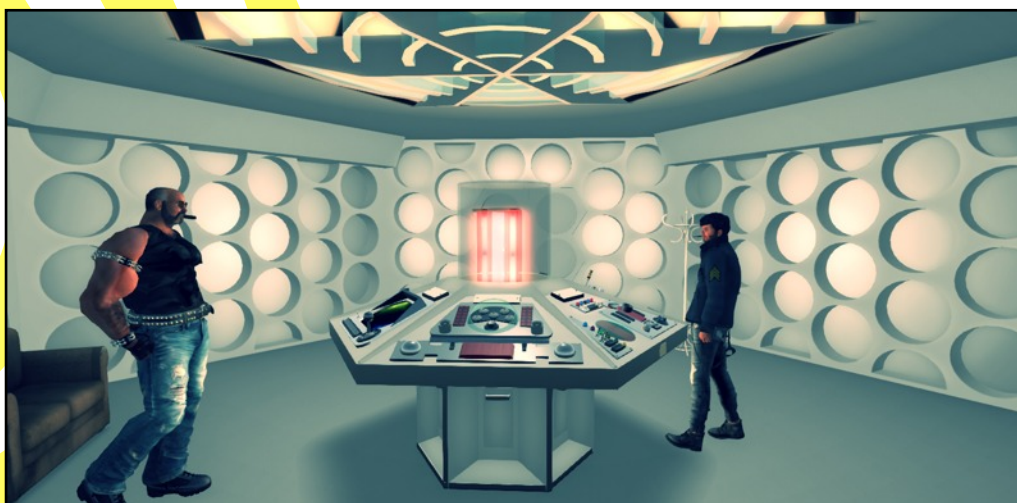
console. You don't need to have two separate games playing at different points." Why wouldn't you want this feature?

In *The Eternity Clock's* favour, the puzzle sections of the game are solid enough. With a strong plot, a good script (by David Bailey) and great voice performances from the stars, it took the release of several patches to get the game anywhere near playable and this was several months after release.

Perhaps what ultimately killed the game were the glitches and bugs. With patches coming too late and the PC version arriving months after the console – not to mention the pointless Sony exclusivity – clunky game play that should have been polished between preview and launch (someone forget to pay the beta testers?) consigned *Doctor Who: The Eternity Clock* to the BBC's long list of failures.

Perhaps more suited to a smartphone than a powerful PS3 or PC, the game is an embarrassing and expensive mistake for the producers, the team that commissioned it... and the fans.





In The Shed speaks to builder Bear Thymus about the TARDIS builds he has created in the Second Life community!

In The Shed this issue goes digital games with a look at fan-made creations.

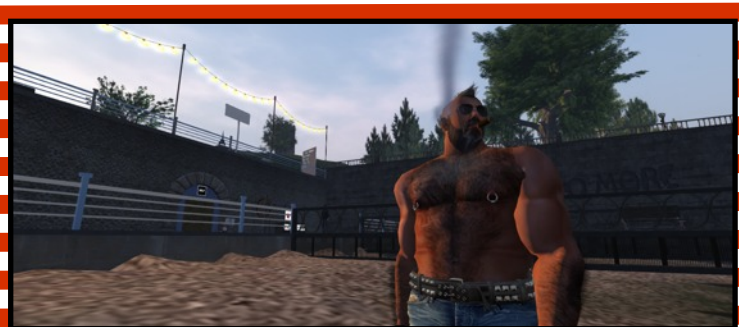
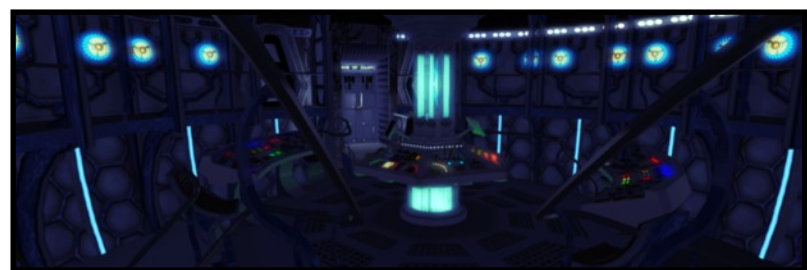
Specifically we're focusing on recreation and customisations found on the online 'life' simulator *Second Life*; a grid of enclosed or interlinked 'sandbox' sims where people enjoy their own fantasies by building, buying or selling their own worlds in a digital living economy.

Within this online

community there are swarms of *Doctor Who* fans. One group built a simulator named 'Britannia Village' and *Doctor Who* has been a key attraction there for some years. In fact, **Kasterborous** has had a presence in *Second Life* for some time, with a cross-managed exhibition featuring **Kasterborous'** reviews and opinions.

Kasterborous popped into this online world to have a look at the *Doctor Who* objects that had been built and how they are built. We found not just a host of homages to *Doctor Who* props, but others inspired by the show to create different often bizarre variations on a theme.

Bear, can you tell us a little about your background? You build in





digital simulators now, but started off with something more traditional, isn't that right?

From a very young child I was always making things; a box was never a box in my life: it was an opportunity to reshape and make something new. The things I always wanted as toys were never available so I would make them myself. I remember my first *Space:1999* Eagle made from a tooth paste box, an egg box, and some drinking straws, so it was a natural progression that I became involved in amateur theatre which always requires you to be creative in making sets and props with no budget! My creativity got me noticed and professional theatre and then TV and film work came knocking.

What drew you to build in digital realms?

After working in theatre and TV I had worked on over 200 productions in a ten year period which was pretty crazy and it left me burnt out, so I took a career change and decided to join the police (not the pop group!). However after a few years away from design, I started getting the urge back and then discovered *Second Life*,

which gave me a forum to design and build and get ideas out of my head for relatively little cost - I just needed to learn how to do it as my IT skills have never been great and my days of design in the real world had been when everything was done on paper not machines!

What benefits and cons are there to building in a sandbox simulator like *Second Life* as to opposed to building in three dimensional modelling programs like *3DS Max* or *Blender*?

The benefits are that it is much easier to build in *Second Life*. Once you learn the simple skill of recognising that everything around you in the real world is basically made up of geometric shapes, you start looking at things around you and breaking them down mentally into those basic building blocks and then recreating them in *Second Life*! It's a fast process and mistakes are easily corrected; you are very much working with your hands and building from simple building blocks that most of us learn to play with as children, just in a digital realm.... The downside is that although mesh conversion within *Second Life* allows

us to seriously lower the object weight, it still does not lower as much as it would in an exterior 3D modelling program! Exterior programs also offer far more versatility in shape...

For me personally, a build made in an outside program, although looking pretty, never quite fits in visually correctly withing the *Second Life* realm, inworld builds always look more "correct".

