

The Black Archive #14

THE ULTIMATE

FOE



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INTERMISSION: WHO IS THE VALEYARD

In Holmes' draft of Part 13, the Valeyard's identity is straightforward. But it would not remain so for long.

MASTER

Your twelfth and final incarnation... and may I say you do not improve with age¹.

By the intermediate draft represented by the novelisation² this has become:

'The Valeyard, Doctor, is your penultimate reincarnation... Somewhere between your twelfth and thirteenth regeneration... and I may I say, you do not improve with age..!'³

The shooting script has:

¹ While Robert Holmes had introduced the idea of a Time Lord being limited to 12 regenerations, (and thus 13 lives, as the first incarnation of a Time Lord has not yet regenerated) in his script for *The Deadly Assassin*, his draft conflates incarnations and regenerations in a way that suggests that either he was no longer au fait with how the terminology had come to be used in **Doctor Who** by the 1980s (e.g. in *The Five Doctors* (1983)) or that he had forgotten, or was uninterested in, his own work from a decade before. His confusion and conflation of details from 1960s and 1970s **Doctor Who** in his scripts for *The Two Doctors* suggests the latter explanation.

² See Chapter 2.

³ Baker and Baker, *The Ultimate Foe* p26.

MASTER

There is some evil in all of us, Doctor, even you. The Valeyard is an amalgamation of the dark side of your nature, somewhere between your twelfth and final incarnation... and I may say you do not improve with age.

What Anthony Ainley actually delivers onscreen is:

‘There is some evil in all of us, Doctor, even you. The Valeyard is an amalgamation of the darker sides of your nature, somewhere between your twelfth and final incarnations... heh, and I may say you do not improve with age.’

Across these revisions, there is a process of muddying the nature of the Master’s revelation so that the Valeyard’s nature changes from the straightforward (he is a future, indeed the **final** incarnation of the Doctor) to the inchoate (he is an indeterminate figure between the penultimate and final Doctors, but also somehow the Doctor’s penultimate incarnation) to the vaguely psychological (he is in some sense the Doctor’s dark side, while also being from his own future, perhaps as a sort of warning).

It is not clear exactly when, or why, or by whom these changes were made. On his solo DVD commentary on Part 13, Saward is hazy about the details of the Valeyard’s nature, and possibly unaware that the wording of the Master’s revelation changed at least once after he left the **Doctor Who** production office for the last time.

Writing in DWM a decade later, John Nathan-Turner seemed to take at least some responsibility for this change, saying:

‘I did not wish to “waste” a regenerative form on the Valeyard, so I’d always requested that the Valeyard be considered the black side of the Doctor’s character, somewhere between the last two regenerative forms⁴. That way future producers still had Doctors 12 and 13 at their disposal.’⁵

Taken with Saward’s hazy recollection, Nathan-Turner’s ‘always’ creates an indeterminacy over the exact timing of these changes, which the dates on the surviving draft scripts don’t help to clear up.

These revisions though, represent a definite, gradual process of watering down the original intention for the story. This was, as Holmes’ draft attests, simply that the Valeyard was a future incarnation of the Doctor, and that his motivation for his actions in the story would be to continue living by paradoxically stealing the lives of his earlier incarnation. Back in the summer of 1985 Saward had held a meeting with the writers he then intended to contribute to the 1986 series at the BBC’s Threshold House. Holmes, David Halliwell and Jack Trevor Story were in attendance. Halliwell’s notes from the meeting – dated Tuesday 9 July 1985, over a year before Parts 13 and 14 were recorded – record the intention that:

⁴ This is an odd attitude to take when the episode under discussion features a character, the Master, who has successfully extended his own life beyond 13 incarnations, including in the first story in which the idea of a limited number of incarnations was introduced, and another, the Valeyard, who is attempting to do so. It was always surely obvious that **Doctor Who** would, in the event of the Doctor ‘running out’ of lives, simply introduce an in-story reason why he should not, as indeed happened in *The Time of the Doctor*.

⁵ Nathan-Turner, ‘This Must be the Place I Waited Years to Leave’.

