

SEASON 3**EPISODE 01****[INTRODUCTION]**

[0:00:00.6] AC: Welcome to this season of the Unfinished Business Podcast. Over the next few weeks and months I'll be discussing art directing for the web with my guests who are some of the most experienced art directors and designers working on the web today. I'm your host, Andy Clarke, and I'm writing a hardboiled web design book about art directing for the web, and you can find out more about that at stuffandnonsense.co.uk/books.

Now, this season of Unfinished Business is proudly sponsored CoffeeCup Software, and in particular, their new CSS Grid Builder. If you're the type of designer or developer that likes tools to do their dirty work for them, CSS Grid Builder might just be the thing for you. Now, you might have used what you see is what you get editors before, so you're probably remembering just how lousy the code they spat out was. Let me stop you there. CSS Grid Builder outputs excellent code.

Browser's developer tools are getting better at inspecting grids, but CSS Grid Builder helps you build them, obviously. At its core, CSS Grid Builder is a Chromium-based browser that's wrapped in the use of interface so it runs on Mac OS and Windows. This means that if the browser can render can it, CSS Grid Builder can write it. In fact, CSS Grid Builder builds more than just grids, and you can use it to create styles for backgrounds, including gradients, which is really handy, borders and typography. It even handles Flexbox and multi-column layouts.

But designing a grid is the app's biggest draw, because when you're new to CSS Grid, visualizing how its columns and rows combine to form a layout can be one of the hardest parts of learning how it works. You create a grid. Use sliders to preview the results at various breakpoints, and if you're one of those people who is worried about other people using incapable browsers, CSS Grid Builder also offers settings where you can configure fallbacks. Then just copy and paste CSS styles into somewhere else in your project or you can export the whole kit and caboodle.

Best of all, CSS Grid Builder is currently free. Yes, you heard that right. It's free while CoffeeCup Software developer, and if you like what they're doing, you can throw the few dollars their way to help fund this development. You can find out more and download CSS Grid Builder at cssgrid.cc.

On with the show.

[INTERVIEW]

[0:02:34.8] AC: Yes, so back to Jeremy Corbyn. You got the honk with me this week, Mr. Hix.

[0:02:41.7] JH: Do you know what? I thought you'd maybe read it as that. No, it wasn't the hump at all. We're just trolling you, because a few weeks ago you did this tweet about you know, "I like it when people hashtag their political tweets," and I was thinking, "Gosh, you're one of the most political people I follow on Twitter."

I was just waiting, waiting, waiting for that. Then, "Ah, he's not done it for a couple of weeks. There's no Brexit tweets," and then suddenly you did serve up, yeah. Yeah, I just repeated your tweet back to you.

[0:03:12.6] AC: No, no. I missed that totally. It just completely went over my head.

[0:03:19.1] PB: I just blocked all of that out now. My list of mute words on Twitter is actually longer than amount of words that now get through, I think.

[0:03:30.2] AC: Yeah, mine too. Anything that ends in 'icity' or 'ism' or 'ist' I now block.

[0:03:38.7] PB: Interesting. I quite like that.

[0:03:41.8] AC: Yeah. In fact, I've got a DM from my friend Emma down here in Australia to say, "Could you re-tweet my recent tweet?" Because I'm doing a workshop and be nice to publicize it. I went back into tweet, but I couldn't see a tweet from her for days. I thought something else

is going on here. I opened the app and the normal crappy Twitter app. There it was in all its glory, her diversity workshop.

[0:04:13.7] JH: Would you like a nice cup of tea?

[0:04:14.6] PB: Yeah. Flipping egg. Thank you very much. I've just met this –

[0:04:21.3] AC: Well, hang on a minute.

[0:04:21.7] JH: Matt just brought me a lovely big cup of tea. I mean, a bucket size cup of tea. Yeah, Matt says hello by the way, Andy.

[0:04:31.1] AC: Does Matt not realize that we've got serious business going on here?

[0:04:35.2] JH: Yes. He came in anyway. Bless him. I've got a cup of tea with me now.

[0:04:40.8] AC: Bless him. Bless him. We love the ham.

[0:04:45.7] JH: We certainly do. Anyway, how are you chaps doing?

[0:04:48.1] AC: We're doing fine, thank you. This is going to make a minute.

[0:04:51.2] M: How do you know whether I'm doing fine? Don't talk on my behalf. I might be terrible. Yeah, my entire family were wiped out in a freak yachting accident yesterday. But apparently I'm fine. Great. You're beginning to pick up the fact that I'm not great in mornings. Can you tell that? I've been a bit grumpy so far.

[0:05:11.9] JH: You've been around shifts. Yeah. It's a thing. I think, Andy was meaning the royal we, were you?

[0:05:20.4] AC: Yeah, of course. I forgot. I forgot how important it is.

[0:05:23.8] JH: It's basically like him, Andy's alter ego. They're both fine.

[0:05:29.6] **AC:** It's my split personality disorder. That's what it is.

[0:05:33.0] **PB:** What do you think or is to hide?

[0:05:33.8] **AC:** No, no, no. It's me.

[0:05:35.6] **PB:** Or is it the hero persona?

[0:05:37.5] **AC:** It's me and Jody Marsh.

[0:05:42.2] **PB:** I'd say, that's a way to –

[0:05:43.4] **AC:** She's my alter ego.

[0:05:44.4] **JH:** - split your personality. Goodness.

[0:05:47.2] **AC:** I know. I don't know why she came to mind.

[0:05:51.2] **JH:** Yeah, that's the thing.

[0:05:52.1] **AC:** I can think of a couple of reasons.

[0:05:54.5] **JH:** Yes. Probably yes. Two big reasons.

[0:05:59.4] **AC:** Perhaps we ought to start doing this podcast properly, because –

[0:06:02.6] **JH:** Yeah, perhaps we should.

[0:06:02.9] **AC:** The Jeremy Corbyn thing didn't pan out as I expected. I've made some politically incorrect references. Matt's brought you a cup of tea in the middle of our recording and –

[0:06:14.8] PB: I've just Googled Jody Marsh as well, because I don't know who she was.

[0:06:17.8] AC: You just Googled Jody Marsh, yes.

[0:06:20.2] PB: I really wish I hadn't.

[0:06:22.4] AC: Yes. I don't know why I brought her up to be honest. This is what people expected from this podcast. You see, this is the thing, right? This is what we've got to just make clear to our listeners. We don't know who our listeners are, right? Because this show has been gone.

[0:06:36.9] PB: We don't have any listeners. There is none.

[0:06:40.0] AC: It's been a bit like open all hours, right? It was a classic of its time. Ronnie Barker obviously one of my big heroes, total, total legend and then they brought it back. Was it more open all hours, or still open all hours or whatever and David Jason was doing this really rather poor Ronnie Barker impression. It was horrible. It was totally horrible. Even Johnny Vegas could not rescue that show. It was terrible. This show is a bit like it's come back, but hang on a minute, I think I've got that wrong haven't I?

[0:07:21.9] JH: I think you've maybe insulted your guests before you've actually started. Always a good thing.

[0:07:27.4] AC: I think I did that to myself.

[0:07:28.2] PB: Jon, we were insulted before the show even started, because think about it for a minute, right? The e-mail we got from Andy read something along the lines of, "I'm restarting Unfinished Business. I'm going to do a season on art direction and design and that kind of stuff. Would you two come on one about Dr. Who?" Obviously, he doesn't rate us very much in terms of our design skills, does he? He guests us on for Dr. Who.