How do you research your projects?



McGann console homage



First and foremost, Google is your friend; you can find a lot of visual sources and historical factual knowledge. It always helps to add the detailed nuances to a build if you know its history as a prop or set piece in the real world, you discover why things were built in certain ways, and this helps you recreate that same build digitally!

I am also very lucky that because of my working

history I have contacts that allow me to gain access to actual sets or floorplans of builds and also historical documents of sets long since past and destroyed. I always make sure I build up a full file of information on a build before I tackle it, things go much smoother and faster that way.

What have been your hardest *Doctor Who* builds and what were the obstacles?



Hartnell Era Homage



A plain 'mesh' console

Initially in the earlier days it was the simple matter of roundels!! Prior to mesh, creating the corrects layout and formation of roundel walls meant using every technique that second life offered, mixing standard 'prims' with sculpts and clever alpha textures, all combined to make a 'simple' wall. The advent of mesh has certainly made the process simpler and more stable.

I think the obstacle most builders face when doing one of the console rooms from *Doctor Who* is keeping the passion going to get it finished. The console usually contains a lot of detail in recreating controls, some find this annoying and end up taking short cuts, while others find this the most interesting part and therefore throw all their time into it,

and then find the room around the console plain and boring and they end up taking shortcuts on that, it's very easily done.

I have learnt some very valuable lessons. Firstly concentrate and work quickly; don't give a build the time to get under your skin and become a chore rather than a passion, keep the momentum! And secondly, start with the room, make your space work first and then build your console into that space, seeing the console appear within your room will keep your interest alive and it mentally pushes you to get details as fine as you can.

Which types of *Doctor Who* consoles appeal to you personally?



Shalka console homage



War Doctor's TARDIS homage



That's simple; it has to be the ones I remember as a child growing up watching the series, where the dreams came from, and the passion, and the magic through innocence! For me personally a console room is white, with roundels and a six sided console!

any standard flight controls. If a console is hi-tech touch screen technology then cogs and dials will look wrong and unbalance the build!

Even steampunk follows strict rules with its mix of technologies, you have to show the engine that creates the power that operates the systems.... So for me the joy is in creating a vehicle that looks and feels like it could truly be real.



You do your own custom designs as well as canon rebuilds - what aspects do you enjoy personally in console design?

You've not just built *Doctor Who* - you've created other builds! Can you tell us about those - particularly I'd like to hear about Liberator Flight Deck (*Blake's 7*)!

Even though a TARDIS and console room is a flight of fancy, I always approach one from a sense of 'realism'! The console and the room around it are essentially a working machine, and anything that exists in that build should have a reason for being there. if you fill a room with gadgets, then the console will need enough controls to operate those gadgets on top of

I feel very lucky to have been a child growing up in an era where sci-fi was so rich. We had the amazing designs of Derek Meddings throughout all of Gerry Anderson's productions, both vehicles and settings. We then had the numerous designers on shows like *Doctor Who* giving us new worlds and new technologies on a weekly basis, and then *Star Wars* exploded into the universe and opened up potential exponentially. We have so very much to draw upon and have been taught such incredible diversity of design! *Second Life*



offers an ability to challenge oneself and recreate all those fabulous designs and memories whether you build a strict recreation of something, or do your own adaptation!

With icons such as the Millenium Falcon from *Star Wars*, or an Eagle from *Space: 1999*, these builds give the challenge of fitting the studio set within the model exterior, where in reality they were often designed by different designers and so interior would never fit exterior, but *Second Life* allows you to meet the challenge of making them fit, and I've met that challenge.

The Liberator Flight Deck from *Blakes' 7* is a design classic by BBC stalwart Roger Murray Leach. And in designing he broke all the rules. The design is about beauty and interest, while also working as a studio set. *Star Trek* set a certain design in our heads, that a crew sit facing a big screen or window; on Liberator the crew face a wall with hand gun storage! The viewscreen is actually off to one side, they have to turn their heads to see it. We were also offered a relaxing crew space within the centre of the flight deck, a great space for delivering all that wordy exposition that 70s sci-fi was full of!

The Liberator Flight Deck is a beautiful artistic design that is full of unbalanced visuals with very little symetry and yet still geometrically holds together; and like all film and TV sets has that one enormous mystery, the missing fourth wall that allowed cameras in to film!

So, what filled that space?

In various episodes of series one we saw bits and pieces, an alcove with a table and two chairs, a small scanner screen, a large open area...but all add-on designs created that week, by that week's designer! Thanks to some research and the discovery of the original designs by Roger Murray Leach, I was able to discover what should have been there and this meant I had to recreate it in *Second Life* to see if the design worked...And it does!

And unlike the rest of the set it is completely..... Logical!



CLOSING TIME...



Three Rings BBC



Ever fancy playing a *Doctor Who* game online? Well you're too late, as *Philip Bates* finds out...



London is deserted and there are weird glowing orbs occupying the world. You're in your pyjamas.

There's a cry from down the street, and you, good citizen, rush off to help. You're confronted with shop window dummies – but their wrists unhinge and they start gunning down shoppers!

Now, this might seem like a fusion of *Rose* (2005) and 2012's *The Power of Three*, but it is, in fact, the very first online *Doctor Who* multi-player game, *Worlds in Time*, which went live in March 2012, and, sadly, closed after two years.

That's not a reflection of the immense amount of work put in to make the MMO (Massively Multi-player Online) as good as it could possibly be; to stay current and relevant to a show that's consistently regenerating, particularly after the 50th anniversary.

Terror of the Video Games

Doctor Who has the massive task of catering for all sorts of people. The show's remit includes all of time and space and this

can be translated into novels and audios perfectly, in order to accommodate a large proportion of the audience. But the most dissatisfied niche market is that of gamers. There have been plenty of attempts, of course: the TARDIS' long voyage into computer games started officially in 1983, with *Doctor Who: The First Adventure*. The packaging was emblazoned with the Fifth Doctor, Peter Davison, and promised an exciting, and almost psychedelic



journey around the Solar System, past Saturn and into a colourful explosion, rather than the remakes of contemporary video gaming classics that we actually got.

Through *Doctor Who* and the Warlord past 1992's *Dalek Attack* and 1997's *Destiny of the Doctors* to *The Adventure Games*, various developers tried to

cement the show's gaming reputation, but none of them actually delivered.

After five journeys, *The Adventure Games* came to a premature ending. But they proved that there was still a massive market for such an experience.

"We didn't take any specific direction from previous *Doctor Who* games, but we're inspired by many of the incredible casual MMOs and 'freemium' games in the market," Ben Badgett, Creative Director of BBC Worldwide Digital Entertainment & Games, tells me. "We tried to learn and pull inspiration from what is successful in the space to create the best experience possible for *Doctor Who* fans."