'Valeyard actually Dr in future regenerated form. Corrupt.'⁶

It is also inarguably the case that Seward's version of Part 14 presents the character exactly as originally conceived. The Valeyard is written simply as a future incarnation of the Doctor. It is stated that if the Doctor is killed, the Valeyard, as a future incarnation of the same Time Lord, will cease to exist. In their final confrontation the Doctor ask the Valeyard 'How did I ever develop into such a pathetic individual?'

This is not the case in the Bakers' Part 14, which makes some attempt to square the circle of the transmitted version of Part 13's description of the Valeyard. The Master explains his desire to defeat the Valeyard by telling the Doctor that his morality gives the Master an advantage in their frequent battles, whereas the Valeyard ('A distillation of all that is evil in you, untainted by virtue, a composite of every dark thought...') is a different proposition. This builds on the Master's comment in Part 13 that he is 'not prepared to countenance a rival' (the Valeyard), but is very much more in keeping with the 'dark side' description of the Valeyard's character than the 'future, corrupt' one⁷.

The Bakers have the Valeyard himself articulate his desire 'to be free' of the Doctor, whose very existence, never mind his 'constant crusading' he states 'restrains me'. He also chides himself for giving in to Doctorish 'urges' such as quoting from human literature. These lines together suggests a kind of Jungian Shadow self, who is

⁶ Molesworth, 'Bob's Fantasy Factory'.

⁷ The occasion in Part 13 where the Master says the Doctor and the Valeyard are 'one and the same person' is, tellingly, an untouched line of dialogue that has survived from Holmes' initial draft.

not fully real or fully actualised while the Doctor himself exists. In the transmitted Part 14 Glitz refers to the Valeyard as the Doctor's 'other persona', which is not out of keeping with Jung and the idea of the Valeyard as the Doctor's shadow self. Some script-editing to Part 13 also helps shore up this interpretation. In all scripts for Part 13 the Doctor tells Glitz, 'I want you to meet my other self,' as they travel to see the Valeyard. Onscreen this has become 'I want you to meet my darker side'⁸. 'Other self' being the term used by the Doctor and others in both *The Three Doctors* (1972-73) and *The Five Doctors* (1983) to describe past and future incarnations of the same Time Lord, the amendment seems crucial and specific.

The Bakers make further detailed reference to this redrawing of the character in their novelisation. Chapter 11 has the Doctor thinking:

'Now he had to face the fact that the cold, calculating prosecutor was the personification of every deplorable act he had ever committed; every adverse deed he had ever contemplated. The malice he had learnt to govern had burst from its cage and been reincarnated into this monster known as the Valeyard.'⁹

Together these things make the Bakers' Valeyard's motivation for stealing the Doctor's lives a rather different matter to his simply being 'Just a pathetic old man' who has acted solely to 'extend your

⁸ Intriguingly, a line cut from Holmes's draft has the Doctor refer to himself and the Valeyard as 'Id and Super-Id', a strange conflation of Jung and Freud that perhaps reflects feedback from the **Doctor Who** production office, tying in with Nathan-Turner's comment that he had 'always' wanted the Valeyard to be something more abstract than a later incarnation of the Doctor.

⁹ Baker and Baker, *The Ultimate Foe* p64.

own miserable life', which is what the Doctor berates the Valeyard for being at the conclusion of Seward's version of Part 14¹⁰.

In many ways, the distinctions make the Valeyard a significantly different character in terms of motivation, action and execution. It is to Michael Jayston's infinite credit that his performance in the two episodes that were shot smooths over such radically different conceptions of the part he has been asked to play. (It would perhaps have been better for all concerned had the 'future' aspect of the Valeyard's origin been disposed of during script editing, making him unambiguously a kind of Mr Hyde to the Doctor's Dr Jekyll¹¹, an id to the Doctor's superego.)

The Valeyard is mentioned only once in televised **Doctor Who** after *The Trial of a Time Lord*, by the Great Intelligence (Richard E Grant) to the Doctor's friends Madame Vastra, Jenny and Strax on Trenzalore during *The Name of the Doctor* (2013), and then only as a continuity grace note. There the Intelligence lists 'the Valeyard' as 'a name he [the Doctor] will have before the end' (i.e. his death). This seems more in keeping with the original conception of the character than the Bakers' shadow-self version. Yet by the end of 2013's **Doctor Who** episodes we have learned that the Doctor as

¹⁰ Sadly, the intriguing idea that whatever the Valeyard's level of corruption it is, on some level, less immoral to steal these lives from himself than from some other Time Lord, is never touched upon by any draft of any episode of this serial.