[0:07:54.5] JH: It's going to be a deep insightful ones and then –

[0:07:56.9] AC: Now what I actually said in my e-mail to you, my best friends and my esteemed guests is how about I get you two on and we can get all of the silliness out of the way? Because the thing is, one of the things that people used to grumble about with the previous classic iteration of Unfinished Business was that there was a huge amount of general waffle and chitchat about Planet of the Apes and weighing in hotel kettles.

People used to say, "Get to the point. Get to the code." So I thought, "Right, I'm going to start a series which I really would like to talk about art direction and I've got some things to say and I got some great guests and people that I want to talk to.

[0:08:45.2] PB: Which are not us. Just to emphasize that, to go back to that.

[0:08:48.7] JH: You just reinforced what Paul says. We're going to have this really serious deep insightful series. Let's start with a couple of clowns.

[0:08:57.6] AC: Well, I did say yeah, let's get the silliness out of the way first.

[0:09:02.0] PB: Yeah. So you have us on. I mean, you're making it worse idea, not making it better.

[0:09:08.3] JH: We're the throw away.

[0:09:09.2] AC: I know. I didn't want this to happen. I didn't want –

[0:09:12.9] PB: This entire podcast has been a train wreck from the moment we hit record, because you've been politically incorrect, you tried to stir up trouble with Brexit, you've insulted your guests. You call yourself a professional podcaster. This is just a terrible, Andy. Terrible.

[0:09:31.9] AC: Excuse for a podcast, isn't it?

[0:09:34.7] PB: I'm very tempted to walk off. That's how bad it's got. Go on, and what are you going to do? How are you going to recover, Andy? Come on.

[0:09:42.1] AC: Well, we have some very, very important things that you and I – the both of you, the collective you are going to talk about today. Seriously, I thought, “Right. I’ve got my enthusiasm back. I want to talk about some stuff, and I want to get back into recording again.” I used to enjoy it a lot, but it just got to be a little bit too much of a – I don’t know, too much of a responsibility putting a show out every couple of weeks and I wasn’t in the –

[0:10:12.1] PB: Oh, my heart weeps for you.

[0:10:13.7] AC: The best of spaces or whatever. So I thought, “Now. Now I am back.” We’ve got some good stuff to be looking forward to, and we’ve got Dr. Who to talk about.

[0:10:24.3] PB: Yes. That is important. I’m not playing down the importance of Dr. Who. Really, I’ve got to say in many ways, Dr. Who is more important than this whole web thing.

[0:10:35.7] AC: Oh, no. It is without a doubt.

[0:10:37.5] JH: There you go. Can you hear that? It’s four weeks now. You see how he’s calmed down?

[0:10:41.6] PB: Yeah.

[0:10:42.4] JH: You’ve brought him down from the edge.

[0:10:45.0] PB: Yeah. You found my happy place.

[0:10:46.2] JH: He was on the precipice, but now you’re talking him off the roof and bringing him downstairs.

[0:10:50.5] AC: I going to do a bit of a mic drop there. No, we need it. There’s lots of things that we would look to fall for inspiration for. He’s knowledgeable –

[0:10:59.7] PB: Oh don’t try and batter me up now. No, no, no. It’s far too late.

[0:11:01.7] AC: - about so many things. Most of which I neither care about nor understand. When it comes to Dr. Who, he knows the inside of its artists.

[0:11:14.8] PB: Well, not like Jon does, to be fair. Jon is the only that she really understands it, because I'm going to make vague comments later, like the new special effects company that they've brought on board, but Jon all know their name and their entire catalog of everything they've ever worked on.

[0:11:31.2] JH: Oh bugger.

[0:11:33.1] PB: Shit. You've let me down instantly.

[0:11:35.2] JH: I haven't got a clue.

[0:11:37.7] PB: Have you not? That's of the things I'm most excited about, other than obviously the new doctor, is that they've replaced the special effects company. I don't know whether I'm allowed to talk about that. I don't know. I don't know whether Andy's got very strict agenda for the show.

[0:11:52.8] AC: Which is never a strict to gender for this show. Talking about special effects just for a moment, do you remember – are you old enough even to remember Buck Rogers in the 25th century?

[0:12:05.0] JH: Now is this the 80's version, or the original – what was it? 1950's version?

[0:12:11.3] AC: No, the 1980's version.

[0:12:14.3] PB: [Inaudible 0:12:14.3]. Yes. Yes.

[0:12:19.1] AC: I don't know what got into me, but I decided to download the Buck Rogers in the 25th century film.

[0:12:28.5] PB: There was a film?

[0:12:29.9] **AC:** No, it was the first two episodes that they then wrapped up into a feature film –

[0:12:34.8] **JH:** Like a TV movie thing, isn't it?

[0:12:36.7] **AC:** Yeah, it was. Oh, my God. Talking about things ending with 'ism.' Bloody hell. Yeah.

[0:12:44.6] **PB:** Is it Wilma? She was –

[0:12:46.1] **AC:** Wilma was in the Flintstones.

[0:12:48.2] **PB:** No, what was her name? It began with W.

[0:12:51.3] **AC:** Vana, something like that. Princess Vana or something.

[0:12:56.2] **PB:** That. I know what you mean. Yes, the border-lying dominatrix –

[0:13:02.0] **AC:** Yes. The titles was basically Buck rolling around on his own name, Buck Rogers with scantily clad. In fact, not really scantily clad, more like shiny white rubbery clad. In fact, the blonde ladies.

[0:13:24.1] **PB:** It was a different time.

[0:13:25.8] **AC:** It was a very different time. Anyway, I got about 45 minutes in and I felt my shame, so I decided to – actually no I didn't know. I didn't carried on watching the whole thing.

[0:13:36.5] **PB:** To be honest, when I was watching that, I was more interested in the robots than the scantily clad women at that stage of my life.

[0:13:44.5] **AC:** Yeah, I'm talking about this afternoon.

[0:13:44.8] **PB:** Robots was what made it cool.

[0:13:46.8] JH: Took spaceships. Because there's some pretty cool designs of the – like his actual star fight or whatever they called it in the series. [Inaudible 0:13:54.5]. I know his design.

[0:13:57.5] AC: I did a bit of Wikipedia and it turns out –

[0:14:00.5] JH: I bet you did.

[0:14:01.4] AC: - quite a lot of the sets and equipment and some of the special effects were actually recycled from Battle Star Galactica.

[0:14:09.0] JH: Doesn't surprise me.

[0:14:09.7] PB: That doesn't surprise me.

[0:14:11.7] JH: It's very similar look, isn't it? Battle Star Galactica was like what? A couple years before. It was end of the 70s, early 80s.

[0:14:20.5] AC: Yeah, something like that. Glenn A. Lawson.

[0:14:24.2] JH: Oh yes, of course. He was involved in both. When I watching the other day with star fleet. Do you remember that one? It was this Japanese puppet show that was like film the birds, but more modern, more big explosions and things. It was dubbed into English. It had mainly English and American accents and it was also re-dubbed in Britain at the time.

[0:14:51.1] PB: Quality.

[0:14:51.7] JH: It was great. That was one of these dashes to the test of time. I mean, obviously their puppets and they all looked a little bit chunky, but it was still a good series and one of the best theme change I think as well.

[0:15:01.4] AC: I've just remembered something. Do you watch Rick and Morty?

[0:15:06.5] JH: Yeah, a little bit. Yeah. I've watched a few of them. Yeah.