Worlds in Time built on this interconnectedness more than any other game, with a forum and the chance to meet Whovians worldwide online. The MMO was about a sense of community above anything else and the reaction was favourable.

"We really wanted to create a casual game that's accessible to players that may not be used to





playing multiplayer games, but like playing games socially on platforms like Facebook. The Doctor is a natural instigator for this type of cooperative gameplay," Badgett says. "I've been really pleased to find that many times when I enter the game as a 'newbie' character to test new features, higher level players will lend me guidance, or offer to whisk me away to planets or adventures I don't have access to."

Time and Space and Pixels

"It's always an interesting challenge, developing games for beloved brands because you're taking a narrative full of characters that have their own established lives, and adding the dynamic of a new player," Ben explains. "Since *Doctor Who: Worlds in Time* is an MMO, we're actually adding millions of new characters to the universe, so we had to find a storyline that would work for players and stay true to the brand. What's different about *Doctor Who* from other science fiction series is that a single character (the Doctor) is essential to every story, so we knew we wanted to incorporate that into the game. We've tried to incorporate recurring themes that make *Doctor Who* special, using them as devices to explore broader concepts."

The notion of getting in the TARDIS and flying off into time and space is what's, arguably, maintained the nation's fascination with *Doctor Who* for over 50 years. Sure enough, it's not long before you meet the Doctor in *Worlds in Time*.

You're soon given a sonic screwdriver-like gadget, and flung into a world of Daleks, Clockwork Droids, Zygons, Silurians and an argumentative couple called Sylvia and Bernard.

"We really wanted to fulfill the fantasy of having the Doctor choose the player to take them on adventures through space and time. I think that's a huge part of the appeal of the companions, and part of staying true to the show,"



Badgett enthuses. "Throughout the development process, we stayed aligned with the *Doctor Who* team in the UK. For instance, in December [2012] we released an update that allows players to

specialize in one of three gameplay based categories, or be a generalist. It's a system fairly analogous to the class system in most MMOs, but in crafting the classes, we lined them up with the common traits of the Doctor's companions. We feel like that even though it is a subtle touch, it's the kind of thing that kept the game tied into the larger brand."

Reactionary Worlds

The LA-based team worked hand-in-hand with their counterparts in Wales to stay true to *Doctor Who's* unique brand. "Of course, we're telling stories through word balloons in the midst of multi-player gameplay, rather than an hour-long drama format, so dialogue and narrative have to be considerably compressed," Ben continues. "Even with those limitations, the game writers have tried to capture the voice of the current Doctor and the show as a whole. It also doesn't hurt that both the BBC Games team and the team at [co-developers] *Three Rings* are full of long-time *Doctor Who* fans; I've personally been watching the show since the Jon Pertwee years!"

Of course, the show's rich history gave the *Worlds in Time* crew a lot of ideas to mine, as Ben explains: "With



50 years of material, there is just so much great stuff to explore in the existing *Doctor Who* universe that we haven't even felt the need to introduce new villains."

Time is frozen, shattered, and it's your job to complete games (which come in six different categories, including *Lockpick*, *Defence and Repair*) and get customisation freebies for your troubles. Admittedly, some of these additions to your character are a bit weird – knee-padded trousers, anyone? How about a newspaper rack? – and some of the games aren't ideal for those with colour-deficiencies, but many reviews welcomed *Worlds in Time* into the *Doctor Who* fold with open arms. In particular, it received praise for its light-heartedness, fun atmosphere and unique graphics.

Still, niggles persisted: speech bubbles covered faces now and then; a couple of the games were, essentially, sci-fi versions of *Tetris* and *Bejeweled*; and at the start, the question, 'what do I actually have to do' cropped up a few times.

Sound of the Underground

Its scope was certainly impressive. Though you started off on Earth, you would soon be adventuring on the Dalek homeworld, Skaro; New New York; *Silence in the Library*/ *Forest of the Dead*'s The Library; Starship UK from *The Beast Below*; *The*

Time of Angels/ *Flesh and Stone*'s Alfava Metraxi – and the makers were



always keen to develop more! "We worked really closely with the creative teams across the brand to incorporate aspects of the TV show," Ben tells me. "We included the evil snowmen from the *Doctor Who* Christmas Special in the game [soon after its broadcast]!"

In fact, the game was so extensive, it spawned its own Wikia, advising people on in-game problems, technical issues, and account and billing details. Chronons were the game's currency, and while you earned them through completing tasks, there was also the option to buy additional Chronon (pricing ranging from \$3 – just under £2 – to \$60, which works out to be about £38). While some customisations seemed pointless, others certainly appealed to dedicated Whovians.

There's the Eleventh Doctor's Fez, the Second Doctor's stovepipe hat, a UNIT uniform, and a particular favourite of mine, the head of a dandelion-

selling mannequin from *Terror of the Autons* (1971).

Despite the immense amount of thought behind *Worlds in Time*, it never really hit the ground running. Maybe this is due to it being quite a low-key affair, lost in the swathes of further *Doctor Who* merchandise. Or perhaps this type of game doesn't attract a mass audience? *Worlds in Time*, however, didn't slow down, frequently expanding and developing a sort of 'underground' community (whose love for *Doctor Who* games will no doubt draw them to the successful iOS game, *Legacy*). It looks like this is the end, but could the success of *Legacy* hint at a possible future on other devices? "We don't have any current plans to bring *WiT* to additional platforms," Badgett says, "but I do think the gameplay is a natural fit for tablets, so you never know."

Without gaining mass publicity, how could such a movement justify the continued financial support of the BBC? It never set the world alight; everyone working on it seemed so enthusiastic, however, I can't help but feel any *Doctor Who* game that lasted two years was a success, and will be missed.

Worlds in Time may have been the first *Doctor Who* MMO, but we very much doubt it will be the last...



MAKING A GREAT DOCTOR WHO VIDEO GAME IS NOT IMPOSSIBLE - HERE'S



Over the last 30-odd years we've been offered a multitude of different video games based on *Doctor Who*. Let's all be honest here, none of them have been given a golden seal of approval by gamers or by the public at large. Among these misses are the strange *Doctor Who and the Mines of Terror* (1985), the bizarre *Destiny of the Doctors* (1997) and the underachieving *Evacuation Earth* (2010).

However since 2010, the *Doctor Who* games that we've been offered have started to get better. They're certainly not classics as yet but they're definitely on their way to pleasing casual video gamers and fans of the show alike. With the start of Matt Smith's tenure as the Eleventh Doctor, the BBC released

five downloadable games for the PC free of charge. *The Adventure Games* featured encounters with Daleks, Cybermen, a trip inside the TARDIS with the opportunity to have a go at controlling the mighty machine, a return of the Vashta Nerada and a three way battle for the Doctor between Guy Fawkes, Sontarans and some Rutans as well.

