

**Guy Lambert**  
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# Blog Post for Annika Tech

Originally published on the Annika Tech website: <https://www.annikatech.xyz/post/dreams>



## Dreams

*"I don't dream at night, I dream at day, I dream all day; I'm dreaming for a living."  
Steven Spielberg*

When discussing dreams, the crypto and NFT spaces may not immediately spring to mind. Technology, money, and business are often the key discussion themes of our world (along with FOMO, HODL and OHSITWTF!) Mass media coverage usually focuses on these areas too, along with the issues of regulation, scams, and "how can I claim this is a pyramid scheme that will bring about the apocalypse without knowing anything about it?"

Yet we are dreamers of the 21st Century. We are the ones who have taken norms and found ways to subvert, transform, and revolutionise them. We are the people who lie awake at night trying to find ways to push the technology, create new business models and, most of all, find new ways of creating art. We adopt a bigger-picture view of everything and dream of changing every aspect of it.

It all began because of the biggest dreamer of them all, Satoshi Nakamoto. We may never truly know how he developed the idea of Bitcoin or the concept of cryptocurrency, but within his hyper-intelligent brain, something fired up his imagination and gave him the vision, and that something resulted in a dream which he brought into reality. Not just a dream about the entire financial system, but a dream of societal shift. Like a dream, he disappeared in 2010 and left behind something to remember him by: a bigger dream we're all now involved in.

Of course, when Spielberg and others talk about dreaming, they're connecting it directly to the ultimate product of imagination: stories. Nakamoto himself is now just a story, one to which many have contributed to with the numerous discussions about who he actually was, like a sprawling collaborative piece of fiction with millions of authors competing to rewrite someone else's chapter. In a sense, he has become a fictional character, much like the ways celebrities and Royals become when perceived by the masses. The public face and the private man are akin to the kind of anecdotes people voice when they meet someone famous ("She was so lovely") as if subjectivity is somehow fact.

We love those kinds of stories about people we've never known, and though technology may change, our need for stories and to connect with stories we relate to never changes. We once told stories around campfires, then on the printed page, and now we do it online. What's more, we do it through NFTs.

Every NFT project has a story. Even if the makers are not conscious or haven't written it down, there's always a driver, and sometimes it might be the imagination of the owner. The most obvious example is the Bored Apes: characters generated from hand-drawn templates by AI, then adopted by owners who gave them names, identities, and backstories. Apes have been signed by agencies, formed musical groups, and who knows what will happen next. While the world is fascinated by this new artistic and technological phenomenon, it will be the future stories generated by it that give it longevity.

It's not just the fictional story of the Apes and other projects, there's also the story of these projects themselves. Behind every project is a story of a group of people who came together to create something bigger; behind every Discord member is a story of a person who seeks connection; and behind every anonymous owner of an NFT is a person with a life story that's just changed in ways they may never have expected. Esteemed writer Ben Mezrich (the novelist whose novel became 'The Social Network') is even writing a movie about the NFT revolution, a story that he's even released an NFT project so that a whole community can be a part of its journey. Stories within stories.

Every one of us in this space is a dreamer. We enter the world of NFTs because of something we imagine beyond our current reality. It's impossible to know exactly how individual projects connect with millions of individuals, but there's something in every one of them that connects and changes the status quo.

When engaged in the crypto and NFT spaces, we may not all be dreaming for a living, but we are all *living to dream*.

If you have an NFT project that needs marketing support, contact us: [danny@annikatech.xyz](mailto:danny@annikatech.xyz)

# Home Page for Annika Tech

NB: This home page text was aimed at NFT and crypto companies.

## ABOUT US

Annika Tech creates a vision that will take your company into the next century.

We offer a diverse range of services from **Web3 Strategy & Platform Development, Community Management, NFT Smart Contract Creation & Deployment, and Marketing.**

We have assembled a powerhouse of artists, creators, and communicators from a diverse range of backgrounds, who bring experience, innovation, and excellence to every project.

We are driven by the principles of storytelling and community, fostering organically grown communities empowered by bold narratives.

We have dynamic robust facilities for media & content production, with an in-house team ready to be challenged and inspired by you. Big or small, we'll assemble our best to make you better.

Harnessing technology and art, and powered by Blockchain, AI and the Metaverse, Annika is an alliance of creative rogues and rebels standing by to take you in the future.

