

# THE CELESTIAL TOYROOM ANNUAL 2021



## Editorial By Paul Winter

I am one of those fans lucky enough to have met Patrick Troughton, albeit only briefly. When I was seventeen years old the DWAS annual convention 'Panopticon' came to Brighton and I realised that with the town (as it then was) within bus journey distance, I could actually attend. And so for two days in 1985 I immersed myself into the world of Doctor Who, at Brighton's Metropole Hotel on the seafront.

Now, I know of the tremendous angst that event caused behind the scenes, causing the Society some financial problems, that in turn led to other problems and so on. However, my enduring memories are of seeing (and meeting) Jon Pertwee, and making his only full UK convention appearance, Patrick Troughton. Pat appeared on the Saturday and took the stage with Michael Craze who was interviewed first. When the time came for the man himself to appear the room was buzzing with excitement. Instead of coming on to the stage from the side as other guests had done, Pat instead entered the hall from the back. He was in full costume and I remember him walking up the aisle, head down but with a smile on his face, as hundreds of excited fans snapped away with their cameras. A subtle and understated entrance for the headlining guest and a massive contrast to Mr Pertwee the following day who came crashing in like a metaphorical missile.

Pat was charming and spent a lot of time with the fans afterwards. He signed my little autograph book 'To Paul. Pat Troughton' and I still treasure it to this day.

A year later he was gone, but of course, was never forgotten.

Thank you Doctor.

*Paul*

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## Foreword By Anneke Wills

To think, over fifty years later and I am still remembering that extraordinary time when Pat took over the role of Doctor Who.

What an honour it was for Mike and I to be his support team, as he created his Doctor and then found his way into the part, both respecting Billy Hartnell, but adding the touches that made the role uniquely his.

It was a joy for us both to work with Pat, the intelligent, wonderfully funny and wicked person that he was. I can still hear his

laughter. He would rush onto the new sets with excitement to see what the talented designers had come up with next – such enthusiasm was infectious.

Perhaps the most precious memory for me, was taking both Pat and Mike to my favourite pub, where we would laugh and debrief over a nip or two.

How chuffed and amazed he would be now to know of the longevity of the show he contributed so much to, and how tickled pink, I think, to see a female Doctor!

Kisses and hugs

Anneke



The Highlanders  
L—R Michael Craze, Patrick Troughton, Anneke Wills

## The Era By Tony Jordan

To this day we all remain enormously indebted to The Guv'nor. Without William Hartnell's brilliant portrayal of The Doctor, we wouldn't have gone beyond the first thirteen episodes, let alone more than one hundred and thirty. He was a magical figure to the children of this isle, myself included. We fell in love with the white-haired traveller who moved around the fourth and fifth dimensions without ever being in control of his, or his companions, fate.

There can be no doubt, however, that by early 1966 the peak of Hartnell's era was over. Average viewing figures of nearly 10.5 million for Season Two had dropped quite sharply to 7.7 million for Season Three, with a noticeable drop following 'The Daleks Master Plan'. The production team had changed not once, but twice. Most significantly, the lead actor's health had deteriorated owing to undiagnosed arteriosclerosis, and the incredibly bold decision was taken to continue the programme while at the same time replacing him. Back then I found the concept of a 'new' Doctor both bemusing and distressing in equal measure, but it was one that I would quickly come to love.

I think it's worth looking back from the start of 1966 to understand the genesis of what would become the Troughton era. It was the year that England won the World Cup (indeed, the final episode of 'The War Machines' was transmitted on the same day that England beat Mexico 2-0 in their second group game). In terms of football analogies, if Verity Lambert's time as Producer had been akin to that of Sir Matt Busby or Sir Alex Ferguson's eras at Manchester United, then sadly John Wiles' was more akin to Wilf McGuinness or David Moyes. Much of this wasn't Wiles' fault, rather it was the ever-increasing central issue of the deteriorating health/performance of William Hartnell aligned with the fact that all of the original team from late 1963 had left. However, at the time the powers that be on the Sixth Floor of Television Centre weren't willing to remove their main striker, and so the manager left.

Wiles' replacement was 40-year-old Welshman Innes Lloyd, for whom this was the first role as a drama producer. Lloyd was a physically impressive specimen, and his ability to steer the good ship TARDIS away from what had become choppy waters and into a second Golden Age was a foretaste of what became a highly impressive CV to match his demeanour.



Lloyd and new Story Editor Gerry Davis, the replacement for incumbent Donald Tosh who left alongside Wiles, started work on Doctor Who in February 1966 on the serial 'The Celestial Toymaker'. The new production team were of the opinion that historical adventures were unpopular with the audience, something with which six year old Anthony John of West Acton would have agreed, had he been asked. Neither did they feel that the comedic leaning of the next story, 'The Gunfighters', suited their vision for the programme. Instead they wanted to more stories on modern day Earth.

Within a few weeks Lloyd and Davis decided to further revamp Doctor Who by introducing two new companions, who were intended to be more relevant to

the swinging sixties than the relatively old-fashioned Steven and Dodo. On 26th April, it was announced that Purves and Lane would be leaving over the course of the next couple of stories

Not content with just this, more change was on the way. With 'The Savages' Lloyd ceased the practice of giving each episode its own title - the intention was to make that sure viewers knew in advance when a new serial was starting, especially through the listing in the Radio Times. Last, but definitely not least, they wanted scientific fact and reality to become part of the fabric of show, and so Dr. Kit Pedler of the University of London was invited on board.

His first impact led to 'The War Machines', a story set around

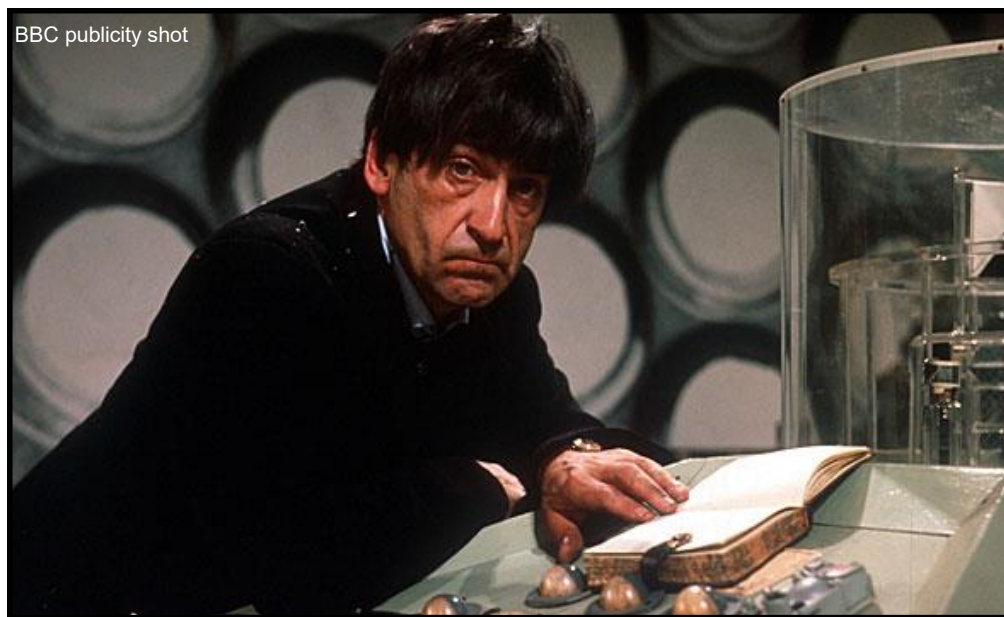
the newly opened Post Office Tower which also served to introduce the fashionable Ben and Polly. William Hartnell had difficulty adapting to his new cast-mates, all the more so as he had enjoyed a very good working relationship with Peter Purves. In just a few short months the decline in his general state of health had accelerated with his mood swings becoming worse. 'The War Machines' was also to serve as the last story of Season Three, which with 45 episodes would prove to be the longest in the show's history. (Although 'The Smugglers' was part of the same production block, it was held over to start Season Four).

By now Lloyd had managed to convince Head of Drama Sydney Newman, and Head of Serials Shaun Sutton, that Hartnell needed replacing with a new actor. Following a meeting during the production of 'The Smugglers', Hartnell reluctantly agreed that he should depart after one more serial which would be recorded in the Autumn. Identifying the new lead man became the top priority and, during the break between seasons and several weeks after first offering the role, managed to secure the services of Patrick Troughton in early August. For Troughton such gainful employment would provide security of income, something an actor is rarely used to.

Season Four of Doctor Who debuted on 10th September with 'The Smugglers'. Even before it was broadcast, following on from the perceived success of 'The War Machines', Gerry Davis encouraged Pedler, a medical researcher by trade, to think in terms of his own experiences to inspire a different sort of adversary. Pedler was concerned about the possibility of replacing human limbs and organs with machines, cybernetics. He pictured a race who had taken this conscious decision, becoming more machine than man and named them Cybermen. Davis suggested that these beings could come from Earth's previously unknown twin planet Mondas.

Pedler had been commissioned to write 'The Tenth Planet' in May; Davis propounded the theory that, given The Doctor was an alien, he could die and come back to life in a new body. Lloyd bolstered this idea, suggesting that such a bodily renewal could be a recurring ability of The Doctor's, one by which he could transform himself from an elderly man to a younger one.

And so it was that 8th October 1966 marked the end of Hartnell's time as Doctor Who, as the renewal scene was filmed at Riverside Studios, Hammersmith. Three weeks later episode four



BBC publicity shot

of 'The Tenth Planet', was transmitted and the Troughton era was underway.

'The Tenth Planet' quickly proved to be a template for numerous Troughton adventures, what became known as 'base under siege' stories. Indeed this was followed up straight away in the Second Doctor's debut with 'The Power of the Daleks'. It was a very shrewd idea on the part of Innes Lloyd to use Doctor Who's greatest enemies, the Daleks, as a means of drawing in the audience to a new Doctor and saying that although there's been change, nothing has really changed.