In 2012, this series evolved into content to be played on the Playstation 3 and Playstation Vita with the release of *The Eternity Clock*. This time around, there were more Daleks and Cybermen who were also joined by a group of opportunistic Silurians and some rather creepy looking chaps with big round heads that had the ability to make you forget about them as soon as you

looked away from them. But even the Silence couldn't dispel the notion that *Doctor Who* games have never been all that.

Each of these recent releases was flawed and couldn't please everyone but they showed that developers were starting to refine their ideas of what a *Doctor Who* games should include and what it shouldn't.

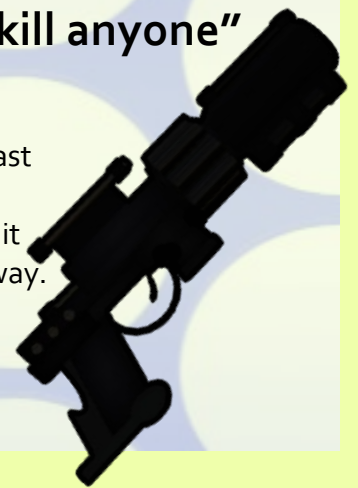
In 2013, a blogger at Houston Press released an article that discussed some of the reasons that a great *Doctor Who* game could not be made. It raises some good points and talks about elements that can bring *Doctor Who* games down in general. Let's have a look at some of the points raised by Houston Press and see if Kasterborous is in agreement.

"You have a protagonist that can't kill anyone"



...as you do in *Batman Arkham Asylum* and *Arkham City* and yet they're two of the best games of the past 10 years made. Does a computer game have to include a protagonist that deals out death to make it interesting? Certainly not, there's always another way.

Unless it's *Grand Theft Auto*, in which case the only way is to shoot someone in the face.



"Creating puzzles that make sense plot wise is really hard"

No it's not, it's just making sure that the puzzles fit in to the kind of game that you're designing. If you're releasing a game that's designed to make a quick buck then simply copying the puzzles from one game to a *Doctor Who* one will, and has, looked lazy.

But if you're serious in formulating a challenging and rewarding puzzle, fans will appreciate this.





"The sonic [screwdriver] ruins gameplay"

How exactly? If anything, the Sonic Screwdriver adds a new dimension to a computer game that other can't use. Rather than just having a gun, you have a wonderfully useful gadget to help you out in perilous situations against alien menaces. It was one of the stronger design elements in 2012's *The Eternity Clock* and felt completely natural to use. If you want to create a great *Doctor Who* game using today's technology such as Playstation Move, you could actually tie the use of the Sonic Screwdriver into some exciting Quick Time Events (such as setting off landmines to distract enemies-thank you Doctor number three) to make a *Doctor Who* game more fun.

"They don't make the genres that would be most perfect fits anymore"



Yes, admittedly computer games now have different standards than they did in the late 1980's and early 1990's but genres such as point and click are by no means gone, they've simply evolved. Point and click series such as *Monkey Island* and *Sam and Max* have had releases on the Playstation network and iPhone app store in the last two years with strong success.

Heavy Rain, a PlayStation exclusive game, was a new generation of the point and click genre, as was *LA Noire*. The successful television series *The Walking Dead* has had five downloadable adventure games released alongside it and they've been very well received indeed. The genre still exists; it's just making sure that developers can fit *Doctor Who* into it in the right way.

And let us not forget - before 2005, the BBC didn't do family drama anymore...

This was mentioned with regards to the Time War. First of all, it's nothing like The Clone Wars from the *Star Wars* series, as was suggested. The Time War is bigger, heaped in mythology and contains war that you would never wish to see in any lifetime. Endless lives resurrected to die again and again, the last Eternals fleeing the Universe in terror. Evil acts committed in the name of war with only one survivor, the jaws of the Nightmare Child swallowing Dalek War ships and Type 70 TARDISEs. And then you make a computer game out of it aimed for a family audience and everyone is disappointed when it's not as good as it is in the imagination.

Doctor Who is a show with endless ideas and scenarios; let's keep computer games made for it fresh and new rather than trying to look too heavily at the shows past.

"The best setting seems to be off limits"



These are just some of the ways in which a solid, enjoyable and successful computer game could be developed for the world of *Doctor Who*.

Until that happens, I'm off to play *Dalek Attack* (again).

EDITOR'S THOUGHTS: HOW SHOULD A DOCTOR WHO VIDEO GAME BE DONE?

As you will have seen above, everyone has an opinion on how a *Doctor Who* video game can be "done right". Of course, for "done right" we should probably accept that this term describes a position somewhere between "true to the series' ethos" and the ground occupied in the various *Doctor Who* table-top roleplaying games that have been released over the years.

Simply put, people want to play as the Doctor or other key characters and Time Lords. While the companion might be the viewer's cipher in many ways, so many fans identify with or aspire to be like the Doctor that it makes the RPG approach increasingly obvious.

Take *Star Wars: Galaxies* or *Star Wars: The Old Republic* as starting points. While these Massively Multiplayer Online Role Playing Games (MMORPG) suffer from some fan dissatisfaction in the gaming mechanics, the in-game worlds are consistent, engaging and most importantly allow players to become Jedi, Sith, bounty hunters, smugglers

– all of the familiar and popular characters from George Lucas' sprawling universe.

Alternatively, a *Doctor Who* real-time strategy (RTS) title might be the way forward. Am I alone in wanting to watch legions of Daleks fighting Sontarans on a planet by planet basis, or in dispatching Time Lord bowships and war TARDISEs into action as part of the Time War? Disengaging from the character of the Doctor and taking a look into the deep, infinite reaches of the Whoniverse isn't such a bad idea, is it?

Meanwhile there is one other key idea for a *Doctor Who* game which is almost achieved in *The Eternity Clock* (one of the reasons for its comparative success), that of taking command of one of the Doctor's more militarily minded companions (the Brigadier, Ace, Captain Jack or River Song) and sending them on an FPS mission of high danger, perhaps in a post-Dalek invasion Earth, battling Daleks, Robomen and turncoats, borrowing tropes from other post-apocalyptic titles such as

Half Life 2 or *Left for Dead* while maintaining a strong narrative and giving John Barrowman some much-needed (!) work.

Until these ideas are taken on board and realistically implemented, however, we've got *Doctor Who: The Eternity Clock*, a game which finally attempts and succeeds to mesh action and puzzles into a whole whose pace matches the TV show. It manages to tick all of the right boxes for an action platformer and for those of you who prefer the trapping of online games, these are available in *Worlds in Time*, whose browser-based existence at least gives it the opportunity to improve.