[0:15:09.3] PB: I'm obsessed with Rick and Morty. Rick and Morty they have bird man, and all the time I've been watching Rick and Morty I feel I remember, but bird man that rings a bell. I've seen that somewhere. It seemed Buck Rogers. There was a character called Hawk. Do you remember Hawk, that had bird hair –

[0:15:30.1] JH: Were you thinking – is that Flash Gordon?

[0:15:32.0] AC: Yes, Flash Gordon.

[0:15:32.7] PB: No, it's not. No, no, no. I just Googled Buck Rogers right now and look at the images. The very first image that comes up is Hawk.

[0:15:44.7] JH: Right.

[0:15:45.4] PB: Perhaps they got it – perhaps there was one in Flash Gordon as well, but that was not that.

[0:15:48.2] JH: Yeah. There was Brian Blessed, "Gordon's alive?"

[0:15:51.8] PB: Yes. Yes, of course. That was finesse and quality.

[0:15:54.7] AC: What a fascinating podcast this is, three old geezers Googling these TV shows.

[0:16:00.2] PB: Well, you were the one that started it.

[0:16:01.7] JH: Yeah, the Hawk. There's that actor, that guy that was in everything, with –

[0:16:10.9] AC: Yes, with the hair.

[0:16:13.8] JH: The Hawk.

[0:16:14.1] **AC:** Yes, he had the hair feathers.

[0:16:18.0] **JH:** It looks so shit.

[0:16:21.9] **AC:** Anyway, we'll put a link in the show notes for anybody sad enough not to have Googled this by this point.

[0:16:27.9] **JH:** If anyone's wondering what an old people's home for web designers in the future sounds like, this is it basically isn't it?

[0:16:36.5] **AC:** This is basically it. It's a dry run. Except by the time we do get to an old people's home, there won't be a lot that's dry.

[0:16:45.2] **PB:** No, see. Once again you overstepped.

[0:16:51.5] **AC:** Should we get on with the show?

[0:16:52.5] **JH:** Yeah, I guess do that.

[0:16:54.5] **PB:** Have we not started yet?

[0:16:55.9] **AC:** Well, we sort of have started. I mean, it's 120 hours in.

[0:17:02.0] **JH:** It's not self-indulgence at all, is it?

[0:17:04.3] **AC:** No, it isn't self-indulgent, but this is the thing. This is the important thing, because I reckon that TV shows; Buck Rogers, Battle Star Galactica, remember the Logan's Run? Do you remember that?

[0:17:18.6] **PB:** Oh yeah, I didn't like that very much.

[0:17:18.9] **JH:** Vaguely, very vaguely..

[0:17:20.6] AC: Not forgetting – Oh, God. What was the Jerry Anderson show, where the moon – Space 1999.

[0:17:28.1] PB: Now that was quality.

[0:17:31.4] AC: I reckon that TV shows of this ilk, they form part of your makeup. They form part of your upbringing and they make us the men we are today.

[0:17:46.8] PB: What? The white middle-class, middle-aged, misogynistic – Basically, I'm blaming – what you're doing is blaming TV, 1970s TV for the state of white men today. That's what you're doing.

[0:18:05.6] AC: I'm sorry, Paul, but that last sentence was actually muted, because you used the M word. I don't see that.

[0:18:16.5] PB: It's no wonder, it's no wonder you are looking back – at the moment, all I'm doing right, I Googled "Buck Rogers' female co-star" because I was trying to find out her name. I'm just scrolling down Google images and I'm going no wonder there is such a problem in our society at the moment when I looked down the – it was a train wreck. I mean, awful. It's awful.

[0:18:42.1] AC: I see nothing wrong in Erin Gray in a spandex cat suit.

[0:18:47.9] PB: Oh, my word. Anyway, sorry. It's a wakeup call for me. I now understand why I'm the sexist person that no doubt I am. It's awful, but tweaky. Is it tweaky or tweety?

[0:19:05.1] AC: It was tweaky. [Inaudible 0:19:05.6].

[0:19:07.4] PB: Yeah. He was awesome. I named my first ever pet off to him, just so you know.

[0:19:12.1] JH: What was your pet?

[0:19:14.7] AC: It was a badger, so nobody got – everybody thought I was calling it after the sound that it makes. Nobody got the obscure sci-fi reference.

[0:19:23.9] AC: Now there's bonus points, Paul, if you can remember the name of the computer that Tweety wore around his neck.

[0:19:32.1] PB: Doctor annoying English accent. I'm not typing it into Google as we speak. No, I can't remember.

[0:19:42.4] AC: Dr. Theopolis.

[0:19:44.6] PB: Yes, of course.

[0:19:47.2] AC: Now I don't know why the man with the annoying English accent had a Greek name, but there we go.

[0:19:52.8] JH: It was basically an early flavor flave from public enemy wasn't it? Wearing the huge clock around him. Suddenly bring into the 90's. That fell completely flat.

[0:20:06.9] PB: We've leapt forward. We've leapt forward decades.

[0:20:10.3] AC: I don't know whether you noticed that incredibly professional segue, but Dr. Theopolis too, the subject of today's podcast, which of course is Dr. Who.

[0:20:23.2] PB: Yes. Also, another segue is if you compare Buck Rogers – this is quite interesting actually to make a semi-serious point. If you compare the Buck Rogers and how that was with Dr. Who at the same time, which was the Tom Baker era, I mean really kind of – you got to give props to the BBC avenue, because Dr. Who was so much more progressive, so much more quality in terms of its stories and characters and the whole lot. Yeah, good for the BBC.

[0:20:58.9] JH: My opinion.

[0:20:59.7] AC: Leila's costume was definitely politically correct.

[0:21:03.7] PB: I forgot Leila's costume.

[0:21:05.6] JH: I guess, fair enough. After Leila, we had Romana. You had them – especially Romana too, the Lala Ward period. You definitely moved away from the skimpy outfits to things that were more Edwardian, or conserve –

[0:21:21.6] PB: Kickass.

[0:21:23.0] JH: Exactly. Definitely more progressive. You can't get around Leila. I mean, that's just – that was just an obvious move to try and get dads in wasn't it?

[0:21:33.8] AC: Speaking of assistants –

[0:21:35.3] JH: Went a bit greedy there, didn't you Paul?

[0:21:36.0] AC: - it's obviously just been extensible for a moment. We've just reached the end. I'm going to say just, but it's been a few months. It's still fresh in my mind, of Peter Capaldi's final series. We can talk about that in a minute, but what I do think is interesting was Paul Mackey's character. I've got to say that when she was announced and I had reservations. I had second thoughts about that character.

[0:22:09.0] JH: Well, they did that reveal didn't they? That was like a little two-minute clip of being chased by Darlix didn't they? I think it was to announce the character. She just came across this very annoying, irritating street girl – that someone with a bit of "attitude." Didn't really seem to have – this is supposed to introduce the character and get us interested and excited about seeing this character, but actually I'm really not sure this is going to be a good fit. I don't know if you're going to say the same but, I thought she was fantastic.

[0:22:45.8] AC: I thought she was amazing. I worried that she'd be the annoying street-ish characters that they'd had in the past. Do you remember Ace?

[0:22:57.1] JH: Yeah. Still hold the candle for Ace.

[0:23:03.2] AC: You really don't.

[0:23:04.4] JH: Not lit of course, because that would be gone by now, but yeah.

[0:23:09.4] AC: I was just concerned that it was going to be a bit more – well, let's try and get a bit – a street cred, but actually I thought that Billy's character was brilliant. Particularly the ending was utterly heartbreaking. The episode where – I mean, okay spoilers, but the episode where she turns into a cyberman. I was in bits. It was really beautifully done.