Troughton hit the ground running, Sydney Newman's Cosmic Hobo being the only participant in the narrative to be aware of what was going to happen. The story had a big impact on me, even at a young age I could sense the deep air of foreboding that developed. Polly and Ben, in particular, didn't trust this new Doctor but he didn't have the time to assuage them. Instead he spent the story from episode two onwards trying to get the colonists to realise the terrible danger they were facing. Ultimately the only other person to grasp this was Lesterson, but, as he had effectively given the Daleks life, they were more like his

naughty children running amok.

By the end of the story, the companions knew this really was The Doctor. It was the mirror image of what happened between the actors as, early on during rehearsals for 'The Power Of The Daleks', Anneke Wills and Michael Craze famously decided to have a joke with Patrick Troughton by wearing t-shirts which proclaimed 'Come back Bill Hartnell -- all is forgiven'. After some initial doubt on Troughton's part the three soon forged a close team. The future of Doctor Who was set good and firm.

As Season Four progressed, subtle modifications were made to Troughton's costume, principally the dropping of the hat, but the fundamentals remained the same. His next story 'The Highlanders' was one that Lloyd and Davis didn't want to make, given their decision to abandon historical adventures. However, the politics of the BBC led to them having to accept it - undoubtedly the most important aspect of the story is that it gave us the character of Jamie McCrimmon.

Played with tremendous aplomb, passion and a not inconsiderable glint in the eye by Frazer Hines, the character was to remain with the Second Doctor throughout the rest of his era: a remarkable 113 episodes, on top of which there was a cameo in the 1983

Anniversary special 'The Five Doctors' followed two years later by 'The Two Doctors' where he was reunited with Patrick Troughton. Jamie's initial impact was such that Innes Lloyd decided that the time was approaching for Ben and Polly to be written out of the programme.

'Nuzzink in ze Vorld' could stop Professor Zaroff in the 'The Underwater Menace', set in the legendary hidden city of Atlantis (a remarkable effort in Riverside Studio 1 plus a couple of days at Ealing). Maligned for many years on the basis of the only existing episode, part three, re-evaluation has taken place since the discovery of part two in 2011. I personally love both the concept and realisation of the Fish People. The Doctor disguising himself in the market, complete with sunglasses and tambourine as well as ubiquitous recorder, is a lovely example of just how Troughton was wholeheartedly entering into the spirit of both the story and the programme as well.

Commissioned shortly after William Hartnell's final story aired, 'The Moonbase' was designed to cash in on the immediate popularity of the Cybermen. Another early example of 'base under siege', in many ways it was effectively a reworking of 'The Tenth Planet' with the Moon in 2070 replacing the South Pole in



BBC publicity shot from  
The Highlanders

1986, but, I would argue, is all the better for it. The lunar landscape film work carried out at Ealing Studios is outstanding, all praise to Morris Barry!

By now Lloyd had made it known that, eager for new challenges, he wished to leave Doctor Who later in the year. Gerry Davis was offered the role of Producer but also decided it would soon be time to move on from the show for him too.

Former BBC Radio producer Peter Bryant had been brought on to the production team at the start of 1967 to work with Davis, and it was felt that he might be a suitable replacement for Innes. The realisation of the full-sized Macra prop for 'The Macra Ter-

ror' proved to be a bit of a disaster. It needed to be mounted on a van in order to be moved and was nigh on impossible to operate in the studio. Lloyd was extremely unhappy with what Shawcraft Models produced: but for the company who had been involved since the very beginning of Doctor Who, things were only going to get worse.

Filming for 'The Faceless Ones' began at Gatwick Airport in early March and included Ben and Polly's farewell scene for the end of episode six. Modal filming at Ealing Film Studios the following week marked the culmination of problems with Shawcraft Models, who had built the Chameleons' plane, satellite and Spencer's freezing gun. Seemingly

never-ending issues led to the decision to cease utilising Shawcraft's services, and instead bring matters in house.

On 5th April Michael Peacock, Controller of Programmes, informed Lloyd that Doctor Who had been renewed for a fifth season. Just days later Peacock allegedly suggested Season Five should be the last. For the first, but by no means the last, time the future of Doctor Who had been questioned.

With Ben and Polly having departed, 'The Evil of the Daleks' saw Deborah Watling cast as new companion Victoria Waterfield, although she only actually joined the TARDIS at 'The Final End' of the Daleks in episode seven. Terry Nation with-

drew the rights for the BBC to use the Daleks, looking instead to launch them in their own series in America. Gerry Davis was replaced by Peter Bryant as Script Editor, although for the opening story of Season Five he would be credited as Producer and Victor Pemberton would Script Edit.

With the Daleks seemingly gone for good, 'The Tomb of the Cybermen' was the only logical way to introduce Season Five, the fabled and quite brilliant 'Monster Season'. Morris Barry was back, this time not only using Ealing Film Studios to tremendous effect for the Tomb itself, but also using a small amount of location time to give the opening a truly filmic quality. There was also a twist on the

Macra publicity picture



Tomb of the Cybermen



'base under siege' concept, as this time the base belonged to the aliens, while the intruders were human. The story was part of a trial for Peter Bryant ahead of taking over later in the year from Innes Lloyd as Producer.

Lloyd returned for his final three stories, starting with 'The Abominable Snowmen'. He decided that the story would lend itself to extensive location work during the late summer of 1967, no less than six days in Snowdonia. Inevitably proper Welsh rain made things far trickier than anticipated, but both Lloyd and Peter Bryant were enthused by the Yeti and a follow up story was quickly commissioned.

The importance, and popularity, of monsters continued to grow, and next up came 'The Ice Warriors'. The reptile like Martians immediately struck a chord, as did director Derek Martinus' excellent glacier work at Ealing Studios. Bernard Bresslaw's powerful and towering performance as Varga the Ice Warrior, especially when framed against the diminutive Deborah Watling, left a lasting impression.

'The Enemy of the World' was the exception to the Season Five rule, although playing the 'monster' Salamander allowed Patrick Troughton to indulge in the sort of dressing up last seen in 'The Underwater Menace'.

Innes Lloyd bowed out, replaced as producer by Peter Bryant, with Derrick Sherwin stepping permanently into the Script Editor role. Lloyd's profound influence on steering Doctor Who in a new direction should not be underestimated, ultimately leading to UNIT and the Third Doctor being exiled on Earth.

Is it possible to lavish too much praise on 'The Web of Fear'? I doubt it. The opening is Gothic Horror years before Philip Hinchcliffe and Robert Holmes' renowned era, complete with the magnificent music of Bela Bartok. It is, pure and simple, one of the greatest scenes in the 57-year history of Doctor Who. And what followed didn't disappoint, this time the 'base under siege' being the heart of the London Underground. The Battle of Covent Garden is Douglas Camfield's greatest ever action sequence, nihilistic and terrifying in equal measure.

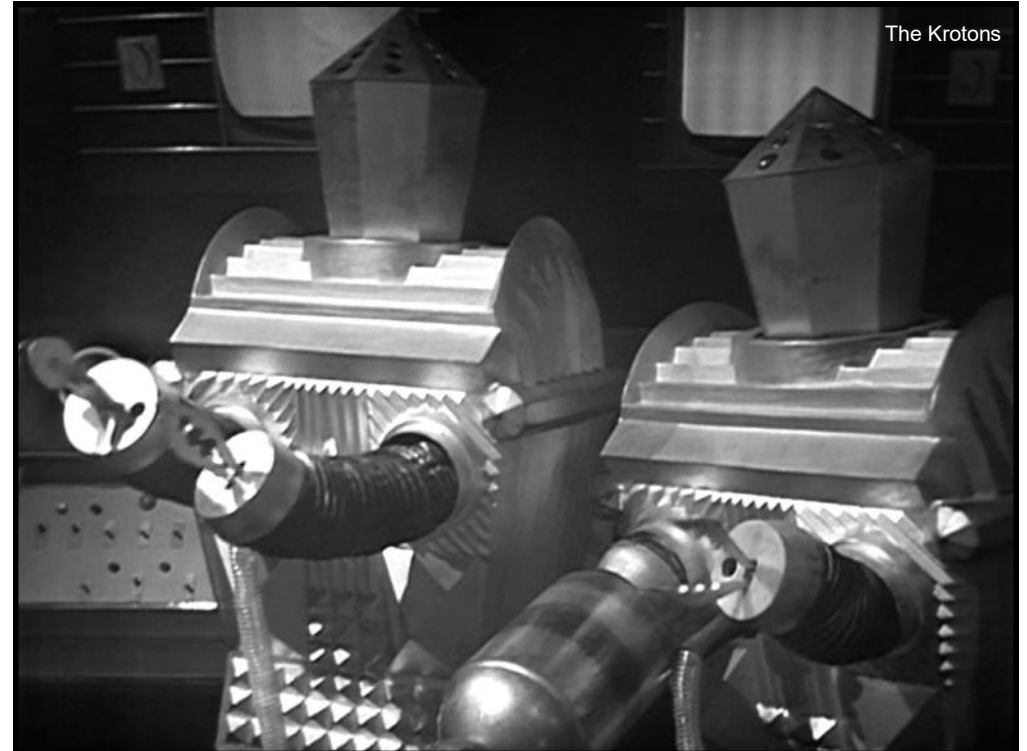
Having originally been rejected as a Doctor Who script in 1964, Victor Pemberton's radio drama 'The Slide' had been broadcast as a radio drama in early 1967, produced by Peter Bryant. This is the background which led to the (recently animated) 'Fury from the Deep'. As well as killer seaweed, Fury is perhaps remembered best for two things; The introduction of the Sonic Screwdriver and the farewell of

Victoria. Deborah Watling's screams were put to good use at the stories' climax.

'The Wheel in Space' saw the final TARDIS line-up of the Troughton era decided with the introduction of astrophysicist and astrometricist first class, Zoe Heriot, as played by Wendy Padbury. The Cybermen were back again, although the fact that there were just two of them in costumes that didn't match those of their previous two stories was fairly obvious. On the plus side we met the Cyber Planner, the Servo robot and the Cybermats returned in yet another 'base under siege' story. Apart from being Zoe's first story, in some

ways the standout feature only occurred in the final thirty seconds of episode six. It was decided to fill the summer 1968 schedule with a repeat screening of 'The Evil of the Daleks' across seven weeks, plus Wimbledon fortnight. The conclusion of episode one, with Kennedy's death, was neatly incorporated into the narrative as The Doctor warned his new travelling companion about the dangers she may face.