So as *Doctor Who* enters its second half century, let's hope a truly compelling game that can be enjoyed again and again will finally grace the hands of digitally-aware fans.

When he isn't editing Kasterborous, Christian Cawley is a freelance technology writer, specialising in mobile technology and online security. He's been playing videogames since 1984.





THE HISTORY OF DOCTOR WHO VIDEO GAMES THAT TIME FORGOT

James Mclean
researches
the history of
video games
separating
out the fake
facts from the
true fiction!

1982

The Celestial Toymaker:

A low budget Spectrum 48K game which was essential four simple games pitting you against the guile of the Celestial Toymaker: Tic-Tac-Toe, Hangman, Pong and Snap. Defeat these fiendish games while the Toymaker pops off for a quick tête-à-tête with Fenric over a more satisfying game of chess.

1983

The Curse of Fenric:

Remember that chess game we just talked about? Well here it is. Fiendishly if you come close to winning, the game crashes, a bug almost certainly put in there by the Toymaker whose poor chess playing is only matched by his poor showmanship.

1984

Paradise Towers:

Released on the Spectrum 48k, make your way up the tower towards the swimming pool with a rather non-agreeable Chief Caretaker who, having realised how cumbersome his servo cleaners are under their own sluggish motion, has concluded hurling them down the levels to hinder your path makes for a far better opposing obstacle. Reach the top and you save the fair maiden Pex who will build high for happiness for you. After this digital ritual, a freak time event has you starting from the bottom again with only a slightly higher score and an increased cleaner hurling rate for comfort.

1991

The Chase:

In this multi-level Amiga classic, the Doctor must escape the Daleks through five levels of cheaply coded time periods with the aim of defeating the pepperpot enemies and their accomplices. These range from evil robot vampires from the future year of 1993 to the deadly photographer and his wicked photo snapping powers. The story is classic Nation, to wit, a photocopy of one of his previous stories with the title crossed out and replaced with crayon, 'The Chase' was a game made on the cheap. Look closely and you'll spot that the deadly photographer is an identical sprite to the character found in level 5, Steven Taylor, who himself is simplified sprite variation of your sprightly sprite companion, Ian Chesterton. Curiouser still, the sprites used in the mini-battle between the Doctor and the Dalek's evil Doctor clone bare no similarities to each other whatsoever.

1996

Loom:

A second attempt to make a Seventh Doctor story misfired on the PC with this Doom clone. You play one of Kane's men, hunting down the creature hidden deep within ice-world. Slippery floors made difficult aim, and only one monster in the entire game made the need to aim somewhat negligible. The game highlight came from a good slide stroke skid action on the ice could result in your gun wielding character knocking the sprite of unknown actor Sylvester McCoy off the edge of cliff. If you turned your camera as you completed this act and zoomed in to a spot across the chasm from whence the Jigsaw actor had been thus propelled, you might be fortunate to notice that in a small window halfway down, the sexy youthful digital face of future companion Clara was nowhere to be found.

1997

Destiny of the Daleks:

You play a drunk blob who after a solid night out having burnt the midnight oil in a superficial debate with Paul Cornell over the merits of canon between copious glasses of Guinness, invades the Doctor's TARDIS and bumps into every wall and object that a configuration circuit could muster. Yes, you're right, this is just a made up game that couldn't possibly have happened.

DOCTOR WHO VIDEO GAMES: A NEW LEGACY AT LAST?



REVIEWS

Has Christian Cawley found a Doctor Who game to love?

When we set to work on Kasterborous Magazine #2, the state of *Doctor Who* games was sorry indeed. It seemed to us fans with an interest in these things that the BBC just wasn't doing anything with *Doctor Who* in the digital age save a few browser games and interactive stuff like 2006's *Attack of the Graske*. Sure, the BBC has used *Doctor Who* as a platform tester countless times over the years, even going back to the early days of home computers and *Doctor Who and the Mines of Terror* (and continuing latterly with things like *Death Comes to Time* or even *Graske*), but to find a genuinely fun game that holds interest has been impossible.

Well, that is until *Doctor Who: Legacy* came along. Released in November 2013, *Legacy* is a mobile game with aspirations. Developed by Tiny Rebel Studios in partnership with BBC Worldwide, the game boasts incredibly detailed character design, and a brand new score by acclaimed video game composer Chris Huelsbeck.

Soon after the game launched, fans could see it in action at the 50th anniversary ExCel event, and we got the chance to speak to lead developers Lee

and Susan Cummings, who revealed how quickly the game had been developed.

"We sat down in January and talked about what we wanted to do this year, we decided we wanted to make a mobile game – we'd made DS games together before, we'd made puzzle games together before as well and we wanted to maybe revisit that. So we talked about mobile, about puzzle games, and then we started talking to the BBC because over the years we've made a few different IP based games, games based on somebody else's world, and we really enjoyed doing them because we only pick ones we really, really, really love. We pitched at the beginning of March and the game was up and running in production within 45 days."

Interestingly, the initial discussion wasn't about *Doctor Who* – it was about *Sherlock*! Previous *Doctor Who* games such as *The Eternity Clock* and *The Adventure Games* clearly had a strong input from BBC Wales. Was this a help or a hindrance?

"They've been involved every step of the way," Sue tells me, explaining: "we're based in LA – and





there's a BBC games group [who] we have a really good contact with. They had a look at the art, they've been really supportive of the art style since the very beginning so obviously everyone really seems to have the interest of the property in mind."

Lee continues. "In our original pitch we said to the BBC that we wanted to create a game where we could start in the present and then start releasing content continually backwards as far as we could go, as far as the fans wanted us to, so we started with the most recent seasons 7 and 6 – that's around 25 hours of gameplay in there – then we're going to start rolling out series 5."

Reviews for the game have been positive, on the whole. It's hardly surprising. The simple marriage of jewel-type puzzle game with an RPG in which the Doctor must gather a band of companions (and earlier incarnations!) to overcome a time-spanning threat is the sort of thing that plays really well on mobile devices. If you don't have a smartphone or a tablet, *Doctor Who: Legacy* is expected to move beyond Android and iPhone/iPad in the near future.

"We do plan to do a browser version of it. We're really just trying to decide how we want to launch that. Beyond that, looking at Windows Phone and we're talking to Sony too about PSN."

So what is it about *Doctor Who: Legacy* that has made the game so popular? If reading Kasterborous Magazine #2 has taught you anything, it should be that there have been many *Doctor Who* games released on various formats over the last three decades. Some have been good and others haven't. None of them

have been earth-shattering. It seems however, that Tiny Rebel Games and Seed Studio may have got the balance just right with *Doctor Who: Legacy*. A free-to-play puzzle/RPG, the aim of the game is to build a team of powered-up Doctors and companions, drawn from the show's rich and wonderful 50 year history, reliving some of the Doctor's greatest triumphs along the way.