# LinkedIn Blog Post – Fans v Brands

NB: This was posted on my [LinkedIn](#) account.

Fan v Brands: throw away the rule book!

One of the things I love about being a massive 'Doctor Who' fan is interacting with other fans. We're often referred to as a 'community', and like many science fiction fans, Who folk are hugely creative people: we make short films, audio plays, and create artwork. Some of us earn a bit of money on the side too, and naturally, that upsets the suits in Branding Town Hall, who think \*everything\* must be controlled by the corporate rule book. Let's boo the ones that take down those lovely YouTube montages!

Just the other day, Ryan Gosling was spotted on the set of 'Barbie' wearing a piece of Ncuti Gatwa fan artwork on a t-shirt. Fans have gone wild, celebrating this moment and what it means for young artist Matthew Purchase who created the image a few months ago.



What brand wouldn't immediately leap to celebrate this? Their leading actor and their logo on a piece of clothing worn by a major Hollywood movie star. This is huge! Except it hasn't been mentioned officially yet, with the various 'Doctor Who' social media accounts remaining silent. At least Russell T Davies has joined in, joking on his Instagram about calling the lawyers!

I hope BBC Studios see this as the huge opportunity it is to celebrate their fans, their new star, and be part of a wild social media buzz. Right now, there are thousands of fans who'd buy an official version of the artwork, with Purchase's artwork primed and ready to print! As a

community, we are not only proud of a fellow fan, but proud to have the 'Doctor Who' name out there in that world, and everyone wants to be part of the Who-Gosling buzz.

If brands want to play a key role in the social media landscape, and the metaverse spaces to come, they need to be on the ball when it comes to playing their part in the community too. Act super-fast before the viral moment is gone. By this afternoon, it may already be old news.

Let's hope the BBC throw the rule book away and take part in the community fun!

[#DoctorWho](#) [#branding](#) [#brands](#) [#BBC](#) [#BBCStudios](#) [#fans](#) [#fandom](#) [#sciencefiction](#) [#metaverse](#)

# LinkedIn Blog Post – Presenting Advice

NB: This was posted on my [LinkedIn](#) account.

What makes an amazing on-screen presenter?

Depending on whether you're a viewer, a producer, or an agent, you'll have many different answers. Of course, it also depends on whether they're a TV presenter, hosting a corporate video, or presenting on a YouTube channel. There's no one answer, and no one piece of advice to give anyone who wants to become one.

Back in 2010, I realised that there were lots of companies offering to make showreels but none that were really guiding presenters to unleash their truly amazing abilities. To solve that, I set up TV Presenting Advice, a one-to-one service where I coached people not only in their presenting style but how to navigate backstage politics, appeal to producers who were making the content they loved, and to agents who might want to sign them. I even wrote a book about it!

Nowadays, it's never been tougher, but there's still a hunger for on-screen talent, so many platforms to show off what they can do, and many who want to embark on a quest to achieve their ambitions without knowing how to begin. During lockdown, I ran some free advice sessions with ScreenSkills and the BBC, and the reaction was so great that last week I relaunched my one-to-one online services with a brand-new website: [presentingadvice.com](http://presentingadvice.com) (nowadays, it's not just about TV). There's also a FREE PDF guide to download: '5 Ways to SUPERCHARGE Your Presenting Career'.

I aim to use my producing, casting, and talent agency experience to educate, guide and most importantly, to inspire those looking to break in and revitalise those who haven't yet made it to where they want to be. Given my background in children's content, I've also set up a 'Presenting for Children Masterclass' to provide insights into this amazing audience. I've kept costs super low to help make everything available to a diverse range of people.

I'm proud that through this service I've helped talent who have gone on to present for Capital Radio, Disney, BBC Studios, and more. With the right kind of showreel, knowledge, and attitude, who knows what this next generation will achieve?

[#presenter](#) [#presenting](#) [#presenters](#) [#auditions](#) [#casting](#) [#TV#showreel](#) [#radio](#) [#online](#) [#YouTube](#)  
[#presentertraining](#) [#training](#)

# LinkedIn Blog Post – Selling Bad News

NB: This was posted on my [LinkedIn](#) account.

How do you sell bad news?