[0:23:35.9] JH: It was very clever wasn't it, because it showed from her perspective how things hadn't changed. Then you suddenly got that reveal of how everyone else sort of, which was as assigned by – Yeah, very impressive. I think I heard anecdotally from a lot of people they didn't like Clara. They felt Clara was too self-important.

That could be because early on in the series they revealed her to be this very important character, but saved all the incarnations of the doctor at various times of life. Maybe it was a bit too early. Maybe after that she'd always – she had this pressure of the thing that's really important character.

I thought I like a lot Clara, but a lot of people hated her from what I've heard. The opposite with Bill, because everyone just felt that Bill was much more likeable, much more down to earth, a bit more depth to her in ways. You really should've felt for her, even though it's only one season that she was there. You did felt a little bit more close to her, I think.

[0:24:41.5] PB: I thought she was good. I enjoyed that. I thought it was good to bring a gay character in as well. I thought that was nicely done. It wasn't too heavily handed done, but it was quite funny at times and –

[0:24:53.4] JH: It was quite a matter of factly, wasn't it?

[0:24:55.5] PB: Yeah, absolutely. Which I thought was good. She was funny, but she could be quite moving. She had a better range as an actor, I think, as well in terms of how she came across maybe some of the previous. I don't think she was necessarily brilliantly written or

anything, but I just think she's a really good actor and I think she did brilliant part with – I'm really sad we only got her for one season, really.

[0:25:23.1] JH: What did you think of Nardole, Matt Lucas's character?

[0:25:28.6] AC: I quite liked that.

[0:25:29.6] PB: I think he was unnecessary. My response is I think – he was obviously the comic relief. Actually, I think there was enough comic relief in other areas. You didn't need. It felt a bit shoe honed in, but obviously Andy disagrees with me, which is fair enough.

[0:25:48.4] AC: I liked him as the comic relief, but I don't think he necessarily contributed much in terms of the story arc. He was likeable.

[0:25:58.7] JH: Yeah. I felt by the very end when they said goodbye you felt like actually it become a bit more. That was that great line that Michelle Gomez had in the last – the [inaudible 0:26:08.6] episode where she introduces Billy Nardole as exposition and comic relief. Yeah, which was a bit too self-knowing and you know.

[0:26:23.3] AC: What did you think of the final series in general?

[0:26:27.2] JH: I preferred it to previous seasons. I thought there were less duff episodes, less robots have showed with business, and did a better, much higher quality. I don't think that he really stand out episodes in that whole thing, apart from maybe the last two, which were really well built on that.

To be honest, I'm not trying to segue into the next, but I'm ready for a change. I'm ready for a different writer. I think the last season that I enjoyed as a season as a whole was Matt Smith's first season, which I thought really well. There's some really standout episodes in that; good stories.

Then after that season, that's been Steven Buffet seemed to get us a little bit too complex, a little bit too clever for himself. He could write some fantastic stories. Back in all the previous

seasons, he was the one writing the best story in those seasons. When he took over I thought this was going to be great. That first Matt Smith season I thought was superb. Then after that, it just seemed to escalate a bit too much.

It was less about the story and characters and more about complexity. I think it was a bit unnecessary. Year and year I've felt I'm really ready for some different music, different take on the show, different writers, a different doctor.

[0:28:01.8] PB: Do you feel that the new writer, I've forgotten his name, is the right direction? Because I looked through a list of the episodes that they've already written and I wasn't blown away. I mean, we're talking about dinosaurs on spaceships. He's not exactly the episodes you've got, "Well, those were the good ones."

[0:28:25.9] JH: No, but then he did Broadchurch. I don't know how much of it is could you get the show run as like Steven Buffet, who claimed have the vision for what the season should be. They're the ones writing the brief and often don't know that like especially in classic Dr. Who you say we want a story about dinosaurs on a spaceship, so you go and write that one. That's what you've got to work with.

He's done some stuff with you dished to write a lot Torchwood Christian, including one that I didn't like, which was all about the cannibals. I'm pretty sure he wrote that one, which really disturbed me ever since. I know what you mean. I'm ready to see what is going to do it. The fact that he's done Broadchurch in, I think sows that he can given the right environment, given the full control as it were. I think you can really turn around.

[0:29:21.9] AC: Are you going to look back on Peter Capaldi's season with fondness?

[0:29:27.6] JH: Yes. I was really excited that he got the part. I'm looking back and actually thinking about recent Dr. Who's. I don't think I felt as warmly about him as I did with Max Smith or David Tennant. I think the times I have felt warm about him, were there was one really good story that he did after Clara died, and I can't remember if it's Heaven Sent, or Hell Bent. It was one of those two stories.

At least, it's just him. Trapped in this – what seemed to be a castle at the time repeating the same loop. The way that he dealt with that, that was the most – I felt more warmth and affinity for him and empathy. I know you don't love that word empathy, Andy.

[0:30:16.6] AC: You felt the guilt.

[0:30:17.6] JH: Sorry for his character. He's a big loss. He was dealing with it in a very interesting way, I think. Yeah, when I look back it I think in some ways, a really good portrayal, but think in terms of the warm memories that there's not as many stories of Capaldi. I think that's because they try to make him a bit grumpier and a bit more terse. Then they softened him I think a little bit towards the end.

[0:30:43.8] AC: What do you think, Paul?

[0:30:44.9] PB: Very, very similar to be honest. I think he partly suffered from not the best stories to work with, compared to some of the classics it went before. Maybe not some of the best dialogue. I was over the moon when he was cast. I thought that this had huge potential, very, very exciting.

Perhaps, my expectations were too high, because I thought – it's funny isn't it? I thought I wasn't a fan of Max Smith. Actually, looking back I've really liked Max Smith. I thought that Peter County was going to be a breath of fresh air and something new and it didn't really have a quite happen for me.

I was a little bit disappointed. I didn't warmed to him in the way that I'd warmed to the previous ones. Yeah, again like Jon, that's left me really hopeful for the future. I'm really excited for the future. I'm really looking for a doctor that's got that craziness to them. That's the other thing. That's part with Peter Cacao that is it became quite – he was a tired doctor. He was a weary doctor. That is certainly a part of Dr. Who.

What I really love about Dr. Who is his almost childlike wonder and sense of excitement about life. I like it when he's embracing life and he's excited about the things he's seeing an he's

always looking for what's around the corner next, where is the tide is going to take me next thing. I think we lost that with Peter Picaldi, which we did have with the previous doctors.

Just that one little scene with Jody; she regenerates and she just says this one word, "brilliant." She gets this grin on her face, and you think now we're talking. That's what I want to see from a doctor, that grin and that sense of excitement. It's just that one word gave me hope for the future.

[0:32:51.1] AC: Before we get on to that particular topic, let's just quickly talk about Twice Upon a Time, which was the regeneration episode, which I actually thought was again, incredibly well done. I really like the fact that they brought David Bradley back as the first doctor.

[0:33:12.7] JH: By bringing his character back, they looked like they were trying to make a very – a blunt point about how times have changed to segue into Jody Whittaker. Because we kept referring to things like, "No, you tell Paul to stay behind in the OR." Or tell you offer a language and that kind of thing. I'll give you a smack or something. It's very interesting, because that is how William Hartman's character was.

I did a little bit blunt in the way they were trying to say, but we've changed. This is the new modern who – but generally just I think as an episode, I think that again comes into that list of warm memories of Capaldi stories, because it worked really nice, the interplay between them all.