'The Dominators', which kicked off Season Six, was a fairly blatant attempt to introduce new monsters with retail appeal, namely The Quarks. The fact that this failed was down to a number of reasons including, but



The Krotons



not limited to, a dull story and extensive behind the scenes wrangling between the story writers, Mervyn Haisman and Henry Lincoln, and the BBC. Sadly, one of the by-products of this was that a third Yeti story never happened. Oh, that we could have seen one on a Loo in Tooting Bec.

By now Patrick Troughton was finding the pressure of recording 40 odd episodes a year becoming more and more difficult to deal with. As a consequence, 'The Mind Robber' ended up with episodes averaging just 20, rather than 24, minutes in length. 'The Dominators' had been planned as a six part story but ended up with just five so its successor needed to be extended; to minimise costs episode one, written by Derrick Sherwin, featured just the TARDIS console and a white background.

A little-known fact is that the Olympic Games, held in Mexico City in October 1968, led to a two-week gap in the transmission of Season Six. The break in production this facilitated helped the near exhausted Troughton enormously, but by now he had already decided to leave the programme at the end of the next production block. Frazer Hines had planned to bow out earlier, but subsequently agreed to stay and depart at the same time.

'The Invasion' proved to be the

dry run for what was to follow in Season Seven. A triumph borne out of trouble with potential scripts falling through, Douglas Camfield once more turned to Kevin Stoney to bring to life one of Doctor Who's great megalomaniacs, Tobias Vaughn. Derrick Sherwin adapted Kit Pedler's basic ideas into a wonderful story with his role as Script Editor, owing to BBC protocols, being taken by Terrance Dicks. The end of Episode Six with the Cybermen appearing out of London's sewers is one of the programme's great cliff-hangers.

'The Krotons' is, in many ways, best remembered for its place in the 1981 'Five Faces of Doctor Who' season. However a greater significance is undoubtedly that it brought Robert Holmes into the world of Doctor Who. We should always be grateful that both 'The Dreamspinner' and 'The Prison in Space' were dropped before going into production, otherwise the future of the show would have been very different indeed.

Shortly after the broadcast of 'The Ice Warriors' Peter Bryant had commissioned a follow-up, at least in part to recoup the costume costs. Terrance Dicks ended up doing extensive re-writes on much of what became 'The Seeds of Death' which would become the final 'base under siege' story of the Trough-

ton era. The story benefitted from eliminating the lesser statured Ice Warriors, and I believe is the best classic era story to feature the Martians.

'The Space Pirates' saw the rapid return of Robert Holmes, a story he saw as a futuristic homage to Western movies. Interestingly at about the same time Hammer Films were making 'Moon Zero Two' which was billed as a Space Western. 'The Space Pirates', the last incomplete story missing from the BBC archives, was Peter Bryant's final as Producer before moving on to 'Special Project Air', and then 'Paul Temple'. Derrick Sherwin seamlessly moved in as his successor.

And so, we come to the epic ten-parter that would bring the Troughton era to a close. It's been well documented that 'The War Games' came about because of the problem that bedevilled the entire season, namely scripts falling through.

To the disappointment of the production team who had hoped she would stay to provide some continuity into the colour era, Wendy Padbury decided to leave alongside Troughton and Hines, meaning that a new regular cast would be needed for Season Seven.

For far too many years the late, great Terrance Dicks belittled what he and his mentor Malcolm Hulke came up with, but the 2009 DVD release saw a massive re-assessment of a story that established the Time Lords and so much more besides. Jon Pertwee was cast as The Third Doctor in May 1969, with the public announcement being made just four days before transmission of the finale of 'The War Games'. Sherwin's tenure as Producer only lasted for Pertwee's first story. Terrance Dicks, however, remained Script Editor for the next five years going on to become one of the most beloved people ever associated with Doctor Who.

The Troughton era remains one of the finest in the 57 year history of Doctor Who, its numerous triumphs being a testament to the many people who overcame adversity with a steely determination, dedication and vision to deliver the finest possible programme they possibly could.



# The Power of the Daleks

## Review by Alan Stevens and Fiona Moore

'The Power of the Daleks' is one of those stories which has acquired a 'classic' status, somewhat out of keeping with the reality. Although very little survives of the recorded episodes, the release of the adventure as an animation reveals that, while it does have some positive elements, it is let down by characterisation, plot and its overall attitude to politics.

Dalek creator, Terry Nation, had first refusal on all Dalek stories, but he was too busy working on ITC's *The Baron* to write for *Doctor Who*, allowing David Whitaker to take on the job. Whitaker began by reworking elements from the 1965 Whitaker/Nation stage play 'The Curse of the Daleks', in which a crewman from a spaceship forced to land on the planet Skaro, revives the dormant Daleks in their city, intending to use them as his servants (the Daleks, of course, decide otherwise). Whether intentionally or not, 'Power' also recalls the classic 1959 serial *Quatermass and the Pit*, in that both involve the recovery of a



long buried alien craft. Sidney Newman, then the BBC's Head of Drama, was, however, unhappy with the somewhat generic characterisation of the new Doctor. Reportedly, because of the short notice, David Whitaker was unavailable to make revisions and story editor Gerry Davis was otherwise engaged with co-writing 'The Highlanders', so the task fell to Dennis Spooner. This he did uncredited, whilst studio recording was suspended for one week. Spooner also found himself trimming the script to a reasonable length as Whitaker had a tendency to overwrite.

As a consequence, the serial is fragmented and badly structured, even if it does seem to be

very good in production terms. Tristram Cary's excellent score from 'The Daleks' (AKA 'The Mutants') is reused to great effect, the set design is striking, and the surviving sequences well-directed. We also get some iconic imagery: The Doctor regenerating; the scientist, Lesterson, putting the Dalek through its paces; the Dalek production line; and the final shootout. The fact certain elements recur in the 1975 'Genesis of the Daleks' proves the point that a compelling/dynamic script was needed to create a truly impressive adventure. Accordingly, 'Power' requires at least an extra draft. Whereas parts One, Two and Six are well-paced, the middle three are less so, and the whole plot could have been resolved over four episodes.

In the serial's defence, the regulars are, on the whole, well-written and portrayed, with Patrick Troughton giving The Doctor an almost manic quality which would, unfortunately, be toned down as the season progressed. The regeneration (which isn't named as such) is never explained, and this greatly benefits the story. The Doctor says that it is "part of the TARDIS" without which he couldn't survive. He refers to his metamorphosis as a renewal, comparing himself to a butterfly emerging from its chrysalis (contradicting producer Innes Lloyd's assertion that it was a



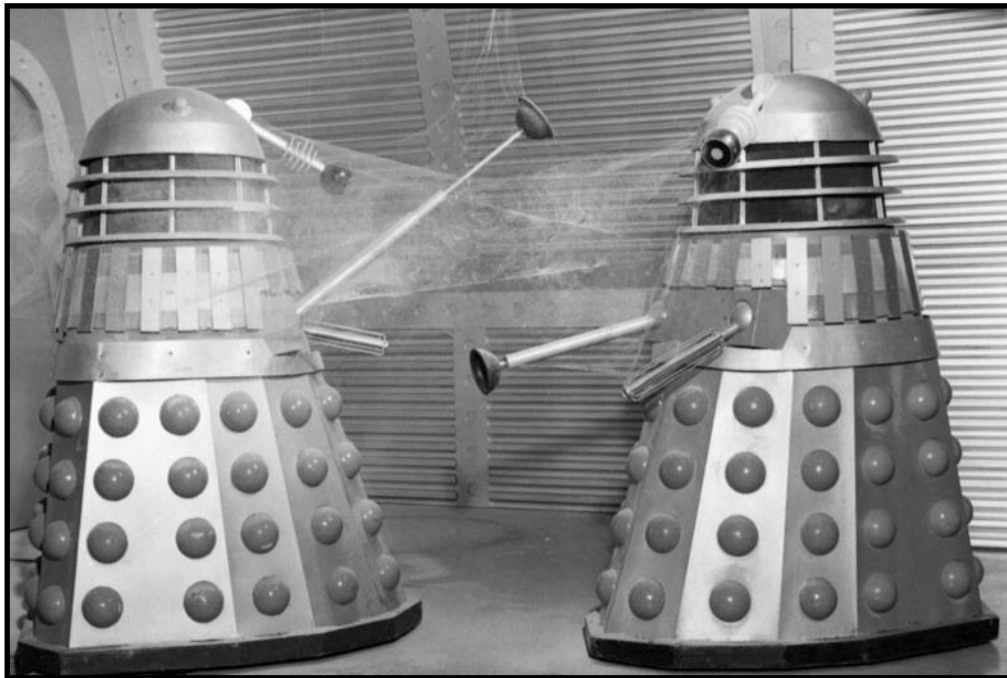
rejuvenation). One curious thing is that, under his cloak, The Doctor's clothes are transformed too; the only item of apparel he gets out of the chest is his coat. The rehearsal script hints that he has changed appearance before, as well as containing references to his granddaughter Susan. Given the questions this would have raised, it's just as well that they were excised.

At the end of the adventure The Doctor suggests using Bragen's interior guards to delay the Daleks, but ignores Ben's idea to simply switch off the power to defeat them, with the result that the colony's power supply is destroyed. This action makes him seem uncaring, as well as obsessive, which is at odds with his portrayal as a shrewd, but generally benign figure elsewhere in the story. Why doesn't he, for instance, have the colonists evacuate the area, then cut



the power, smash the junction boxes and wait for the Daleks to run down? It's as if The Doctor can only contemplate obliterating the Daleks and to hell with the consequences. There is some attempt to ameliorate his decision by scripting a Dalek to say that "Static power is being stored. We can dismantle the human electric system", but this is a ridiculous statement, as clearly the Daleks will need to keep recharging.