Naturally, you're up against the greatest enemies of the Doctor, and *Legacy* features Daleks, Cybermen, Sontarans and The Great Intelligence within the first few levels.

Starting off with characters and episodes from Series 6 and 7 of the Doctor's most recent adventures from Lake Silencio to Trenzalore, Series 5 content has been released (as a free add-on) in 2014 and from there, players can expect more and more goodies to be added to the game as the year goes on.

Having been lucky enough to get a hands on preview of the game at the big *Doctor Who* anniversary celebration in London (and played it to death since release), Kasterborous can confirm that the simplicity and rich content of the game may well cause you to lose hours of your life as you progress through the game and level up, adding new attacks and abilities to your characters as well as making sure that you have assembled the Doctor's best and brightest in order to help save the universe.

Gameplay is fascinating, a mixture of turn-based fighting that relies on a Bejewelled-esque colour-matching mechanic to build your attack – essentially the "dice rolling" moment. Within 10 seconds, you're hooked and plotting out your next 10 moves. Featuring fun gameplay, excellent visuals and a musical score composed by the acclaimed Chris Huelsbeck, *Doctor Who: Legacy* is the first *Doctor Who* video game that can truly be considered a success.

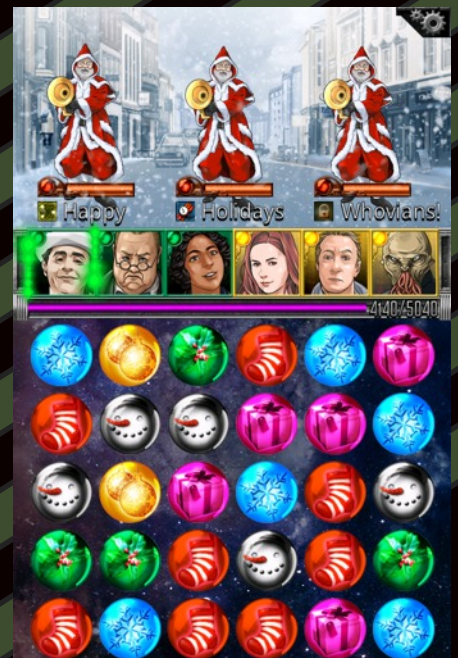
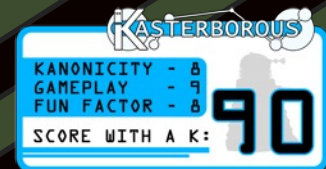
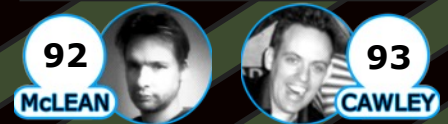
Sue and Lee are understandably thrilled with the reaction to the game. "You know at the beginning of the project our goals were to make the most faithful *Doctor Who* game we possibly could. We're thrilled that fans love this because we've put a lot of our heart and souls into this." Continues Sue: "I think fans realise we're going the extra mile to everybody. We're pushing over 10,000 followers on Facebook over the last week and it's become a very active community answering each other's questions and videos are cropping up with guides and walkthroughs and stuff so people seem to be really excited just about the fact that it's apparent we really care. We've done cool stuff with the community, we're not just trying to find a way to make a buck from everybody, it's seen as a faithful game to the show and we're getting a lot of love."

"We're not trying to copy anybody, we just wanted to do a game that we would want to play."

Who could argue with that?



OVERALL: Smart game for a smart phone. Free and very addictive. The Doctor would be proud



THE DOCTOR WHO GAMES YOU WANT TO PLAY... THE WORLD OF MODS!

Christian Cawley fights off the Silence and discovers some forgotten gems!

There is no *Doctor Who* strategy game; there is no first person shooter (please, don't mention *Destiny of the Doctors*).

It might be argued that neither is suitable for a *Doctor Who* game, but this misses a key point about videogames. How many *Star Wars* games put the player in the role of Luke Skywalker? Very few, and the ones that do focus on X-Wing fighters.

As *Doctor Who: Legacy* has proven, fans don't want to necessarily be the Doctor – they just want to enter his world. By opening this up, the BBC will enable so many different types of *Doctor Who* videogame that the property could well end up dominating on every platform, just

as it does on TV and DVD (and for a few nights in 2013, at the box office).

The difficulty with this is that it is difficult and certainly expensive to demonstrate. Fortunately, we don't need to spend time designing a new game to illustrate to the suits at BBC Worldwide that *Doctor Who* can easily become the biggest gaming franchise on the planet.

"Why not?" Well, dear reader, let me introduce you to the world of mods and modding, the practice of taking advantage of open code and editing kits from videogame developers, and building completely unofficial *Doctor Who*-themed games.

What is A Mod?

Forget mopeds, short hair and bomber jackets; modding is nothing to do with that other famous Who (although I'm sure there are modders who are mods and/or enjoy listening to 'Won't Get Fooled Again').

The matter of modding video games can easily become a dimensionally transcendental labyrinth of confusion, much like *Journey to the Centre of the TARDIS*, but with added logic. As per Wikipedia:

A mod or modification is the alteration of the program code of a video game in order to make it operate in a manner different to its original version.

Especially popular in first person shooters (things like *Quake* or *Call of Duty*), role-playing games (such as *Elder Scrolls* or *World of Warcraft*) and real-time strategy games (such as the *Total War* series), mods always require the original game to be present on the user's system, even in the case of total conversions. These are mods that include completely new items, weapons, characters, plots, music and even dialogue.

What Modding Brings To Videogames

Modding enables amateurs (and not-so-amateurs) to bring their own vision to existing videogames. Notable examples include the attempt to rebuild *GoldenEye 64* on the PC using Valve's Source game engine, the same software that *Half-Life 2* was built upon.

Tools made available to modders are essentially construction kits, applications that make it possible to alter existing characters, change configuration files and edit maps. There are many games in which maps can be edited – you might have even



attempted this yourself – and this is low-level modding, a gateway, if you will, to the real thing. A good gateway into modding is *Minecraft*, which like *Second Life* has a big *Doctor Who* community. The difference with *Minecraft* is that like a big digital Lego world, building and manipulating the map and objects is all part of the game.

Best Doctor Who Mods

The chances are that if you're reading this, you already own – or have owned – a game that can be the base for a *Doctor Who* mod to run. Let's take a look at some of the most notable, completed efforts...