The cost-of-living crisis is everywhere, and prices are going up. As someone fascinated by copywriting (especially when used in marketing), I've been intrigued to see how companies have passed on their price-rising messages to consumers.

Today, I received this email from Amazon Prime. I love the company, their services, and the original content they produce. However, I was stunned to see a price hike from £79 to £95. Someone better at maths can figure out the % rise here, but my first reaction was: CANCEL! I didn't even read the next paragraph.

Important change to your Prime membership



Dear Prime Member,

Thank you for being a valued member of Amazon Prime. We are writing to you about an upcoming change to your membership.

As of 15 September 2022, the price of the monthly Prime membership will increase from £7.99 to £8.99, and the price of the annual Prime membership will increase from £79 to £95. The new price will apply to renewals starting 15 September 2022. You can view your next renewal date, manage, or cancel your membership by visiting [your account](#).

We continue to focus on making Prime even more valuable for members. This is the first time we have changed the price of Prime in the UK since 2014. During this time, we have significantly increased the number of products available with unlimited, fast Prime delivery; added and expanded ultra-fast fresh grocery delivery; and added more high-quality digital entertainment, including TV, movies, music, games, and books. Prime Video in particular has increased the number of TV series and movies on offer, including Amazon Originals, as well as live sports coverage, such as the Premier League and Autumn Nations Series.

Sincerely,

Your Amazon Prime Team

Yet as someone on Twitter pointed out, this is only £1.30 extra a month. So why did they communicate it this way? Why highlight the huge rise when "just £1.30 a month extra" sounds far more tolerable?

Moreover, why is the pitch for what you get for your money just a block of text? This paragraph is the opportunity to convince me to stay and wow me with their range of services and content,



but here it's just a series of bland sentences. No images, no special offers, no HYPE.

I'm interested to know what others think of this. Why do you think Amazon 'sold' me this price hike in such a way? Is there a good reason they kept the email text only? Most importantly of all, how can companies sell bad news better?

The good news for Amazon is that I'm staying!

[#copywriting](#) [#amazon](#) [#email](#) [#marketing](#) [#costoflivingcrisis](#)

# LinkedIn Blog Post – Sky Kids Launch

NB: This was posted on my [LinkedIn](#) account.

With CMC in the air, it got me thinking about what children can teach us.

I recently worked with [Andrew Williams](#) on a great project for Sky Kids, producing short content including makes and dances. The children involved ranged from 5-8, and it was one of the most wonderful weeks of filming I've experienced.

Here are just three of the many things I learnt from them:

## 1. Be in the moment.

We adults rave about multitasking, but there's less stress in life when you're 100% focused on a single task. The attention they bring when doing something such as painting a rainbow is a marvel to witness. What could we achieve if we switched off all distractions and engaged in such mindfulness?

## 2. Everyone can be a friend.

Children are so curious about other children, and super keen to find out everything about them. When our performers greeted other for the first time, they were charged with the natural desire to create a positive space. What if we just assumed every stranger was already our pal?

## 3. You are beautiful.

Everyone is different, and children automatically accept that. Nobody felt like they had to hide away or pretend to be something they weren't. It didn't matter if you made a mistake because everyone was on your side to help you try again with a spirit of kindness. How could workplaces make people feel this way too?

So often we get bogged down in work stress and drama, but for children, there can be joy in any situation if you look for it.

Check out the Sky Kids linear channel to see our brilliant kids in action!

[#TV](#) [#ChildrensTV](#) [#Children](#) [#TVProduction](#) [#Mindfulness](#) [#CMC#ChildrensMediaConference](#)

# News Article – Cambly

NB: This was a demo based on my experiences teaching English on Cambly. All info/people are invented.

## Need a job? Then you better learn English!

*Survey reveals that 94% of employers value this skill more than any other.*

In the hunt for workers, employers look for many things: education, experience, and the ability to work with others in a way that doesn't make them want to move desks. However, according to Newsweek's survey of 7,000 international recruitment agencies released this week, if you can't speak English then you won't even get into the building.

"We have major international clients, and we need to be able to communicate with them," said Jimmy Tusk from Glumpit International, a consulting firm based in Korea. "Gone are the days when we would scout local talent and they'd sell to local companies. Now, we're global!"