There is, in general, a rather un-subtle presentation of the Daleks throughout: as, for example, when one says, "A Dalek is bet — is not the same as a human"; a piece of dialogue which makes it sound like a pantomime villain. Somewhat problematically, the



inert Daleks are covered in cobwebs, leaving one to ponder how this occurred whilst aboard a ship submersed in a mercury swamp. (Do they even have spiders on Skaro?) The fact that the Dalek mutants have survived for an unknown length of time (possibly more than two hundred years) without power, further demonstrates that those left for dead at the end of 'The Daleks' were still alive. And, although The Doctor agrees with Ben that the first Dalek to be revived recognises him, this may not be the case. It also treats Resno with suspicion, which implies that it was not actively acknowledging an old enemy, but simply picking up on The Doctor's hostility.

We should also note that, de-

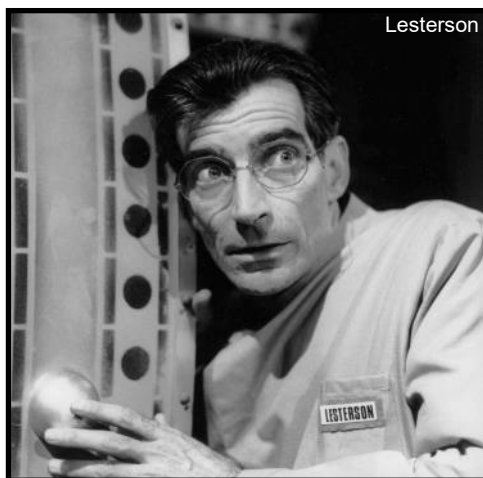
spite the camera script's reference to a "terrible, claw like hand", and Ben's dialogue which describes "a sort of claw" as was seen in 'The Daleks', the adult Dalek mutant in the tele-snaps seems more in line with the blobby, tentacled creatures depicted in the Dalek adventures from the 1980s. Additionally, the on-set photographs taken during the recording of the Dalek production line sequence, appears to show a mutant similar to the "embryo" that featured in 'The Daleks Master Plan'.

The one-off characters are, for the most part, ineptly realised. Janley may be written as a strong female, but Polly aside,



she is the only woman in the story with a speaking role. She is, moreover, inconsistently depicted: in Episode Three, she is complicit in Bragen's plan to use the rebels in his bid for power and then get rid of them, but by Episode Five, she is ignorant of, and then shocked by the idea.

Other characters fare as badly. Bragen indicates, in the same conversation with Janley in Episode Three, that he is not directly involved with the rebels, but is using her as his contact, yet by the next episode he is the rebels' 'Mr Big', attending their secret meeting. When Valmar is repairing the communications desk in Episode Four, Bragen, by then Deputy Governor, is quite aggressive towards him, which is unusual behaviour to show one's allies, and his ruse during Episode Six with the gun, where it is implied that he would have shot Janley if she had refused to back his plan, is somewhat careless, as it demonstrates that he is not to be trusted. Lesterson fares a little better (the fact that he apparently keeps late hours is a nice touch) but even here, the scene where (understandably) he goes mad after discovering that the Dalek ship includes a manufacturing operation as well as being dimensionally transcendental, is over-the-top, reminiscent of Kenneth Williams in the contemporary film *Carry On Screaming*, albeit less subtle.



And why doesn't it occur to him to respond to Janley's threat of blackmail over Resno's death with a counter-blackmail over her involvement with the rebels?

The culture of the colony is also poorly thought out. It is said to be a well-established mining community, so it's odd that no one misses Resno when he is killed by the resuscitated Dalek: surely he would have had friends and/or family looking for him? One might also ask why, when Resno collapses and Lesterson goes to get help, he is later unaware that Resno has died. Janley tells Bragen she disposed of Resno's body in the mercury swamp, so Lesterson obviously failed to return with the promised assistance! For that matter, there is only scant evidence of family or any other life outside of the colonists' work and/or political activities. It is unclear when the story takes place, yet it evidently occurs before

'The Dalek Invasion of Earth' as the colonists are unfamiliar with the creatures. Despite various sources giving the date as 2020



(which would, of course, have seemed more credible in 1966), none is cited in the dialogue itself. Governor Hensell does say that the Dalek capsule predates the colony by centuries, and Lesterson suggests an age of two hundred years ("at least") for it, but there is no indication of how these figures were happened upon. The name "Vulcan" is plainly meant to refer to the hypothetical planet once believed to lie in orbit between Mercury and the Sun. Indeed, Vulcan is also shown on the "chart of the solar system", presented by the Golden Emperor of the Daleks during the comic strip *Invasion of the Daleks*. This featured in the 1964 annual *The Dalek Book*.

The rebellion, furthermore, is largely unexplained. Janley remarks that the colony is "running down" and that the rebels will bring in better facilities and additional money, but people gener-



ally need more substantial reasons than grotty rec-rooms to start plotting the armed overthrow of their government. In any case, Resno contradicts Janley saying, "We're doing all right as we are. Or we were until your lot came along stirring things up." Lesterson describes the rebels as a "pressure group", which again does not sound like the kind of organisation which goes about planning bloody revolts. Hensell isn't a despot, and is even said to be popular; Bragen, in fact, is the only one with any sort of grievance, in that he is disrespected by the Governor and his Deputy. Everyone bar Hensell seems to know who the rebels are, which is surely counterproductive.

It is equally puzzling that the rebels are cooperating with Bragen in the first place: he is, after all,

Head of Security, a strict disciplinarian, and angling to become governor. Nor is it obvious why they need the Daleks as a weapon, because it is Bragen, not Hensell, who has control over the security forces. And why is Janley anxious about the meeting being overheard by guards when they are answerable to Bragen and therefore not likely to turn against him? In any case, the rebels are so well-armed to begin with, that the presence or absence of the Daleks will not make much difference to their success. The idea of Bragen having a Dalek kill Hensell and then declare martial law, is fair enough, but it's perplexing that he's involved with the rebels, let alone arranging the Dalek test firing in Rocket Room P instead of just acting on his own.

The plot is riddled with problems.



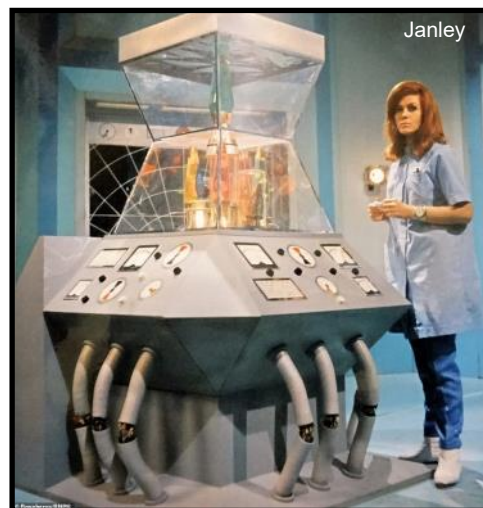


One might excuse the continuity errors, when The Doctor alludes to meeting Saladin (which he didn't, and, as Whitaker scripted 'The Crusade', isn't a mistake the writer would have made himself) and describes his former incarnation as 'a great collector' (which he wasn't) and suddenly reveals that he kept a diary (which was undoubtedly a retcon on the part of the production team to introduce the idea of The Doctor consulting previous entries) on the grounds that attitudes to the programmes' history at the time were fairly haphazard. It's less easy to forgive the note explaining Polly's kidnapping (that she will remain safe "as long as you leave the Daleks alone"): a reason so artless, that it exposes the fact that Anneke Wills was on holiday during the recording of Episode Four. Michael Craze's absence in Episode Five (Ben is abducted following his discovery at the rebels' secret meeting) is only slightly better handled. It also appears strange that, Lesterson, if he had removed a Dalek to experiment on, didn't put it back

for The Doctor to find and thereby avoid suspicion.

What is more, although a button was planted on The Doctor that (falsely) linked Deputy Governor Quinn with the murder of the Examiner from Earth, it takes The Doctor the best part of two days to make the connection, even though from the telesnaps it's apparent that, during that whole time, Quinn was wondering around with one button missing from the front of his jacket.

Another problem is that Janley and her allies don't seem to think through their actions vis-à-vis the Daleks. While it does feature a strong running theme about the extent to which people can ignore the obvious when it contradicts something that they really want to believe, it brushes against the unrealistic in a number of places. Janley drugs Lesterson before the test firing,



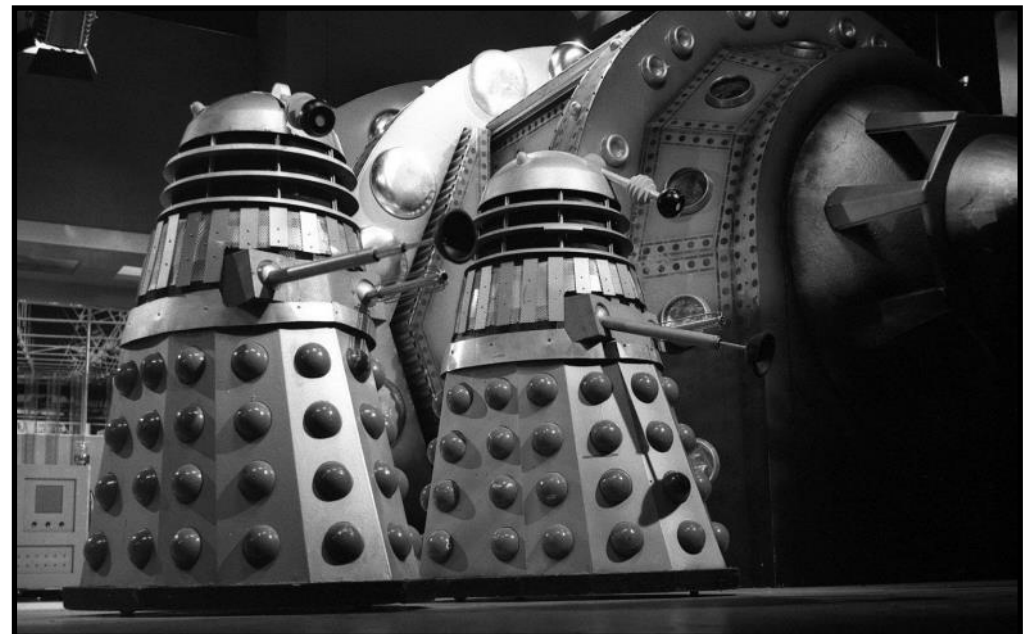
and patently mistrusts the Dalek, ensuring that it has an external constraint placed upon its weapon. Yet it doesn't seem to worry her that the creature might tell Lesterson that an armed rebellion is being planned.