In some ways, not a lot actually happened in the end. The [inaudible 0:34:06.6] character as well. There's a lovely little touches with the whole business of what do you mean first about war. Then that realization of, "Oh, my God." They thought that was be there. The war to end all wars, but no.

[0:34:22.3] PB: The fact that actually Mark Gatiss's character turned out to be Lethbridge-Stewart, I thought was brilliant.

[0:34:31.0] JH: Yeah. Do you think it was bit too neat, that everything's got to you refer back to Dr. Who pastor? Half of me was –

[0:34:41.4] PB: If there was ever an opportunity. If there was ever an opportunity to do that, that was the episode. It was very much an end of the era episode. The fact that Mark was even casted in that role, because he's been so heavily involved in the series to that point. It felt, yes it was very self-referential, yes it was very nostalgic, but that's okay. I think it was an okay time to do it and I really enjoyed that. I thought it was brilliant.

I didn't even meet mind the heavy-handed references to we've changed, because it was all tug and cheek. It was very funny. I felt post-reaction was brilliant. It was a great episode. It was by far my favorite out of the season.

[0:35:28.5] JH: Yeah. What did you think, Andy?

[0:35:30.1] AC: The only negative that I think I had towards it was I think they drew out Peter Picaldi's regeneration for too long. They hinted about it. It started previously and then we had this whole episode building up to it.

For me, I think it was like, "Okay. All right. Yes, he's going to regenerate. No, he's not going to regenerate." It felt like a 80s action movie, where you think the body is dead and then they're suddenly up again. Oh, what a surprise. It was a bit-starting with that. I mean, overall I thought it was brilliant.

[0:36:08.8] JH: Yeah. I mean, they did that with big tenants, didn't they?

[0:36:13.6] AC: Let's move on to the all-new, totally up-to-date, totally progressive one might say, new, brand new spanking new, never-been seen before, first time in history new Dr. Who logo.

[0:36:35.1] JH: I wondered where you were going with that one.

[0:36:38.5] AC: I'm going to put a link in the show notes to anybody. I actually really like it. My first impression was, "All up a case."

[0:36:50.5] JH: When has it not bit of a case?

[0:36:53.9] AC: Well, I know. But it just stood out. Maybe it was the roundness of the letters. I don't know. Do something very different about it. Obviously, in comparison to some of the previous logos. I remember the jumper with Tom Baker era logo, I thought the DW from – was it Max Smith's era, with the DW in the shape of its artist, was just classic.

When you look at the small screen version of the new Dr. Who logo, it doesn't have that charm to it. When you see the whole thing written out with those cute little lions that come in from the left and go out the right, I actually really quite like it. I'm warming to it a lot.

[0:37:41.6] JH: Because when I watched that little animation that they did to announce it, I was watching and I think, "Oh, this is great." The sound is quite different. The color used is quite different, because especially the Capaldi area is blue in the way that the opening credits were done, quite cold colors. This one's very warm and it's quite – it has this weird gooey materials. You can get this impression of things going through the letters and you think, "Oh, this is going to be great." Then the reveal at the end. I just felt a bit like – it's a bit delicate. It's a bit, I don't know. A bit light. It has grown on me.

[0:38:21.5] PB: A bit feminine perhaps.

[0:38:24.3] JH: Well, maybe, maybe. The feeling I got from it. I mean, I like the fact that the lion is supposedly there with artist going through it, and you get that nice break appearing in it. I love the, say the sound design and the color, just a final thing. It has grown on me a lot over a week, which is always going to be the way.

Any time a new logo is put on, tweets that explodes with – the people that hates and people that love it. After a while no one gives a toss.

[0:38:55.9] AC: I'm going to put a link in the show notes to [inaudible 0:38:58.4] and the guardian, which actually shows all of the Dr. Who logos right from the very beginning. It is really quite interesting. You go from the original 1966 what looks like Times New Roman upper case to me, all the way through the various iterations.

The Dr. Who logo says a lot about the time that it was designed, that the 80s one is very 80s. The Peter Davidson logo. The Peter Davidson logo, for example, I think Collin Baker probably had – I think he had the same one, the one which I just think is the worst thing ever was the Silvester McCoy era logo.

[0:39:44.0] JH: Yeah. That was shocking. I think the Jon Pertwee is the best one. I think would they use that now for all the – when they released a classic series episode like in DVD. They always used the Jon Pertwee, and it's just really neat. I think there's nothing to – because the Tom Baker one and the diamond I really hated.

The jumper one, just this nice set of quirk. I mean, the tight button is nice curve on the H of the who and – I think that was just perfect. A bit like the co-op. I always hoped that they would go back to that and start using it again, or just refresh it slightly for the contemporaries.

[0:40:27.8] AC: No, interesting of its time. Let's see what this new one turns out to be in terms of time. Time travel is a bit of a segue. Transformation, regeneration.

[0:40:40.1] PB: Well, it's not a segue. It's not a segue, because it's the entire series is about time travel, Andy. I'm sorry to point that out, but you're segueing with the entire episode.

[0:40:52.1] AC: Let's talk about the really, really important – in my mind anyway. There's a couple of really important issues about this new doctor and the show in general. The first one is that there's a rumor and it's not confirmed yet, but there's a rumor that the new Dr. Who is going to be 60 minutes, rather than 45 minutes in length.

[0:41:14.3] JH: The first episode is definitely is. Yeah, I'm not sure it hasn't been announced for the rest of it. They're saying for the first one, it's definitely going to be 60 minutes. I think they've done that for the last couple. Max Smith's first one was longer and I think Capaldi's was two, just to give a bit more time to – a bit more of a story, because I always feel the 45 minutes is a bit quick. A lot of stories –

[0:41:41.6] PB: Yeah, it's a bit of a rush.

[0:41:42.3] JH: Yeah, it resolved too quickly. I think the two-part is always better because it gives the story more time to breathe. I think that that's more modern taste as well and people actually like that. Certainly adult audience likes that. I'm not sure whether the younger audience does, but yeah, adult audience like the idea of when the TV shows you binge on Netflix. It's like it's spread over 16 episodes or whatever. It takes the time to tell the story, that will be great. I don't think they'll do that.

[0:42:14.7] AC: I'm sure that we've talked about this numerous times when we've talked about Dr. Who on the show before. I really like the old classic Dr. Who's, where you'd have a whole story for six weeks.

[0:42:29.3] JH: Then you get to 25-minute episodes.

[0:42:34.3] AC: Yeah. I suppose they were.

[0:42:35.0] JH: They were short. You're just getting into it and then it stops. I don't know that they did – they did the full five-minute thing based on Buffy. The idea of you've got an hour with adverts, so when you're selling it to other television stations like in America, you got this neat slot of – here's your hour slot, we can fill it with Dr. Who allowing for adverts. I would like it be longer.

[0:43:02.6] AC: The world is changing now isn't it? These days with more and more streaming services, all the time scheduling is different. Perhaps now is the time to move to a slightly longer format. Because you look at things like west world, or those kinds of things. They don't come in around the hour mark. They're certainly longer than 45 minutes.

[0:43:23.1] PB: Yeah. I think some episodes, especially the ones on Netflix overly, they can actually make whatever length they like. I'll be watching the OA and they've always vary a little bit in length. Some of them, the episodes are like, don't get the opening credits until about I think the first –

[0:43:40.5] JH: Three-fourths of the way.

[0:43:42.1] PB: Yeah. The first episode of the OA. You're 15 minutes in and then you suddenly you get the opening credits. It's like, "Oh. I didn't realize I haven't seen those yet." You're just straight into the story and there's no mucking about.