That's a challenge for people whose only experience of learning a foreign language was during their school years. According to one Japanese report, most adults stop learning as soon as they finish their education. "I loved learning English at school, and was top of my class," commented Sammi Con, CEO of Con Enterprises in Thailand. "However just months after graduating from University, I realised that I hadn't spoken English since. When I was asked about it in an interview, it made me very nervous, and I think they realised that I wasn't up to the job."

Fortunately, many teaching companies have come along to help fill the skills gap. A major one is Cambly, an educational tutoring company based in California that has been operating for five years. "We've seen a huge growth in the number of students," reported Colin Thakary, Cambly's Head of Development. "When we ask students why they're signing up, around 78% say they need English for their work or to progress in the job market. Even companies that are quite small now require it."

Cambly offers private, one-to-one classes with teachers from the U.K., U.S.A and other English-speaking companies. "Our teachers must have a T.E.F.L. qualification," Thakary explained. "While many of the classes are conversation-based, most of our students want classes where they can follow a course, especially business studies. It's important that our teachers are not only smart and smartly dressed, but also professionals with experience to bring to the classroom."

"It's so much better than learning from a book!" Muhamed Akbar from Saudi Arabia told us. "You get to ask questions and interact. One teacher guided me through a job interview preparation, and I got it! Cambly really changed my life."

With prices starting from as low as just £50 for a year's subscription and unlimited time, Cambly is now positioned as the fastest-growing English educational service in the U.S.A. If you're looking to begin your learning journey, then subscribers to this blog can now receive a year's education for 25% less. Go to [cambly.com/guysblog](https://cambly.com/guysblog) and use the code GUYSBLOG25.

# Press Release – James Barr’s Thirst Trap

NB: This is a redraft of the 2018 press release and was aimed at general press/media audiences.

## Date A Comedian At The Edinburgh Fringe – For Free!

*Outrageously single James Barr is looking for ‘The One’, and it could be you...*



Fancy a hot date with a comedian who has terribly low expectations? Then you could be in with a chance if you head to the Laughing Horse this month, where James Barr will invite members of the audience on stage for a 60-minute make-out session in his ‘Thirst Trap’.

Fresh to the comedy scene, TV and radio presenter James Barr has been on the shelf well past his sell-by date. He’s been insulted on the Apps, he’s survived dates with men who turned out to be rent boys, and he’s even had his mum set him up with a girl (sorry ladies, this Tin-Tin look-a-like is only in it for the meat and two veg). So now he’s decided to trap a group of people into a room in Edinburgh to make them laugh with stories about his disastrous love life, and maybe become his betrothed!

“I’ve tried the Apps, I’ve tried Guardian Blind Date, I’ve tried it *on* with everyone!” weeps James. “Not even presenting on MTV, a national radio breakfast show, or asking Justin Bieber about his penis on Capital Radio seems to impress anyone. Do I sound desperate? I am! I’m not even asking you to pay for this!”

Described by the Sun as: “A laugh-a-minute romp with one of the funniest newcomers around”, ‘Thirst Trap’ isn’t just a chance for James to catch someone’s eye, it’s also a no-holes-barred voyage into the dating scene’s dirtiest domains. Plus, he’ll reveal how moralising muscular Instagram cuties make him cringe, his disdain for Disney, and why it’s basically foreplay to finger an avocado.

Are you single, desperate enough to mingle, or do these words give you an unexpected tingle? Then join James Barr for an hour of laughs and romantic ridiculousness. You could even be getting married in the morning!

Laughing Horse, The Counting House, 2nd – 14th August, 9:50 pm (60 mins).

To arrange an interview with James, and for more info, pictures, or press tickets, contact: [info@GLTalent.com](mailto:info@GLTalent.com)

### **ABOUT JAMES BARR**

James is an MTV presenter, columnist for Attitude Magazine, and co-hosts the UK’s leading, comedy award-winning LGBTQ+ podcast ‘A Gay and a NonGay’, as well as the massive U.S./U.K. Royal Wedding podcast, ‘When Meghan Met Harry’. Previous comedy experience includes videos for Comedy Central and regular improv performances. He’s also had more boyfriends than Taylor Swift. Many more. So many more. Showreel: <https://youtu.be/Hi1D1x0ehi4>

# Press Release – Megapont NFT Project

NB: This was aimed at NFT and crypto media audiences who would be familiar with Megapont.