FalloutWho - <http://tinyurl.com/falloutwho>

Released in 2010, *Fallout: New Vegas* is a sort of side-step from the *Fallout* videogame series. A first person point and click adventure game for Windows (also Xbox 360 and PlayStation 3), it is an enjoyable game in its own right, as you might expect. You should be able to pick up a copy from Amazon, or perhaps via Steam.

FalloutWho takes the original game's premise of an amnesiac courier trying to discover where and who he is and places you in the TARDIS with a handful of clues including a note from the Doctor.

Head to Moddb.com and search for "FalloutWho" to find the mod, which can be easily installed to the game's directory.



Half-Life: Dalek Unbidden - <http://tinyurl.com/dalekunbidden>

Released in 1998, Half-Life is a seminal first person shooter and action adventure game, featuring a crowbar and gun-toting scientist attempting to escape from an experiment that has gone terribly wrong.



The Dalek Unbidden mod places the player in a Totter's Lane scenario, with a gang of Daleks holed up nearby guarding a transmat, which can be used to teleport to the mothership. Released in 2003, this is an old school shooter unmodified since nuWho came along, and as such it is an intriguing look at how fans considered the Daleks before Russell T Davies revived *Doctor Who*.

Doctor Who Doom II - <http://tinyurl.com/whodoom>

Perhaps the most popular and well-known of all Whovian game mods, this first appeared in the mid-1990s and replaces the existing monsters in the second instalment of influential FPS game series *Doom* with various creatures from *Doctor Who*, most notably the Daleks.

The general mode of gameplay is to run around shooting classic series foes while unlocking doors and solving puzzles. Think *Destiny of the Doctor*, then forget all about that and think of *Doom* instead...

Unlike modern videogame mods, this uses a set of files called "WADS" that must be saved into the *Doom II* installation directory. If you're running an older PC with Windows 98, 2000 or XP, then playing *Doctor Who Doom II* should be straightforward; things are a little trickier for Windows Vista, 7 and 8 users.



THE DOCTOR WHO GAMES YOU
WANT TO PLAY...
THE WORLD OF MODS!



(The Memory) Cheats Mode with John Turner



Stuck in the TARDIS? Can't defeat the Master? Could those Daleks be ever-so-slightly unbeatable? Welcome, reader, to our cheats section, where you'll find a collection of cheats and solutions to some of those memorable Doctor Who games over the years.

Destiny of the Doctors

This requires a CD writer, at least 600mb of hard drive space and a bit of time, however. First, copy the entire contents of the CD onto your hard drive. Then, look for a folder labelled energy - it should have one file in it labelled 'energy.val'. Force this to open in Notepad, and you'll find a list of all the possible 'events' in the game on the right, and the consequences on the left (and some other numbers in the middle - don't change these ones!). We changed all of the consequences to '0' (so anything can happen, and Graak will not lose energy - note that selecting the 'Blast' symbol at the Great Divide still takes around 50% of your remaining power), but you can alter any of them to any numbers - even forcing it to increase your power whenever something bad happens. When you've finished changing the game, burn it back onto a second disc and play using that one. We've got a bit stuck at the end though - it looks like the final challenge requires Graak to lose all his energy, so it's probably a good idea to have the original close by.

[LEGAL NOTE: DUPLICATING SOFTWARE FOR YOUR OWN USE IS ALLOWED, BUT IT IS AGAINST THE LAW TO SELL COPIES OR MAKE THEM FOR YOUR FRIENDS]

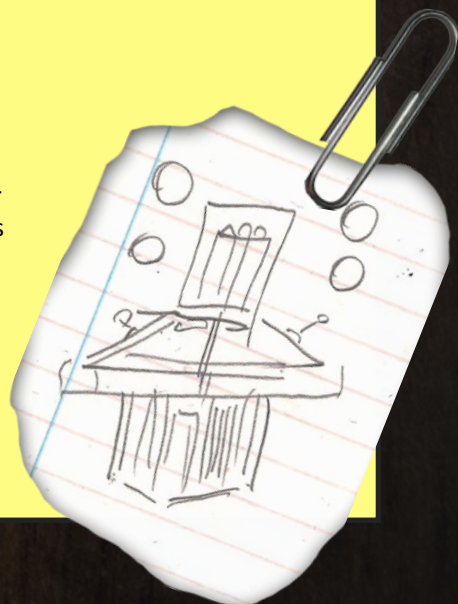


Dalek Attack

Amiga

Type JAMES BOND AND OLIVER REED WERE NEVER GOOD SINGERS while holding down the shift key, after using a smart bomb in London, for everlasting life. This does not work if you fall from a great height. Level jump passwords (only skip one at a time):

Paris DAY OF RECKONING (also works on PC)
New York THE SLYTHER (also works on PC)
Tokyo TRICOLOUR COFFEE SHOP
Skaro D5 GAMMA Z ALPHA



PC

Type TRUE I AM GUILTY OF INTERFERENCE JUST AS YOU ARE GUILTY OF FAILING TO USE YOUR GREAT POWERS for infinite lives.

Type ESCAPE SWITCH to make the border flash. We're assured this is very useful.

Try the following :

- A) Start a two-player game.
 - B) Switch controls during the sewer level (press F10 and then F3) then quit (press ESCAPE key twice).
 - C) Select the Doctor with the companion's controls (use the arrows).
 - D) Start the game again and once the sewer has loaded switch the players controls back.
 - E) When you reach London the companion should appear with 0 (ie infinite) lives. The Doctor will not be invulnerable himself though.
- Or, for similar results:
- A) Start a two-player game.
 - B) During the sewer level, quit (ESCAPE) and restart the game.
 - C) This time, select the Doctor and Companion, but only send the Doctor to the TARDIS.
 - D) Play the sewer level alone.
 - E) You will meet the companion in London who will be invincible. Again, though, the Doctor will not be.

Commodore C64

During the game, hold both shift keys down, then press and hold P. Whilst pressing all three keys, tap asterisk to skip the level.



The Eternity Clock

Successfully complete one of the following tasks to get a trophy:

- Time Lord (Platinum): Collect all trophies.
- Smooth Operator (Bronze): Press 10 TARDIS console buttons.
- Thorough (Bronze): Scan 10 objects.
- Head scratcher (Bronze): Collect 5 Hats.
- Paper trail (Bronze): Collect 5 Diary pages.
- Brimming with enthusiasm (Bronze): Collect 10 Hats.
- Short story (Bronze): Collect 10 Diary pages.
- Hat's off to you (Silver): Collect 20 Hats.
- Long story (Silver): Collect 20 Diary pages.
- Universal Destruction Avoided (Silver): Complete the game.
- Flying Doctor (Silver): Complete the game in 300 minutes.
- Puzzler (Bronze): Complete the game on puzzle medium difficulty.
- High IQ (Silver): Complete the game on puzzle hard.
- Diarist (Gold): Collect all the Diary Pages.
- Mad Hatter (Gold): Collect all the Hats.