[0:43:53.9] AC: I was watching an old Tom Baker classic recently. I forget which one it was now. That was pretty, because build up the whole story over six weeks or so and it came to the climax. You have five minutes before the end of episode six. All of a sudden, the doctor and his lovely assistant running through this maze of corridors being chased incongruously by the main villain.

They get to the end of the tunnel and there's this massive drop down into the depths of the planet. Guess what, the doctor gets on one side and the assistant gets on the other side, they stretch out the doctor's long wholly scarf. The main villain runs tripped over the scarf and that's the end of the episode. Do you think we could've done that in the beginning?

[0:44:41.5] PB: Simple times.

[0:44:43.9] AC: You talk about things being wrapped up quickly, but you know. Yes, I know. Brilliant.

[0:44:47.4] PB: That's true.

[0:44:48.3] AC: Yes. They're talking about it being 60 minutes. This was the rumor that I saw, 60-minute episodes, but maybe it's just for the first one. They're talking about 10 episodes in the season of 12.

[0:45:00.0] JH: Yeah. I'm with that if it means that they've got the good quality, or maybe if they do 60-minute episodes and they spend longer on it, just stories, have a chance to breathe a bit, that would be great.

[0:45:13.0] AC: Maybe with this new special effects company that Paul seems to know everything about. The overall quality will be even better.

[0:45:21.3] PB: I am hopeful of that, because I've got to say the special effects were beginning to feel like they weren't keeping up with everything else you're seeing on television, since 2005, when they rebooted the series in the 2005. It wasn't bad for TV special effects thing. Now we're increasingly getting used to more and more quality special effects on TV. Our expectations are going up.

You want to see that reflected in Dr. Who, and I think yeah, I'm actually really quite excited by the new company that's coming on board. I think they'll be really good. Their track record is things like Inception was theirs. Blade Runner 2049 was theirs. They've got good caliber behind them. I'm hopeful that we're going to see some good special effects coming up this season, the new season. That's my hope anyway.

[0:46:23.2] AC: Let's get to it. Let's get to the most important topic about the new Dr. Who. The thing that's been massively, massively controversial in the casting and the run-up to this new series. To be honest, I'm still in two minds about whether or not this is good for the doctor or not. Let's see what you think.

What are your honest – I mean, you got to be honest with me here, because there's nobody else but us listening. You've got to be honest. What do you really, really, truly, deeply feel about Dr. who being from Yorkshire?

[0:47:09.7] PB: Yeah, we've been there. We've done this. This is old hat. Really people – No, I know you're winding it up because you were same what do you really think about a doctor being a woman and then you avoided it and ha ha, that's all very funny. You're not serious that people have got an issue with the accent she's using. This isn't a real thing, correct?

[0:47:28.9] JH: We know that in real life, she has a Yorkshire accent. Chris Tennant was from Scotland and didn't play a Scottish character.

[0:47:40.0] PB: Do you mean David Tennant?

[0:47:41.3] JH: Yeah. Sorry, David Tennant. He didn't play in his native voice. I'm not suggesting for a minute that the doctor should be from Basildon.

[0:47:50.4] PB: That's just it. If it's not – this doesn't have to come from Basildon, then it could be any accent and why not be Yorkshire. The one thing that's got quite interesting, don't you have seen the film Death of Stalin? It's this Armando Iannucci film about the life when Stalin dies and the power play that happens after it.

Basically, all the characters in there were told not to put on fake Russian accents. Just choose whatever accent you want to play. Jason Isaac has got this character, the head of the army. He was told that your count is really blunt. That was the thing that he was famous for in your life was that he was very blunt with people and quite rude.

He said, "Well, what's the most blunt accent in the world?" He said, "It's Yorkshire, isn't it?" He plays the whole thing with Yorkshire accent, which is fantastic. It's one of the best bits in the film. Really, the funniest. Having said that though, I think –

[0:48:49.9] AC: It's funny, there's a film called Enemy at the Gates. Enemy at the Gates, which is a film about Stalingrad and Vasily Zaytsev, the sniper. Jude Law plays Vasily Zaytsev. It's actually a really good film. The thing that lets it down, I can't believe I'm going to say this is my hero Bob Hoskins plays Nikita Khrushchev. He does it with the most terrible accent. It's just awful. Yeah, I don't care that she comes from Yorkshire. It would be better if she came from Lancashire, where all of the best people come from.

[0:49:29.7] PB: I just find it deeply hurtful. We've never had a doctor with a west country Worzel accent. I mean, we know – I mean, we know Jon Pertwee could do a really good west contract, from when he did Worzel Gummidge. I mean, why didn't he play the doctor like that? Racism is what it is. That would've been quite funny.

[0:49:57.4] AC: Now I know that you were joking about me building this whole thing up. It's obviously a big change in – with every new doctor, there comes a whole new generation of fans. It's not just about the doctor themselves, but about the cast of supporting characters as well that comes with it.

What do you think about the choice of companions for this new doctor? Again, I'm not going to be – the first thing that springs to mind is what the bloody hell is Bradley Walsh going to be doing in –

[0:50:33.9] PB: I know. Yeah, yeah. I've felt the same.

[0:50:37.4] AC: Let's give them the benefit of the doubt.

[0:50:39.7] JH: things I felt about Billie Piper and I felt about Katherine Tate and Pearl Mackie. Each time I was proved wrong that she really enjoyed them. I cannot think – he has done serious work before and I think it's worked out well. I've done a little bit. I am concerned, because I don't think it's a good fit, but the thing I'm really concerned about is the fact that we've got –

[0:51:02.3] AC: Three companions.

[0:51:02.6] PB: Is it Three companions? They've got Bradley Walsh. Yeah, so they've got Bradley Walsh and they've got Get on the Boy.

[0:51:09.8] AC: Tosin Cole and Mandip Gill.

[0:51:12.0] PB: Yeah. Because now, the last time they had three companions was back in the 80s. There's this whole thing in Dr. Who fathom about Neesa was really under-used. That was the last time they had three. Basically, you're spending a lot of time trying to give people something to do in a story, whereas it's just one companion, or maybe two. Not so much. It works better, but with three it felt like basically you're either trying to get people going to do, which is usually like being captured, or something like that.

Or like, there's some episodes that we've missed. I think she's had a headache and then she stays in the targets for the whole story. I think it was – the actors that played are really said about this – it wasn't great. I had this really nice character that had this nice backstory and then they basically for some reason put too many people in and they didn't use her.

[0:52:08.8] AC: I've just looked on the BBC about a real-time follow-up here. It says here on the BBC, a more exclusive news it's confirmed that the new series will a 10-week run of 50-minute episodes, kicking off with the feature length hour for the opening launch.

[0:52:23.0] PB: You have five minutes more. I'll take that. That's good.

[0:52:27.4] AC: Yeah, that's pretty good. Right, let's get to the meat of it. Let's get to the most important. There's been enough of a build-up person. We need to discuss this.

[0:52:36.6] JH: Yeah. Well, there's not a lot to discuss, but –

[0:52:38.4] PB: Yeah, it's going to be the shortest discussion ever. It was about time and not only was it about time they've been leading into this. We've had a female master who was brilliant. It's a no-brainer. It really is. I think she's going to be as good or as bad as any other previous doctor. We just don't know until we see her play the part.

I think, yeah I'm really, really excited. I think it will give a fresh take on the show, it's something different. I can see a whole plethora of jokes that you can make off of the back of going from being a man to a woman that would be funny. I hope they have the guts to use them, because that's going to be enjoyable. I just think it's got so much potential to it and I think within three episodes, you won't even think twice about it. In fact, probably less than that.