## World’s First Crypto-Based Interactive Story To Power Massive Megapont NFT Community Expansion

*Fun and family-friendly \$25 ‘Kong Fu’ project is celebrated as affordable, accessible, and ambitious*

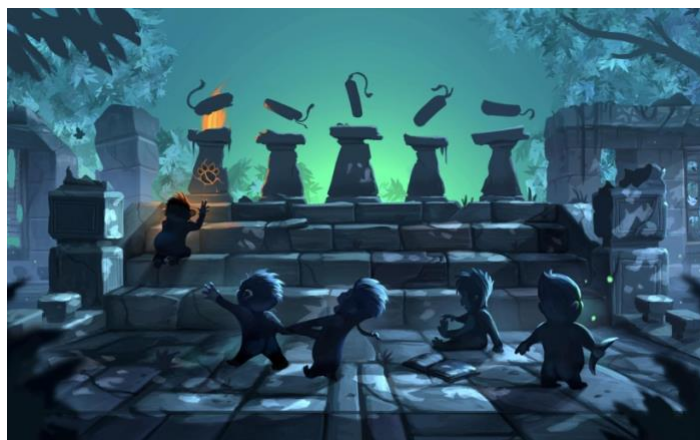


NFT pioneer Megapont today revealed full details of its ground-breaking ‘choose your own adventure’-style story experience built on the blockchain. Released next month, it will feature cartoon gorillas in an animated mystical world, with NFTs priced at just \$25.

Sent on a mission to recover stolen mystical scrolls, ‘Kong Fu’ players will get to unleash their inner wisdom as they choose one of the five quirky, hand-painted primates to solve crafty conundrums and mind-bending mysteries. In a further first in this space, the outcome of each player’s decisions during the story will determine their NFT’s final design.

Inspired by the huge success of Reddit’s NFTs, Megapont has put accessibility at the project’s heart with an enormous 25,000 NFTs planned for release. Each holder will also be entitled to access the previously highly exclusive Megapont community. This already boasts major benefits such as epic parties and events, as well as the potential for engagement, networking, and collaboration.

“We decided to ensure that each of our NFT experiences should be unique and increasingly ambitious,” explained Mark McKenzie, Co-Founder of Megapont. “I strongly believe that there is no better entry into the NFT space than ‘Kong Fu’, an accessible and affordable blockchain story experience that goes beyond clicking a button to get a jpeg. Our goal is to have folks joining in with the story as well as our global community and thinking, ‘This is a lot of fun!’”



Strong community spirit is important to Megapont's collectors, with one bringing along his family by gifting an NFT to his baby girl. "I so hope they stay a team through everything life throws at them," he tweeted. With the holiday season fast approaching, McKenzie sees 'Kong Fu' as an opportunity for more young people to become involved: "We've made it affordable enough for families to give these to youngsters as collectable holiday gifts: their first NFTs!"

The magic of childhood also drove the design, as creator and artist Steve Abbananto explained: "Inspiration for 'Kong Fu' came from the games I enjoyed as a kid like 'Crash Bandicoot', 'Spyro', as well as the awesome Dreamworks epic, 'Kung Fu Panda'. This represents the first chapter in what we hope will expand into a vibrant, immersive story world that will hook you in, make you laugh, and make you want to come back again and again."

'Kong Fu' will be released on December 15th.

For more developments, join the official Discord group: [discord.gg/megapont](https://discord.gg/megapont), and follow on Twitter: <https://twitter.com/MegapontNFT>

For media information contact: [danny@annikatech.xyz](mailto:danny@annikatech.xyz)

## **ABOUT MEGAPONT**

Megapont is an NFT membership club for pioneers. Founded in October 2021 with the swiftly sold-out NFT project Megapont Ape Club, it has rapidly emerged as one of the most innovative and trusted crypto spaces. The Megapont ecosystem has expanded to include multiple NFT projects, with holders welcomed into a growing community featuring live events, free mints, and exclusive merchandise. Follow their journey at [www.megapont.com](http://www.megapont.com)



# Published Opinion Piece – Broadcast

NB: This is the original version before editing for publication.