She also fails to query why the Dalek complies with them at all. If she is supposed to be duplicitous enough to be leading the rebels on, then its repeated claim that it is humanity's servant should not be enough to lull her into such complacency.

In addition, Janley's reactions to information that the Daleks are procreating seem entirely counterintuitive. When Lesterson wants to talk to The Doctor about the suspicious amounts of material the Daleks are using,

Janley blackmails him into silence, and when The Doctor intimates that the Daleks are not just machines and are replicating themselves, she has him thrown out of Lesterson's laboratory. In both cases, Janley has no reason to conceal the Daleks' activities, and it could be to her advantage (in terms of sheer self-preservation) to investigate what they are up to. As it is, when Lesterson confirms that the Daleks *are* reproducing, and tries to see the Governor, Janley pretends that he is mad.

On a more positive note, the serial does contain some interesting themes. Whereas earlier Dalek encounters gradually built up the creatures' capabilities to the point where, in 'Master Plan', they are capable of literally tak-

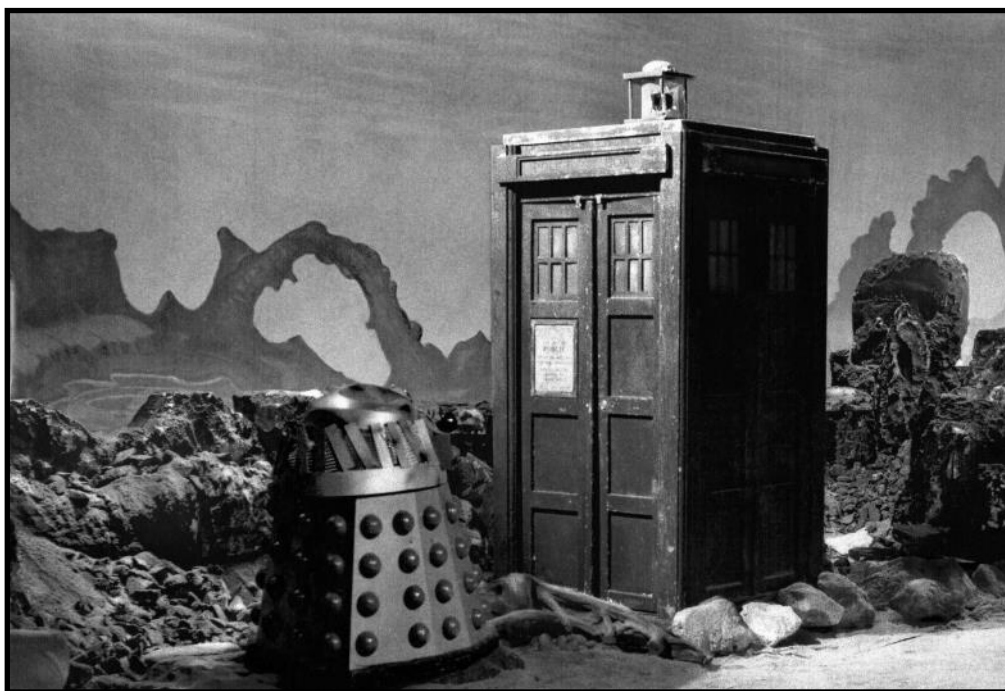




ing over the known universe, 'Power' refreshes the sense of drama by changing the focus to a small group of Daleks in a weakened state, gradually reaching the point where they can destroy the colony. There is also a rather nice spot of parallelism between the regenerated Doctor and his newly-invigorated adversaries, in that the Dalek point-of-view shot of The Doctor, following its revival, echoes an earlier scene when we view Ben and Polly from the still unsteady Doctor's perspective.

Nevertheless, the adventure, unfortunately, lacks any of the political allegories previously woven into 'The Dalek Invasion of Earth' and 'Master Plan'. Where-

as the former stories are, retrospectively, a subtle reworking of postwar West German politics (renewed pacifism in the shadow of genocidal aggression); life under enemy occupation; and Cold War geopolitics; 'Power' is not anything like as smart, eschewing its moral perspective to the point where the Daleks seem almost justified in their attempt to wipe out such a vicious, backstabbing and murderous colony of scumbags. Which, in our view, taken alongside a dodgy plot and inconsistent characterisation, warrants an instant demotion for the serial from 'Classic A+ Who' to a B rated 'Could do better!'.



## The Highlanders Review by Paul Simpson

We all know so much about 'The Power of the Daleks' now – particularly following its resurrection in animated form. 'The Underwater Menace' will always be remembered for Professor Zaroff, 'The Moonbase' for the redesigned Cybermen. And caught in the middle is 'The Highlanders', the story that's probably best known for something that isn't true – namely that there was such an outcry of approval for Frazer Hines' performance as Jamie from the general public when they saw it that there were massed petitions to the BBC demanding that he become part of the TARDIS crew. Or something like that – the gist, anyway, being that no sooner had Hines' face appeared on screen as the laird's faithful piper Jamie than a collective portion of the mums in the audience swooned and demanded more. (It's nonsense – as a perusal of the documentation has shown, the decision to retain Hines was made while 'The Power of the Daleks' was still being broadcast.)

Oh, sorry, there are two things Folk Fan Memory tells us. The other is that this is The Last Historical, and because it was so

poor, the Powers That Be decided never to let the muck of history dirty the towels of the TARDIS again. And to be fair, there's a good argument that they never have been dirtied in such a way – every 'historical' Doctor Who television story since has had some form of alien or extra-terrestrial influence, even the deservedly acclaimed Rosa from Series 11, so the history has become a setting rather than the centre of events. (Hats off to Big Finish here for their continued fidelity to telling real historical tales, particularly in the First Doctor range – many are well worth seeking out.)

Now, let's set aside the whole 'ratings were poor and that's why they were dropped' part of the argument – again, something that's been debated in sometimes mind-numbing detail – and look at this 'last historical' tag, as that's worth challenging too.

'The Highlanders' isn't really that true to history. It's an adventure story with the 1745 Jacobite Rebellion as its background; it's Robert Louis Stevenson's 'Kidnapped' with Ben and Jamie rather than Caesar from the 'Planet of the Apes' franchise or Dan-O from the original 'Hawaii Five-O' at its heart (Roddy McDowall and James MacArthur in the 1948 and 1960 film versions respectively). It's a romantic view of the brave bonnie

Scots against the filthy (sic) rotten English, with a few stereotypes thrown in along the way. There is a real person involved – apparently there genuinely was a Solicitor Grey around at the time – but we’re not talking Celebrity Historical on the Russell T Davies ‘let’s dump Charles Dickens in the middle of a real ghost story’ model. There are some attempts to show the rough, coarse nature of the conflict – not the bits where there’s a soldier, or maybe two or three, against a rebel, but the treatment of the rebels when they’re found by the English army, and the absolute cavalier attitude to life on display. I somehow doubt that we’ll ever see nooses put

around the necks of main characters again (they’re not even allowed on the covers of books adapting stories which feature them, as Christos Achilleos found when illustrating ‘Vengeance on Varos’). The treatment of those on board the ships may well be seen through the prism of Stevenson, but there’s plenty of evidence that such activities did take place, with all the attendant cruelties.

Like so much of that era, until very recently, there was little to see of this story, and there’s not the clamour of the Fan Glitterati remembering just how well Patrick Troughton played the wash-erwoman, or banged poor



Perkins’ head against the table in the way that the gloom of the Dalek capsule or the balletic movement of the Fish People have been recounted over the years. The odds of it turning up again are slim, so hopefully it’s on the list for animation sooner rather than later (although after the arguments over The Doctor’s checked trousers I wonder if we’ll suddenly find some very monocoloured kilts!) – although given the story’s penchant for humour, it may see some changes along the way.

Listening to it, or watching via the Loose Cannon reconstruction you can sense the atmosphere that director Hugh David was striving for, which is occasionally militated against by the aforementioned humour (and Troughton doing stupid things with assorted pieces of head-gear). The scenes with Polly and Kirsty are nicely played by Anneke Wills and Hannah Gordon, particularly when the latter isn’t weeping over something, giving Anneke some dramatic and humorous material. Michael Craze and Frazer Hines carry the other main plot thread, and it’s perhaps Mike’s contribution to this serial that I miss the chance to see most.

You’ll perhaps notice that I’ve not talked much about The Doctor and that’s not because I don’t rate Troughton’s performance.

It’s clear from the many different versions of The Doctor that we see here that he’s still trying things on for size (as well as the hats) but there are some marvellous moments that foreshadow the heights of Season 5 – such as when he makes clear that the gun he was using to hold people at bay isn’t loaded. It’s perhaps a little facile to say that Troughton was still trying to hide beneath the different guises, but you sense with many of his roles that once he found a key to who the character was – whether it’s in ‘The Box of Delights’ or ‘The Omen’ – he was more secure... and here he hasn’t quite got there. (think he gets there during The Underwater Menace, and his Doctor is pretty much set by ‘The Moonbase’). The Doctor is present throughout, but it’s his companions driving the action.



Am I arguing that ‘The Highlanders’ is an underrated gem that could get re-evaluated as The Enemy of the World was when we can see it? Not really. But it’s certainly worth 100 minutes of your time.