[0:53:34.2] AC: Here's the thing Paul. That says a lot about you, because I was not even going to bring up the fact that the new doctor was a woman. That's not the big thing that we've been building up to.

[0:53:46.3] JH: Your lying guess.

[0:53:51.3] AC: I was actually going to talk about the fact that, do we think that Jody Whittaker is the right casting? Okay, so the doctor was going to be a woman. That's absolutely fabulous. I do agree with you completely that there can be a lot of fun with that. If we think about other female actors that could have been the doctor, you know, do you think that she's the right choice? I do. She seems to have a –

[0:54:20.8] JH: I hope not.

[0:54:21.3] AC: I can't get the right word. Spunkiness to her, which I think could be quite of a contrast, particularly to Peter Capaldi. I think if it was – God, I forgotten her name now, the woman that played River Song.

[0:54:36.8] JH: Alex Kingston.

[0:54:38.6] AC: Yes. That would've been a very, very different female doctor, I think. Yet, this one feels – it feels very kind of on you.

[0:54:50.3] JH: Well, there was a big rumor before it was announced that it was going to be Phoebe Waller-Bridge. Then if you've ever seen Fleabag, which is – I think online only accommodate on iPlayer. She's amazing in Fleabag.

When this rumor came out and I was watching this, I'm thinking, "She would be fantastic, because she's got the eccentricity." She's got that look in her eye, a bit like Tom Baker used to have. They could actually be an alien. They look human, but out of it, they could actually just twinkle in their eye that's just actually they really are a alien. I think she would've been fantastic in the role.

I think Jody is a great actor too and I've been waiting to see, but I have that thing of actually when this rumor went out, I latched onto a bit too much and thought, "Oh, yeah. That's going to be great." I'm really hoping it was going to be her.

[0:55:50.7] PB: I mean, I confess. I haven't seen Jody in anything, so I really can't comment on it. I never watched Broadchurch in anyway. From what I can gather, Broadchurch is such a radically different thing that there's very little comparisons that can be made. I'm judging her purely on a one-word that she said as Dr. Who, which is probably not the best way of judging whether somebody is good casting. What immediately went through my head with her saying that one word is I feel like I'm getting David Tennant back, which from my point of view has got to be good.

[0:56:23.3] JH: Yeah, I think so.

[0:56:25.1] PB: There was something about the way she said that, with that enthusiasm and that excitement that just caught me. I'm very much enthusiastic.

[0:56:35.3] JH: Yeah. I think seeing her in other things, I think she very much should've feel that role of – that line of David Tennant. Someone who's very bubbly and excited, like you were saying about someone who is excited about the world and discoveries. I think she would really have that angle. I'm certainly looking forward to. I think it's going to be great. Did you feel the same, Andy? Did you feel you would rather have somebody else?

[0:57:02.0] AC: No. Actually, I think that she's a great choice. I haven't watched Broadchurch either, so I'm only going off clips here and there and like you say that one word. No, I think that it's going to be good.

I'm more excited now about the new series of Dr. Who than I would've been. This has nothing to do with gender necessarily. I'm more excited about the difference that she's going to make to Dr. Who than I would've been had it been somebody else, man or woman.

No, I think it's great casting and I'm really looking forward to all of those – I don't know, little differences that you know that they're going to introduce into the series. It brings me on really what I thought that we could nearly close with, sort of pen ultimate, I think is the right word, topic, which is what we think the inside of its artist under Jody Whittaker and the lot like. Are we going to see more –

[0:58:06.9] JH: Lots of cushions.

[0:58:08.3] AC: Are we going to see more cushions?

[0:58:09.9] PB: Someone has to make that joke. Although that joke isn't far off of the inevitable thing that was said on Twitter when she regenerated. Did you see this, that it was all these

stupid ass, unimaginative guys going, “She’d only been – the doctor had only been female for one minute and she’s already crashed the top of this.”

[0:58:39.1] JH: You think you take your male even ram with the –

[0:58:40.8] PB: Well, can I point out? Can I point out the pretty much every doctor that regenerates and crashes the top of this? Max Smith are they outside now, didn’t they?

[0:58:51.3] AC: Let’s see whether she can park it properly.

[0:58:55.1] JH: God.

[0:58:59.1] PB: You see, what I like most that you haven’t mentioned is her new outfit. The reason that I like her new outfit so much is because she’s got old man trousers on. Well, the doctor is out well over a 1,000 years old now, so it makes sense that he has a pair of trousers that are up high. That’s what she’s got. She’s got old men trousers.

[0:59:25.4] JH: The socks would suspend this.

[0:59:26.2] PB: I think that’s a very nice detail.

[0:59:27.7] JH: Especially the socks that men used to wear that have a –

[0:59:30.0] PB: No, she hasn’t.

[0:59:30.6] JH: The suspenders to keep the actual sock up, to stop the sock from falling, because that feeling of a high sock is lovely isn’t it? Bit of security.

[0:59:41.9] PB: Yeah, it’s important. Well, she’s got braces which I thought was pretty good. She’s essentially dressing her age, which I think is good. When you’re over a 1,000 years old, it’s appropriate that you dress accordingly. Look at Chris Eccleston trying to rock a leather jacket at his age. When you’re 800 years old he was at that point, leather jackets, not appropriate. I approve of her new outfit.

[1:00:06.9] **JH:** What would be appropriate? Would it be more like an anorak, or maybe a fleece jacket?

[1:00:13.9] **PB:** Patches on the elbow, that kind of thing.

[1:00:18.5] **JH:** Max Smith was ideal then.

[1:00:19.8] **PB:** Exactly. He knew what he was doing. He dressed his age.

[1:00:23.2] **AC:** Perhaps this is not the time to say that I've just bought this up a leather jacket.

[1:00:29.5] **PB:** To be fair, you're not one and a half thousand years old. How old is the doctor now? He's one and a half right, or is he two?

[1:00:36.7] **JH:** I've lost count now, because it keeps going up dramatically every time they mention it. It used to be quite easy. It was speaking of like under a thousand. I think it's a couple of thousand now, isn't it?

[1:00:48.6] **PB:** Yeah, he's getting on. Anyway, what were you two give out?

[1:00:51.2] **JH:** You've got a bit to go, Andy.

[1:00:52.0] **AC:** Let's start wrapping this up, because I think we've talked about the most important Dr. Who issues of the day. We've got a bloody long time to wait as well. I don't think there's new episodes. Her new is going to start until what? August?

[1:01:07.3] **JH:** It's October.

[1:01:08.6] **PB:** October?

[1:01:10.3] **JH:** October. Yeah.

[1:01:12.0] PB: I think you're ought to put this podcast on the end of your season, not at the beginning.

[1:01:17.4] AC: No, no. I'm going to put it on the beginning and people will marvel with the quality level of the conversation the that is to be had. It's the perfect prelude. It's the perfect prequel to a lot of the other crap that I'm going to talk about.

[1:01:36.1] JH: It's the warmer pact.

[1:01:39.0] AC: It is. It's the warmer pact. It's getting the cylinders out of the way.

[1:01:42.4] PB: Not only did the special effects company do Blade Runner, Inception, etc. They've also done Black Mirror and Altered Carbon.

[1:01:50.8] JH: Oh blimey.

[1:01:51.4] PB: Seriously. The special effects are going to be the best thing about the new Dr. Who.

[1:01:56.0] AC: We need special effects obviously when it comes to creating our enemies for the doctor. Our final topic I think should be what enemies do we really want to see return and possibly not return? Who will really sick off?