## **‘Kids’ TV is facing a cultural crisis’ by Guy Lambert**

Broadcast Magazine, published by Media Business Insights Ltd, 2015

<https://www.broadcastnow.co.uk/kids-tv-is-facing-a-cultural-crisis/5085961.article?blocktitle=Opinion&contentID=43662>

We all know that original, UK-based children’s TV production is in crisis. Brilliant people at the CMF, PACT and others are doing an incredible job in fighting to protect it, and the suggestion of imposing quotas on the PSB broadcasters is clearly the only way to save it. So, why are OFCOM not acting? My concern is that although they make statements about how much they care about children’s TV, OFCOM doesn’t really care *enough*, simply because many adults don’t either.

Look at the way television is often perceived within children’s culture. While literature is held aloft as the great inspirer of children’s imagination, television is often viewed as the ‘bad guy’. Whenever there’s a public report published about it, the authors focus on the negative aspects such as blaming television for preventing children from socialising or playing sports. This contributes to a largely held belief that television is bad for kids (even if parents let them watch the good stuff) and that books are a better substitute. Where are the newspaper articles celebrating the visual representation of the disabled (*The Sparticle Mystery*), immigrants (*My Life*), or gay children saving the world (*Wizards vs Aliens*)?

Moreover, many adults consciously act to denounce all children’s culture as inferior to their own. Discussions about ‘the Arts’ barely mention children; *Harry Potter* novels are reprinted with special ‘adult’ covers, presumably because readers don’t want other adults thinking they read inferior fiction; and when an adult TV drama is slated, people often say, “it’s like something made for children”. Where are the reports about the thousands of letters or emails programmes such as *Blue Peter* receive daily? You only really hear about this when an adult celebrity wants to moan that children’s TV “is not as good as when I was a kid”, followed by an article suggesting nothing good has been made since *SM:TV*.

Plus, look at the way our part of the industry treats children’s content. The main BBC Channels no longer show it, so most adults never see it; children’s TV has its own BAFTAs, so the main ceremony never acknowledges it; and I’m not sure the makers of the NTAs even know children’s TV exists. Where are the awards for the episode of *The Dumping Ground* concerning gay adoption, or an acknowledgement for the groundbreaking *Signed Stories*? We have effectively locked this audience away in a cupboard under the stairs where they’re neither seen nor heard.

This is the real problem this audience has: they're voiceless. They can't attend Parliamentary meetings about broadcasting legislation; they aren't as powerful as a TV Executive who can sit with a spreadsheet and explain why the money simply isn't there to make shows; they're not on Twitter so can never promote what they love; none of them has yet been given a television review column in the Guardian; and children are very unlikely to storm Broadcasting House in a tank brandishing a petition.

With all of this in mind, it's very easy for OFCOM to say it's concerned, yet do nothing. With their culture often treated as disposable, second-rate and invisible, and continuously threatened by people who *do* have a voice, what chance do children and their champions really have? Who is going to stand up for them, other than people who are doing so in ways that mostly go unreported outside the industry, and who are therefore just as easily ignored by society at large?

I think in our fight for quotas we must ask OFCOM to reevaluate the audience more appropriately, with the problems they face above given proper consideration. As I result, I think children shouldn't just be discussed as a minority, but recategorised as a significant, voiceless *cultural* minority. They need to be viewed as a group that needs special protection because the economic marketplace is not designed to provide for such minorities (especially ones who can't control it) and those who are in power to make decisions can't be trusted to value their culture.

Surely OFCOM can't deny that without exceptional protection against the whim of adults, this cultural minority could be facing an even bigger crisis, one that could get even worse without anyone *really* caring.

# Published Opinion Piece – ‘Doctor Who’

NB: This was written to celebrate the 50<sup>th</sup> Anniversary of ‘Doctor Who’ and aimed at fans.