# The Underwater Menace

## Review by Oliver Dallas

*'What have a come upon?!'*

To say that this serial has a poor reputation would be an understatement. It seems no one has a good word to say about it; not the cast, the crew, the viewers who watched it or (judging by 2015s DVD release) even the high priests of the almighty Amdo that is the BBC! But is it really the stinking floater that everyone and their giddy aunts make it out to be, or a rare delicacy best savoured with an open mind and a pint or two of whatever the main cast had to drink to survive the location shoot?



This was writer, Geoffrey Orme's one and only script for the series and in my opinion that's a shame because despite its obvious shortcomings it is evidently clear that he had a genuine enthusiasm for what he was writing, not to mention imagination by the boat load! Over the course of its four-episode runtime we are treated to an espionage thriller cum disaster movie set in a mythical city inhabited by mad scientists and god-fearing priests with bushy eyebrows, so you can't deny that it has any ambition or variety. Orme also understood that this was a programme primarily made for children and crafts them a tale that could've been torn right out of the pages of their comic books, so much so that you could easily mistake it for an episode of 'Batman'.

Speaking of dynamic duos, or trios, the introduction of Jamie McCrimmon to this TARDIS team gives us for the first time since Season Two a crew that wants and looks forward to going on adventures in time and space, this excitement and anticipation is perfectly conveyed in the opening TARDIS scene where we are treated to each of our heroes' inner thoughts (including The Doctor, who hopes for 'prehistoric monsters') Jamie's arrival also serves as a perfect comedic and dramatic foil to Ben, whose status as the alpha male of the pack is now challenged by another headstrong and physical guy with eyes for Polly. The character would receive better development in the following the serials but already this inquisitive and proactive highlander is proving to be refreshing and redefining addition to the main cast.

This serial is also famous for boasting the second most important piece of casting in the series' history and one that prob-



ably saved it from an early cancellation, I am of course talking about Joseph Furst as Professor 'Nothing in the world can stop me now!' Zaroff. Now, before you all start declaring me 'as mad as a hatter' and feeding me to your pet octopuses, let me explain. Yes, Furst is clearly over acting and chewing the wobbly scenery for it's all worth but we forget that for a time, so was our leading man...

We're now ten episodes into his tenure and Patrick Troughton is still experimenting in the role, pushing not only the boundaries of what could be done with the part but the patience of an unsure audience who are still mourning the loss of their beloved and irreplaceable William Hartnell. He starts off this adventure behaving pretty much the same as he has in the previous two serials - expressing a delight in wearing hats, dressing up in funny disguises and even calling himself Dr Who - but the second he is introduced to the OTT lunacy of Furst he begins to tone down those eccentricities, and for the better. Whether this was a conscious decision made by Troughton or not is now (like episodes one and four) sadly lost to time but it's the laboratory sequences in episode two in which we are finally introduced to The Doctor that we know and love.

What is more difficult to love



however is the production and costume design, which even by 1960's standards are pretty shoddy. If the telesnaps for episode four are anything to go by it looks as though the production team spent more money on flooding the sets than attempt to make them look anything but the pieces of painted plywood and polystyrene they clearly were. The fish people and their appearance are also the source of similar ridicule – even from the characters themselves – but maybe that's the point of them. They are a literal parody of the human form so perhaps Polly's real objection to becoming one was out of embarrassment rather than fear (though the ash-trayed monstrosity she's forced to wear later is hardly a better alternative).

Admittedly this story is never



going to be considered a classic – even if it is one day animated or fully recovered – but does that mean we have to hate it? Yes, it contains OTT performances, but would it have been as memorable if the actors had taken the script seriously? Yes, the fish people look ridiculous and – given the little amount of screen time they receive anyway – should have been cut from the final edit, but would we still of got the spine-chilling episode one cliff-hanger and infamous underwater ballet in episode three if they had? All of these elements, for better or worse give this serial an identity that immediately sets it apart from anything produced before or since. It's a fun and inoffensive pantomime that actively encourages you to join in with its silliness, surely that is reason enough to enjoy and re-watch it?

## The Moonbase Review by Tim Gambrell

'The Moonbase' is the most important Cyberman story, just as Patrick Troughton's Doctor is the most important of the character's incarnations. 'The Moonbase' is a return story, a reinvention in many ways. 'The Tenth Planet' saw the end of the Cybermen, as it saw the end of William Hartnell's Doctor. And just like the regenerated Doctor, these Moonbase Cybermen are the same but different. They are adorned like their former selves, but they look slightly different. They sound different. But they are essentially the same; they want the same things. If 'The Moonbase' had failed as a production, maybe that would have been the end of the Cybermen in the annals of Doctor Who. We don't know, because – thankfully – the story was a success and continues to be hugely enjoyable to this day in its varied formats.

'The Moonbase' started off as a bit of a struggle, for me. In its guise as Doctor Who and the Cybermen, it was one of the first Target novelisations I had in my collection. I tried to read it whilst I was at primary school. Time and again I started it, but Gerry Davis' prose was too stodgy for

me at the time – unlike Terrance Dicks, who quickly took you to the action. There was obviously something about the book, though, because I never gave up, and when I did eventually read it from cover to cover (as a teenager) I marked it down as one of my favourites.

It will only have been a few years after this that the 'Cybermen: The Early Years' video was released, and I got to watch the two extant 'Moonbase' episodes. All I'd seen previously had been some tantalising clips used in *Resistance Is Useless*. I recall reading a comment in an article around that time stating that if 'The Moonbase' was complete in the BBC archives, it would likely be as highly regarded as 'The Tomb of the Cybermen'. I don't think that person was too far wrong in their opinion. 'Tomb' has the Cyber Controller, of course, and all of the iconic scenes in and around the tombs themselves. It has the Cybermats, and that moment of absolute charm between The



Doctor and Victoria while everyone else sleeps. But, by contrast, 'The Moonbase' has the Cyber army marching across the lunar landscape. It has The Doctor's fabulous speech about 'some corners of the Universe'. It has the 'did they search *in here?*' moment of realisation leading up to the episode two cliff hanger.

Morris Barry does a great job directing both 'The Moonbase' and 'The Tomb of the Cybermen', really cementing the silver giants' place in the Doctor Who universe. The cast may have considered him old-fashioned in his approach, and a bit strait-laced, but the onscreen results are very effective. Barry makes

fine use of filmed sequences to add scale. He then really works up the claustrophobia and the shadows in the studio sequences. In 'The Moonbase', he even manages to do this within the large primary set, featuring the gravitron prop.

Aside from the director, the other aspect shared by those two 1967 Cyberman stories is the look of the Cybermen themselves. I was too young to have seen (or seen and remembered) a Cyberman story until 'Earthshock', in 1982, but earlier than that my copy of 'The Amazing World of Doctor Who' showed me images of them and my Programme Guide Vol.2 told me all about them. The design

that always struck me as the most chilling was the Cybermen as they first appeared in 'The Moonbase'. The way the head resembles a human skull. The cavernous, blank eyes. The wide, lipless mouth. In 'The Tenth Planet' they were cumbersome and cluttered, like a hitch-hiking camper. Here, they are sleek, lithe, and terrifying. They move silently, operating in the shadows, unseen or half-glimpsed. They work in small numbers and infiltrate, never speaking unless challenged. They seem far more dangerous, far more threatening that way.

In contrast to the impassive Cybermen, then, is the titular moon base, with its beleaguered multinational staff of middle-aged men. It's as if someone randomly selected a member of each team from an

episode of *Jeux sans Frontière*, gave them a skin-tight t-shirt and a name badge, and sent them up to the moon to control the weather. Patrick Barr's Hobson looks like my grandad used to on a Sunday morning, when he couldn't be bothered to put a shirt on. As a base commander, he's half Christopher Trace from 'Blue Peter' and half everyone's crabby grandad. Naturally, Troughton's intelligent, scheming Doctor runs rings around him – and everyone else he encounters on the base. It's fun to watch. There's a weighty nobility to Troughton's elfin playfulness, here; a dark undertone that we'd not really seen before (except for a few fleeting moments in 'The Power of the Daleks'). The Doctor always seems to know more than he's revealing. He's still the kindly uncle to Ben and Polly and not yet the bantering best





friend to fledgling companion Jamie, but he's holding things back and it makes you watch him all the more closely.

Ben and Polly have a great 'can-do' attitude in this story. Getting them involved with the base operations and helping out the struggling crew helps to pull the viewer in. Frazer Hines has often dismissed much of what Jamie was given to do in 'The Moonbase', as if he was tacked on at a late stage. But he provides a necessary narrative anchor for the viewer. His condition for much of the first three episodes constantly takes the story back to the sick bay – to where the Cybermen are. If his role was taken by one of the moon base crew, the threat wouldn't be so palpable, the audience wouldn't have that emotional link so early on in the story. All four regulars give top performances here, and show their value.

For a story that relies so much on visuals, it's perhaps not obvious until you listen to the sound-

track CD just how much is going on from a sound perspective. There is always background noise and atmosphere of some kind in the moon base interior scenes. This is contrasted by the sudden eery silence of the lunar landscape scenes. The subtle introduction of incidental music and 'stings', particularly in the exterior scenes, really highlights the difference in the environments and adds an unnerving sense of drama without doing very much at all. And no one can deny how much of the Cybermen's early appeal was down to their theme, Martin Slavin's 'Space Adventure'. Not even the Daleks had a defined, recurring theme at the time. 'The Tenth Planet' used 'Space Adventure' first, but its repetition here cemented the effect.