¹¹ *Strange Case of Dr Jekyll and Mr Hyde* was first published in 1886. The 1887 theatrical adaptation was playing in London during the Whitechapel murders. The actor playing both parts, Richard Mansfield (1857-1907) was suspected by the public, although not the police, of being the killer, and he and his production have become a standard part of Ripper conspiracy theorising.

played by Matt Smith is in actuality the Time Lord's 13th incarnation, and seen him escape the death that the Intelligence was referring to in the past tense and regenerate into a new form¹². This leaves no room for a 'future' Doctor to be the Valeyard, unless he is a later incarnation than Smith's – and as of the time of writing two further Doctors, Peter Capaldi and Jodie Whittaker, have been cast who are evidently not the Valeyard either¹³. It also means that a Doctor 'between your twelfth and final incarnation' (as the Master says onscreen) would appear at any point after David Tennant's Doctor.¹⁴

That a single line of dialogue about the character can prompt the paragraph above is an indication of how convoluted and

¹² *The Time of the Doctor*.

¹³ The events of *The Time of the Doctor* explicitly rewrite the Doctor's future, despite his death on Trenzalore being established as a past event in *The Name of the Doctor*. Logically, the future described in *The Trial of a Time Lord* is one that predates the changes to his timeline wrought by the 2013 story.

¹⁴ Fans have speculated that this is indeed the case, and the one-hearted half-human duplicate of the David Tennant Doctor created during *Journey's End* (2008) will go on to become the Valeyard. Nothing on screen rules this out, but it is both tonally at odds with *Journey's End* itself, and frankly a **terrible** idea that anyone should be embarrassed for advocating. In fact the concept that emerges in *The Trial of a Time Lord* is oddly like that of Cho-Je in *Planet of the Spiders* (1974), a 'projection' of a future self, between regenerations, perhaps one which the Doctor avoided becoming. While it is unlikely the Bakers, or even Nathan-Turner, were aware of the details of this serial, Holmes had been assistant script editor on it, and became the series Script Editor with *Robot* (1974-75), the next story in production, so would have had access to and read the scripts, even if he did not remember them by 1986.

contradictory the very idea of the Valeyard had become by the time *The Trial of a Time Lord* was transmitted. As Philip Martin noted shortly after transmission, ‘when we reached the final episode I couldn’t follow it! And I had been there at the beginning!’¹⁵

This is a shame, as the original conception is clear, simple and strong. So much so it is summed up in a single, sadly later revised, line of dialogue from one of the Doctor’s old enemies. Let’s return to that clarity in preparation for looking, in our next chapter, at a draft that that conception underlies.

MASTER

The Valeyard, Doctor, is your twelfth and final incarnation...
and may I say you do not improve with age.

¹⁵ Cornell, Paul, ‘Philip Martin Interview’, DWM #125.

THE BLACK ARCHIVE

CARNIVAL OF MONSTERS

Ian Potter

'Our purpose is to amuse... simply to amuse. Nothing serious, nothing political...'

Carnival of Monsters (1973) is a story of two halves. Two apparently unlinked stories unfold in a pair of quite different worlds. The crew of a steamship en route to Bombay in 1926 are menaced by a terror from the deep that should be extinct, while on an intensely socially stratified world, nervous officials prepare to make first contact with alien beings after thousands of years in isolation. Somehow, the Doctor and Jo Grant will find themselves stepping between these worlds in one of the most bizarre **Doctor Who** stories of its era.

Simultaneously a light comedy with satirical undercurrents and a thrilling children's adventure featuring ferocious alien beasts, *Carnival of Monsters* brings together a producer-director keen to push the boundaries of the electronic studio and a writer who delights in conjuring worlds from tiny off-stage details. The result is a remarkable piece of television with its own unique flavour that works on a number of levels for a variety of audiences.

Written with access to surviving scripts, storylines and production files this **Black Archive** volume explores the roots of *Carnival of Monsters* as a story, its thematic resonances and linguistic quirks and its occasionally troubled production. Roll up and see the monster show, and take a peek behind the curtain.

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