## ‘Doctor Who’: ‘Resurrection of the Daleks’ by Guy Lambert

‘You and Who: Volume 2’, published by Miwk Publishing, 2013

I committed a crime during ‘Resurrection of the Daleks’. There, I’ve said it, and in print, so now it’s public. The crime was plagiarism, and it was on a massive scale! So, after nearly 30 years, I feel it’s finally time to admit all in an open letter to the man I wronged:

*Dear Mr Eric Seward,*

*I very much enjoyed your ‘Doctor Who’ serial ‘Resurrection of the Daleks’ back in 1984. I didn’t quite understand the ‘Movellan War’ references, who Davros was, or what Daleks were (I’d only seen one briefly in ‘The Five Doctors’) but I really enjoyed it. So much so that it inspired me to write. So much so that it inspired me to steal.*

*After the final episode had been transmitted, I ran behind the sofa! Not to hide from the Daleks, but to write my first ever ‘Doctor Who’ story. But it wasn’t really mine, it was yours. I’m sorry to say that I copied your story, and almost word-for-word.*

*I spent about an hour writing it on lined paper with a ballpoint pen. It just came gushing out. I changed a few things, like giving the Doctor a new companion (I thought that would be original and ground-breaking) and I think there was a lot more running up-and-down corridors. And probably more Daleks. And definitely appalling dialogue. But essentially it was your story, re-told, with fewer scenes and a lot more things blowing up for no reason.*

*My script editor was the one to spot it. He read the entire document (some 4 x A4 pages) and exposed the lie. We chatted about it over a cup of tea in the lounge while mum made the dinner.*

*Oh yes, I should explain: my script editor was my dad, and I was 9. Does that make it ok?*

*All the best,*

*Guy Lambert*

I wonder what Eric would think if he saw that. I hope he’d be amused, and very happy. You see, ‘Doctor Who’ was a huge inspiration for me. Peter Davison my hero, and I loved the monsters, the imagination, and the stories. Moreover, it was during ‘Resurrection of the Daleks’ that I first remember discovering that I didn’t just love watching stories, I also loved telling them too.

My dad was on hand to give praise and point out the plagiarism, but during our 'Resurrection'-chat he was the first person to ever reveal a vital story-telling concept. "All stories," Dad pointed out, "have a beginning, middle, and an end." That changed everything. From then on, I thought seriously about writing, all thanks to the inspiring tales of 'Doctor Who'.

So hot on the heels of my copy-and-pasted epic, I sent the 'Doctor Who' Office my proposal for 'The Four Doctors'. Oh yes: Jon Pertwee, Tom Baker, Peter Davison, and Colin Baker would all team up for this epic story about a monster that had lost four eggs and needed them found. Basically, it was like 'Key to Time'... but with eggs... and about 10 minutes long! I was so convinced that it would be produced that I wrote to Colin Baker asking if he would be willing to appear in it. I'm pretty sure he said 'yes'. (So technically, I could dig out the story, write it up for Big Finish, and force him to star in it!)

I also wrote four, proper TV scripts for a story entitled 'Attack from the Sea'. Andrew Cartmel was extremely encouraging to new writers, and although I'm sure he never had time to read a word of my scripts, his office gave the impression that he was interested. To a young boy desperate to break into TV that was incredibly motivating.

In the early '90s, I wrote for my local Doctor Who club's fanzine, 'The Who St Kids Magazine'. At the time DWM was publishing short, original fiction, and we decided to do the same. Oddly enough one of the first stories I wrote was a kind-of sequel to 'Resurrection', involving the Seventh Doctor returning to visit Tegan to apologise for involving her in his violent world. They were watching news reports of wars playing on a TV in a shop window and to me, that was deep and meaningful stuff!

Since then, I have written a vast number of scripts for television, most of which you wouldn't have heard of, and produced a lot too. Nowadays I read lengthy books discussing the 'three-act structure' and the nuances of dialogue, but ultimately it still all comes down to that simple lesson learnt during 'Resurrection of the Daleks': beginning-middle-end.

What of 'Resurrection' itself? I adored it. I loved the action, the fast pace, the grime, and the true sense of danger. I loved the thrilling image of the High Council being attacked by the Doctor's clone! That was a whole adventure, and one my mind happily created. In many ways, it could've been my generation's Time War – what a story that would be!

Plus, there was the history of the show, all presented in flashbacks of every Doctor and companion (well, nearly every, poor Leela). As a child, I suddenly became aware of this show's mammoth past: how could I see all this stuff? Where was it? This felt like a mini-history lesson of worlds and people that had many stories of their own to tell.

Most of all I loved it because it was amazing television. This story inspired me, encouraged me, and helped make me the writer I am today.

Now, how to end this brief look back at 'Resurrection'? Well, let's go back to the beginning and my letter to Eric Seward. How about this for an ending:

*P.S. Thanks for the inspiration, Eric!*