Additionally, there are 33 secret trophies:

- Crate work (Bronze): Use the gold bullion crate to smash your way out of the Bank of England.



The Stormcage Redemption (Silver): Escape the Stormcage without being detected.

Pucker Up (Silver): Kiss 6 Stormcage Guards.

Quick Getaway (Silver): Escape Stormcage in 8 minutes.

Fast on your feet (Bronze): Beat the Cybermen to the Underground refugee camp.

On the right tracks (Bronze): Defeat the Cybermen in the Underground refugee camp.

Stunning work (Bronze): Stun 5 Cybermen.

A Plumb Job (Bronze): Re-route the gas pipe plans in Victorian London.

Hack Job (Bronze): Open the security door in the office block.

Tested to Destruction (Bronze): Re-route the thermionic consoles in the Cyberfactory.

Deleted (Silver): Finish the Cyberfactory in 20 minutes.

The Open Road (Bronze): Lower the drawbridge on Old London Bridge.

No time to hang around (Bronze): Collect the Stasis Field Generator in the Silence Base.

Elementary (Silver): Finish return to Victorian London in 15 minutes.

Soundly Beaten (Bronze): Sonic disarm 5 Silurians.

Hello Sweetie (Bronze): Wake up River in the tomb.

Silently Silencing the Silence (Bronze): Outwit the Silence without being checkpointed.

Toxic Relationship (Bronze): Defeat Vekkis.

Goodbye Blue Boy (Bronze): Outwit the Strategist Dalek.

The Eyes have it (Bronze): Quick-shoot 5 Daleks.

Beg for Mercy (Silver): Power-shoot 5 Daleks.

Ye Doctor (Bronze): Discover the statue in the Elizabethan quadrangle.

Winch Way Next (Bronze): Activate the crane winch in Old St. Pauls.

A steal (Bronze): Defeat the Silence and steal their time capsule.

Hello Sexy (Bronze): Find the TARDIS in the Dalek time lock.

Sent packing (Bronze): Send the Dalek Supreme to Antarctica.

Exterminated (Silver): Finish time-locked London in 20 minutes.

One in the eye for the good guy (Bronze): Shoot the Emperor Dalek in the eyestalk.

Geronimo! (Bronze): Defeat the Emperor of the Daleks.

Clever clogs (Bronze): Complete Data Link puzzle in 60 seconds.

Smart Cookie (Bronze): Complete Re-router puzzle in 60 seconds.

Clear Vision (Bronze): Complete Mind Map puzzle on Medium or Hard in 60 seconds.

Timey Wimey (Silver): Complete a Time Corridor in 2 minutes.



WE WALK IN ETERNITY...

DOCTOR WHO

THE ETERNITY CLOCK

Doctor Who: The Adventure Games

One of the main aspects of this series of games – comprising *City of the Daleks*, *Blood of the Cybermen*, *TARDIS*, *Shadows of the Vashta Nerada* and *The Gunpowder Plot* – is puzzles. You can't advance in the games without completing them, but they can prove tricky.

Until now.

Connect the Wires

Appears in: All games

This minigame requires you to connect two of the same colour with one wire.

There are multiple colours and each wire cannot cross another. Some wires have to go around the outside for the puzzle to be completed.

Tips: Think logically and when attempting one wire think of how another may use part of that path.

Electric Maze

Appears in: *City of the Daleks*, *TARDIS*

This minigame requires one or more components to be dragged around a maze

with electric barriers. Should any component touch the barriers then the

puzzle is failed and the player must start all over.

Tips: Take your time. You can drop the component at any time if you want.

Hacking

Appears in: *City of the Daleks*

Here you have to match the symbols scrolling across the screen with the

one selected, as seen on the left of the scroller. You change this by

clicking the symbols at the bottom. Not only will pressing the

buttons change the symbol, it will also rotate it if it's the same symbol.

Tips: Think clearly and make sure you match exactly.

Oscillation

Appears in: *Blood of the Cybermen*, *TARDIS*

There is a frequency which needs to be matched. Turn the right and

left

dials until there are 5 green lights between them. Then alter them



TOP ENEMIES
FOR SEASON 20:

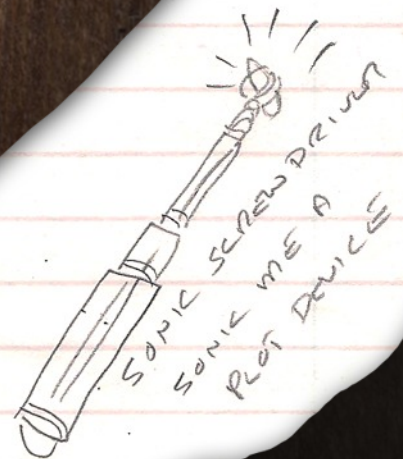
1. THE CYBERMEN

2. THE DALEKS

3. ADRIK

4. SCARLE BOGGS

5. BOONIE GANT





to match the width and height of the other frequency displayed. Then move the slider to get it at the right speed. Tips: Keep turning the dials just a fraction for the right frequency.

Colours

Appears in: Blood of the Cybermen
There are two rings of colours rotating around. To the left are some instructions saying MORE --- THAN ---, AS MANY --- AS --- or LESS --- THAN ---. Using the rotating discs to the right you have to match these rules.

If it says more then you can just eliminate the colour it wants less of.
Tips: You can randomly turn the disc and eventually you'll do it.

Code Entry

Appears in: Shadows of the Vashta Nerada
Here a code is shown being entered ranging from lengths of 3-5 digits.

Simply click on the numbers in the order they flashed up.

Tips: Don't click until all numbers in the sequence have flashed.

Perfect Match

Appears in: Shadows of the Vashta Nerada
Two green blocks spin around a circle which has green, yellow and red areas. Simply click the button to stop the blocks in the green area.

Tips: Click before the blocks enter the green zone.





This is the second edition of Kasterborous Magazine, and we're delighted that you've got a copy.

Don't think this is goodbye, however - instead, head to www.kasterborous.com in your browser where you will find an online haven of news, reviews and features about our favourite show. We have an **unparalleled collection** of *Doctor Who*-themed articles, interviews, features and other media ready for your enjoyment:



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 Doctor Who & Torchwood 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 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 and archive interviews with Terry Nation and Nick Courtney.



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 3000+ 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.



Our Twitter and Facebook accounts have over 5000 followers and we recently launched our Instagram account. Daily updates, conversations and the occasional giveaway can be found on these networks, or you can stay in touch via your inbox by subscribing to our newsletter.

So there you have it. The most diverse collection of Doctor Who content on the web – stop by and say hi!



GAME OVER
CONTINUE?
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