[1:02:17.5] JH: Don't bring back any of the old ones.

[1:02:20.5] PB: Yes.

[1:02:21.5] JH: This is a thing actually, because I think it's a cost they brought back things like cyber man and dialects a lot. They're just useless. Steven Buffet said himself that when you bring them back so many times and they get defeated so many times, they just become just laughable as an adversary. They really overdone them. I would like, maybe just like choose an old character or something, but not an old villain – not one of the big ones that cyber man or dialects. Something new.

[1:02:57.2] **AC:** I'm sick to death of cyber man.

[1:02:59.6] **PB:** Yeah. I've got an idea. Something about the way that the tardis throughout Jody Whittaker, it like it didn't want her there. I think the tardis ought to become the enemy. I think she should be fighting her own tardis.

[1:03:18.1] **JH:** Interesting.

[1:03:19.3] **AC:** Well, how's that going to work? How's that going to work?

[1:03:22.3] **PB:** I have no idea. The personified the tardis before in an excellent episode. That was really good. Maybe the tardis will do it badly. That would be a twist wouldn't it?

[1:03:34.2] **JH:** Basically the tardis is like the daily mail, complaining about this PC doctor that's coming. Bloody hell. Tardis full of brass.

[1:03:44.7] **PB:** That's what we need. To have the misogynist as being the epic enemy. I think that sounds great. Sounds like a Dr. Who villain doesn't it? It would be brilliant.

[1:03:57.1] **AC:** Well, isn't that just the master?

[1:03:59.8] **PB:** When the master became the mistress. Missy.

[1:04:02.6] **AC:** Well, I know, but – Yes, I know. Yes, I watched the program full.

[1:04:07.7] **PB:** Did you, the one with Chris Tennant. Or wouldn't it be great to take a previous incarnation of the doctor, like Max Smith or David Tennant and they become the bad for some reason.

[1:04:24.0] **JH:** Interesting. Now I'm getting into this.

[1:04:26.3] **AC:** That could be interesting. I like the idea of that.

[1:04:29.5] **PB:** Yeah, fighting with yourself. Because I was like – do you remember the episode with the dream lord? He is pretty good.

[1:04:35.2] **JH:** Yeah. Toby Jones. He was fantastic. That was such a good story. Again, that was our first season of Max Smith, always waxing the air clip out. Yeah, something like that, because that was again, like you say that was him fighting himself wasn't it?

[1:04:50.3] **PB:** Yeah.

[1:04:51.2] **JH:** Well, I like that.

[1:04:52.0] **AC:** So much potential. That's no reason to keep regurgitating dialects and cyber man is already.

[1:04:59.2] **JH:** I think we mainly came down to cost. They already had the stuff and there's not enough to pay for new stuff. Either it's really came down to that.

[1:05:06.5] **AC:** Well, do you know which episode I want to revisit don't you? You know which storyline I wish that go back to?

[1:05:11.9] **JH:** Green day.

[1:05:12.6] **PB:** Jon, what's that?

[1:05:13.9] **JH:** The green day. Which is even more pertinent now. It was an environmental story.

[1:05:20.7] **AC:** Which is the great – was the green death –

[1:05:22.4] **JH:** The big green maggots.

[1:05:23.3] **AC:** I don't know them.

[1:05:25.2] **JH:** The jumper story with maggots. I mean, obviously they weren't that scary. They were at the time, but looking back now they're ridiculous enemies.

[1:05:36.5] **AC:** Yes, there was some radioactive gunk that was dumped in a South Wales coal mine, I think was generally the gist of the story.

[1:05:47.7] **JH:** Yeah, it was an environmental story definitely.

[1:05:50.3] **PB:** You say that dialects and cyber man was a cost thing. Really, I can see the logic of that, but on the other hand, I think it's also a lazy solution. I look at an episode about the original blink episode. That was not an expensive episode to make. Yet was one of the best episodes that had been ever written. Good writing I think can keep your budget down. Or even as we would just say in the dream lord episode that wasn't really any – that was I supposed – yeah, that was the whole hot and cold nova thing.

[1:06:25.9] **JH:** Yeah, but still not –

[1:06:28.4] **PB:** Not massively expensive was it?

[1:06:30.7] **PB:** Yeah. No, exactly. I mean, that's always been the case isn't it? They've always try to make do, amend with the best they can. Sometimes that can create great stories. Not necessarily lack of creativity, but I think this comes down to a lack of time, especially in the old classic series.

There's a really good book about – I forgot what it's called now. It seems like how to make a space cow or something. It talked about how last minute everything was. Budget was a big problem, but it was also the fact that someone basically turned – didn't write the script they were supposed to. They were given like, "You've got tonight. Stay up late and just get someone else to write it." It's amazing that anything actually made it onto television at all really.

[1:07:19.4] AC: Well, I think that we've exhausted our conversation about Dr. Who for this show. I'm sure, I'm absolutely categorically sure. I couldn't be more sure that we're going to end up talking about Dr. Who again, possibly in October. We're going to go through all of this again.

[1:07:36.7] PB: Do we have to? Is there some contract, I don't know that contractually obliges me to do this shit?

[1:07:44.8] AC: No. It's purely voluntary shit. I think that podcasts need this stuff. I think that there has to be a counterpoint to all of the serious conversations that go on on the web about things ending in 'ism' and whatever. This is the antidote – maybe antidote is not the right word. This is the contrast.

[1:08:10.2] JH: This is the distraction.

[1:08:11.3] AC: This is the contrast. This is the distraction from all of those hyper-important conversations.

[1:08:18.3] PB: I got to say, I would prefer to live in the world of Dr. Who at the moment to the real world. That's fine. I'd prefer to be living with Darlix in cyber man than Trump for example, or Brexit. There you go.

[1:08:33.3] AC: Right, we should wrap it up. Do you know what? We've got to the end of this podcast. We are now about an hour or so in and at no point have I actually to the audience who – I should've maybe done this in the beginning as professional broadcast master.

[1:08:49.2] PB: At least, don't say my name. Don't say my name.

[1:08:53.1] AC: Joining me on this week's show –

[1:08:54.9] PB: No, no, no. I don't want me to be in anyway associated with this episode.

[1:09:00.3] JH: Be quiet to note.

[1:09:02.4] PB: Just leave me anonymous.

[1:09:05.1] **AC:** Right. Joining me on this episode of Unfinished Business were icon designer and web extraordinaire, Jon Hicks.

[1:09:16.3] **JH:** Hello.

[1:09:20.0] **AC:** And my good friend –

[1:09:21.7] **PB:** Don't say it.

[1:09:22.8] **AC:** Rachel Andrew.

[1:09:23.9] **PB:** Yeah, right.

[1:09:24.3] **AC:** Rachel Andrew.

[1:09:28.9] **JH:** You did really well. You didn't mention the CSS Grid once.

[1:09:32.5] **AC:** No, you did grand there lass.

[1:09:37.2] **JH:** Must be talking about it –

[1:09:37.9] **PB:** No, that is so – please, please. Rachel, she deserves better than to be character shared with me. Well, just pick anybody, but poor old Rachel.

[1:09:51.3] **AC:** No, I will be bringing this up with Rachel in a few weeks, because just a quick mention that over the next 12 weeks, one episode every two weeks, I'm going to be having some intellectual conversations about art direction and layout and things like that with some equally esteemed guests, including Steven Hay, Jeffrey Zeldman, Dave Slate, Bethany Heck, Mark Porter, Dan Mole and Rachel Andrew.

Tune in again, folks.

[END]