By the time the story was finally given its own DVD release, with episodes one and three animated, I felt I was too familiar with it to get that excited. More fool me; it still held some surprises. For a start, I think it's probably the most accomplished of all the episode animations originally commissioned. Secondly, it's a story that my eldest son developed an affection for. He's taken to all the Troughton Cyberman stories, but time and again he'd sit for hours and watch 'The Moonbase'. I had to get him his own copy. I'm not sure precisely what it is he loves about it. Maybe, like me,

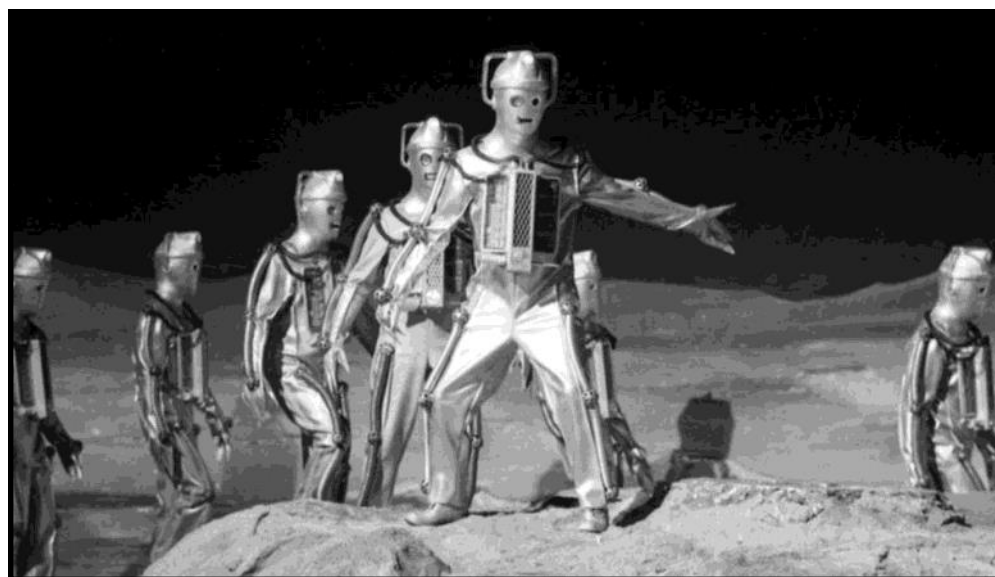
it's a combination of lots of smaller things that create a satisfying whole.

In truth, I can take or leave a lot of Season 4, but I love 'The Moonbase' and I think it stands above its neighbouring stories. It's dark, dramatic, pacey and it firmly establishes the Cybermen as the show's new big hitter. It's a classic base-under-siege story. In many ways it's probably THE classic base-under-siege story – it's certainly a template for much of the following season. And as much as I would prefer the moon base crew to be a little more varied and representative, we grow to care about them.

For me it doesn't matter that the gravitron is a McGuffin hanging over the entire story, pretty much from the opening scene when the TARDIS is oddly affected (it

must have been travelling through space, not time, to be affected by gravity like that). I'm willing to enter the moon base with the TARDIS crew and be taken on a journey of discovery, until the Cybermen effectively point out that the moon base has a weapon that could dispose of the invaders.

When a story is delivered with a sense of integrity and truth, as 'The Moonbase' is, I find I'm far more willing to suspend my disbelief and not look to second guess the production. That may make me a less discerning or intelligent consumer, I don't know. But watching or listening to or reading 'The Moonbase', it makes me a satisfied one. And at the end of the day, that's what counts.





# The Macra Terror

## Review by Ian Wheeler

I have seen 'The Macra Terror'. Not in 1967 on television because I wasn't even born then. And I'm not referring to the recent animated reconstruction, good though that is. I have seen 'The Macra Terror' in my dreams. Because the creepy, shuffling monsters of its title somehow represent the sinister monsters that we all see in our nightmares. With their armoured bodies, quite unlike any human or mammal, they seem to awake an ancient, primal fear within us

But they weren't that scary, I hear you reply. Well, on the basis of that single, somewhat undramatic, black and white photo of the Macra that we're all used to seeing, you may well be right. But my first exposure to the story came from Ian Stuart Black's superb 1987 Target novelisation and the 1992 release of the soundtrack on audio cassette and that's why the Macra thrilled me. Because the Macra are one of those Doctor Who monsters which are great on paper but which the BBC effects team rather struggled to create convincingly on screen. Small wonder that Patrick Troughton apparently asked Anneke Wills to use

'blood-curdling screams' to give the impression that the monsters were scarier than they actually were. Reading the book and listening to the audio, however, gave me a very different appreciation of these vintage monsters. Freed of the limitations of 60s television, I was able to appreciate the Macra through the reactions of the other characters and through Black's very vivid descriptions. And that was what made me realise that although 'The Macra Terror' may not have (I suspect) have been classic television, it is nonetheless a classic story.

When a writer creates a new Doctor Who monster, drawing inspiration from a real animal is a pretty good starting point. It gives both the writer and the audience something to latch on to and makes things easier in some respects than simply creating something totally new with no basis in reality. By the time 'The Macra Terror' rolled around in 1967, Doctor Who had already utilised monsters based on insects (the Zarbi), and fish (the Fish People) and it therefore seemed logical for the programme to turn to another animal group - in this case, Crustaceans. With their segmented bodies, hard exoskeleton and antennae, crabs are a superb starting point for a Doctor Who monster as they already look



pretty strange and unearthly. Their unique way of moving, scurrying and scuttling, also sets them apart from other animals we are more familiar with.

As well as giving us a different monster, 'The Macra Terror' also represented a different type of story. For most of the Hartnell era, the majority of Doctor Who adventures had fitted into one of two categories - historicals or science-fiction epics, the latter of which were usually set on other planets or in the far future. From 'The War Machines' onwards, the lines began to blur a little and a new type of story emerged, those set on contemporary Earth or in the relatively near future. It is hard to imagine 'The Macra Terror' as a Hartnell era story as it breaks away from the formula of that period and is very much a product of the Troughton/Innes Lloyd era. Indeed, in many ways it arguably foreshadows the tone and themes of the Andrew Cartmel years, being a tale where The Doctor and his companions ar-

rive in a scenario where some things are familiar but others are not what they seem, rather like Cartmel era 'oddball' stories such as 'The Happiness Patrol' or 'The Greatest Show in the Galaxy'. The story also contains more than a passing resemblance to ITC's 'The Prisoner' and George Orwell's '1984', with the colony's forced festivals, carnival-like atmosphere and mysterious Big Brother-like Controller.

Like 'The Prisoner', 'The Macra Terror' is undoubtedly a 60s piece, but it does reflect certain contemporary concerns. The manipulation of the truth about the Macra by the Pilot and the Controller arguably reflects the 'fake news' culture of today and the ways in which governments can control and manipulate information, and Medok is perhaps reminiscent of today's 'whistle-blowers'.

Production-wise, 'The Macra Terror' was (as far as we can



tell), fairly solid, despite the limitations of the Macra props. Like many early Troughton stories, it does suffer a little from 'crowded TARDIS' syndrome and the presence of three companions does lead to the age-old problem of giving everyone enough to do. As was so often the case, it seems to be Jamie who gets the better stuff here, particularly at the expense of Ben. Peter Jeffrey does a cracking turn as the Pilot and one really feels that he should have appeared in Doctor Who more often than he did, although his two appearances (this story and 1978's 'The Androids of Tara') are both memorable performances. Troughton is on good form with this type of dark story with a hidden menace suiting him very well. It's also worth noting that this adventure is the

first to feature The Doctor's face in the title sequence, along with a revised version of the theme.

The Macra were very much a one-trick pony and it's unsurprising that they didn't return to Doctor Who, bar a brief one-off appearance in the David Tennant era (2007's 'Gridlock'). Unlike the Daleks and the Cybermen, they lacked the potential for multiple reappearances and they remain something of a footnote in Doctor Who's history, albeit a memorable one.

Despite the successful 2019 animation, the original televised version of 'The Macra Terror' remains a regrettable omission from the BBC archives and it's a story that I would love to see returned. We can but dream.



## The Faceless Ones

### Review by Martin Spellacey

In 2011 physicist Brian Greene, author of 'The Elegant Universe' and the 'Fabric of the Cosmos', posited that there are only so many ways in which matter can arrange itself within an infinite universe. Eventually, matter has to repeat itself and arrange itself in similar ways. So, if the universe is infinitely large, it is also home to an infinite number of parallel universes.

Now I'm no expert on string theory, and my exposure to parallel universes consists primarily of watching 'The Rise of the Cybermen' and 'Primordially' in watching 'Inferno' (see what I did there?,) but I can't help wondering that, if Professor Greene's theory is true, perhaps somewhere in the uncharted backwaters of infinity there is an alternative version of Doctor Who where the character of Samantha Briggs left Earth in the TARDIS with The Doctor and Jamie and the BBC did not make her change her accent to 'RP' ...

Samantha Briggs, eh... Is she the best companion Doctor Who never had? Can you imagine

what the series would have been like if Samantha Briggs had joined the TARDIS crew instead of demure little leather lungs herself - Victoria Waterfield. I dare say it would have been the end of the world.

Bear with me and I'll explain. Samantha Briggs was ahead of her time. Which is quite apt in a series about time travel. We should absolutely give credit to Barry Letts for stroking his chin reflectively in 1974 and musing that maybe...just maybe...Doctor Who needed a strong female companion who would have the measure of The Doctor and be an audience identification figure. And Sarah-Jane Smith was all of those things...but we could have had it all with Sammy B in 1967.

You don't believe me that she was ahead of her time? Just look at her outfit. She was wearing polka dots long before the multi-talented Bonnie Langford tap-danced her way through 'Paradise Towers'. You think Skagra cut a dash as he minced his way across the streets of Cambridge in that outrageously camp white tifter - Sam's hat was taller, whiter, stiffer and even had a bow on it! Oh, and that barnett! Come on, surely the Taran Woodbeast or the Cyber-shades (possibly even Lulu ahead of her Eurovision performance) went to the same hairdresser as 'that' Miss Briggs.

Come to think of it, Liz Shaw had a similar hairstyle in 'The Ambassadors of Death', and the hat too...maybe it's just a Cambridge thing! Sam was a trend-setter in the fictional world of 'Who'; heck, she was even prone to snogging The Doctor's companions long before Captain Jack Harkness puckered up his lips for a bit of tonsil-tickling. Let's explore the stories that followed 'The Faceless Ones', had she been involved. 'The Evil of the Daleks' - those Daleks wouldn't have asked The Doctor to test Jamie to determine the Human Factor, they'd have gone for Samantha Briggs. The sassy scouser would easily have rescued Victoria, and when the human factor was im-

planted into the Daleks forget Alpha, Beta and Omega - they'd have christened themselves John, Paul and Ringo and 1960's Britain would have had Dalekmania and Beatlemania in one heady cultural mash-up.

'The Tomb of the Cybermen' - Sam wouldn't have got herself locked in the Cyber-chamber on Telos. The whole party would have been in and out of the sarcophagus chamber in minutes. No need to investigate further and the Cybermen downstairs would have snoozed on unaware. 'The Abominable Snowmen/The Ice Warriors' - Sam would have taken one look at the windy Tibetan mountainside or Britannicus Base and told The

Doctor to do one. "Gerroff, Doc, you kiddin' me, goin out there! I left me coat at 'ome and it looks proper Baltic like! Gwed and swerve it, unless you fancy a stay at the ozzy!"

'The Web of Fear' - As every good Liverpoolian knows, Web means trainers. The Trainers of Fear is just what Sam would have used to give the Yeti a good kickin'. And finally 'Fury from the Deep', and yes...this is where the world ends. You see, there's just no way Sam would have screamed at a piece of seaweed. However much The Doctor could amplify her dismissive tutting, it wouldn't have been loud enough to see off the monster and the world would have been consumed by angry sushi. End of the planet, end of Doctor Who. Still, I suppose it would have saved us all from 'The Wheel in Space', so every cloud and all that...

No, on second thoughts maybe it's just as well in our universe Sam elected to stay at Gatwick and pursue her life without The Doctor, and WHO knows just how that turned out. Maybe in one reality Sam married a man called Joe, changed her name to Shirley Valentine and had a torrid affair with a hot Greek on a hotter island. She may have gained notoriety as an impersonator of Queen Victoria (she had

the looks); or perhaps she had gender reassignment surgery and changed her name to Nick, building a successful career producing top quality audio dramas for science fiction fans across the globe.

Samantha Briggs isn't the only good thing about 'The Faceless Ones', but she's a delightful addition to the story. Brave and funny, her no-nonsense attitude lifts every scene she's in and if, as Professor Greene suggests, the fabric of the universe is at times elegant, maybe it's just because elegance is the quality of being graceful and stylish in manner - just like our Sam.



Pauline Collins as Sam Briggs.





# The Evil of the Daleks

## Review by Ian K McLachlan

Season four of Doctor Who was a time of great change. While only season one had the same regular cast at the beginning of the season as it had at the end; seasons two and three, while they had changing companions kept the same actor playing The Doctor throughout (despite John Wiles' attempts to change this). However, season four began with the first Doctor, Polly and Ben and ended with the second Doctor, Jamie and Victoria.

The programme of this time was a collection of adventures which sometimes led into each other, and sometimes did not. What connected them all together was the TARDIS and her crew. During their many adventures up to the beginning of season four, aside from the Meddling Monk, only one adversary reappeared – the Daleks.

These mutants in their travelling machines had first appeared in the second adventure – 'The Daleks', reappearing in 'The Dalek Invasion of Earth' and 'The Chase'. The ending of both these adventures saw changes

to the regular cast with Susan leaving in the second Dalek story and Ian and Barbara in the third. The Chase was interesting in that unlike the two previous Dalek tales it consisted of several mini adventures set in different times and places. In this respect it was similar to the only non-Dalek serial that Terry Nation wrote in the 1960s – 'The Keys of Marinus' (my all-time favourite Doctor Who serial!)

Season three also contained two Dalek stories. There was 'Mission to the Unknown' which was described as a one-episode adventure in Radio Times even though it did not feature either The Doctor or any of his companions. Then there was the epic 'The Daleks Master Plan' which was the longest Dalek serial of them all at twelve episodes. Although it had an overarching theme – The Doctor and his friends determination to defeat the Daleks and their time destructor – there were several mini adventures along the way including the Dalekless 'Feast of Steven'. 'The Daleks Master Plan' saw the first Dalek episodes written by someone other than their creator Terry Nation when Dennis Spooner, a past script editor, shared the writing duties. 'The Daleks Master Plan' saw changes as regards the companions as well with Katarina, who had recently joined the

crew in 'Horse of Destruction' dying in 'The Traitors' and her replacement, Sara Kingdom perishing in 'Destruction of Time'.

The theme of bringing back the Daleks if there was to be a major cast change was continued with the introduction of the second Doctor in 'The Power of the Daleks'. This was written by another former script editor, David Whitaker, with some rewriting done by Dennis Spooner. It was thought at the time that having the Daleks in this new Doctor's first serial might encourage regular viewers to stay with the programme. Many did and they were rewarded with a six part serial set on the planet Vulcan. Although sadly no original

episodes exist in the archives, for this serial there have been two animated versions released on DVD/Blu-ray, which means that fans of the programme are probably more familiar with that serial compared to 'The Evil of the Daleks'.

These stories were amongst the last to be novelised and John Peel provided two quite lengthy books. They are very different stories, not least because while Power is set in the same place and time throughout its narrative, Evil is set in three distinctive places – present day Earth, Victorian times and Skaro.

In a way 'The Evil of the Daleks' has some of Doctor Who's



greatest hits in it. It has a present day sequence as in 'An Unearthly Child' and 'The War Machines'; it has Jamie being tested by an alien power as The Doctor's companions were tested in 'The Celestial Toymaker'; it has Arthur being put under mind control as happened to some characters in 'The War Machines'; it has Waterfield sacrificing himself for The Doctor as Antodus sacrifices himself in 'The Daleks'; it has in Maxtible someone prepared to sacrifice the human race on the altar of his own greed; and it has a return to Skaro, the planet which saw Doctor Who as a programme really take off. But there is a whole lot more to this adventure than that and at its heart is the important philosophical question – what is it that makes us human?

Unlike some of the stories that are put out under The Doctor Who banner today, this is truly what Doctor Who was originally meant to be. It is very much 'an adventure in space and time.' But there is room for character development in the seven episodes alongside all the action and adventure. As a viewer you want The Doctor and Jamie to get the TARDIS back so as they can continue to have adventures together. But you know from a previous Dalek story that not all companions survive.

Jamie is manipulated by The



Doctor into going and rescuing Victoria. There are certain points in the tale when the relationship between the Time Lord and the young Highlander is somewhat frayed and Jamie concludes that for all the good The Doctor does in his travels, there is a darker side to him as well. He wonders why his friend seems to be willing to co-operate with Maxtible and Waterfield who were involved in Kennedy's death.

An interesting aspect of this story is that all the problems that arose did so because Maxtible and Waterfield wanted to create a time machine. This was a theme continued with Greel in 'The Talons of Weng-Chiang'. The programme suggests that trying to create a time and space machine is bad unless you are The Doctor himself.

I remember when I first watched this serial I wondered what was going to happen to Edward Waterfield. When they were all transported to Skaro I felt that it was likely that Maxtible and Ke-

mel would not survive. I thought that Victoria would likely join the TARDIS crew along with her father. I could not see him being killed off, but he was, and I remember being shocked at the time. However, he and Kemel died as heroes which made a sort of sense to their deaths.

Waterfield was an interesting character. Yes, he did 'bad things' but he did them because his primary motivation was to ensure his beloved daughter Victoria was rescued from the evil Daleks. He was a very unwilling participant in their plans

'The Evil of the Daleks' had a superb guest cast. It was good to

see Windsor Davies in a role very different to those he usually played. Mollie was a good caring character played by Jo Rowbottom, who was a regular face on television at this time. Brigit Forsyth as Maxtible's daughter, in a smaller early role, was equally impressive. Ruth was a very different character to the dreaded Thelma she went on to play in 'Whatever Happened to the Likely Lads?'

I was particularly pleased to see Gary Watson who I remembered as the hero Andrew Giddings in one of my favourite serials of all time 'The River Flows East'. This was an exciting thriller serial written by Terence Dudley of



L-R: Waterfield, Maxtible, The Doctor



'Black Orchid' fame. Kemel, the former rival of Jamie, who ended up becoming his friend, was played by Sonny Caldinez. He did not speak, but he reappeared in later Doctor Who serials. John Bailey, who had appeared in one episode of 'The Sensorites', was very convincing as the much-conflicted Waterfield. However, the standout performance for me amongst the guest cast, was Marius Goring, who apart from his important role in Equity was a leading man in both 'The Scarlet Pimpernel' and 'The Expert'. With his impressive hair and beard he looked every bit the eccentric scientist (a look copied much later by Professor Kettlewell in 'Robot'). On occasions he gave The Doctor a run for his money in the 'eccentric scientist' stakes. I well remember the scenes after he had become a Dalek. One of the recurring themes of the show is people being turned into something else, usually an alien. The Cybermen, who had first appeared in season four were originally humanoid before all their 'enhancements' turned them into something alien.

The Daleks had arranged for Waterfield to capture the TARDIS so they could set The Doctor and Jamie the task of finding the 'human factor.' They had decided that Jamie had to endure a set of tests so that they

could discover the 'human factor'. After that happened, it would be injected into three Dalek mutant creatures. The 'human factor' was what caused the Daleks to be continually defeated at the hands of the human beings. They felt that the human factor coupled with the Dalek creatures would make them invincible.

Through the tests the Daleks set Jamie, The Doctor deduced that the human factor contained elements such as: courage, compassion, pity, charity and friendship. When The Doctor added the 'human factor' to the Daleks he called Alpha, Beta and Omega he found that they became friendly and childlike. At one point they played at 'trains'- a sequence which I remember thinking at the time was rather silly, wanting Doctor Who to be serious all the time. Now on reflection it was perfectly valid.

However when The Doctor met the Emperor Dalek on Skaro the headmitted that the Daleks in Victorian London had not quite been telling the truth. It was not the 'human factor' that he was interested in, but the 'Dalek factor.' From the 'human factor' he could deduce what the 'Dalek factor' was. The Emperor wanted The Doctor to spread the 'Dalek factor' through time and space using his TARDIS. I thought that was a bit strange as

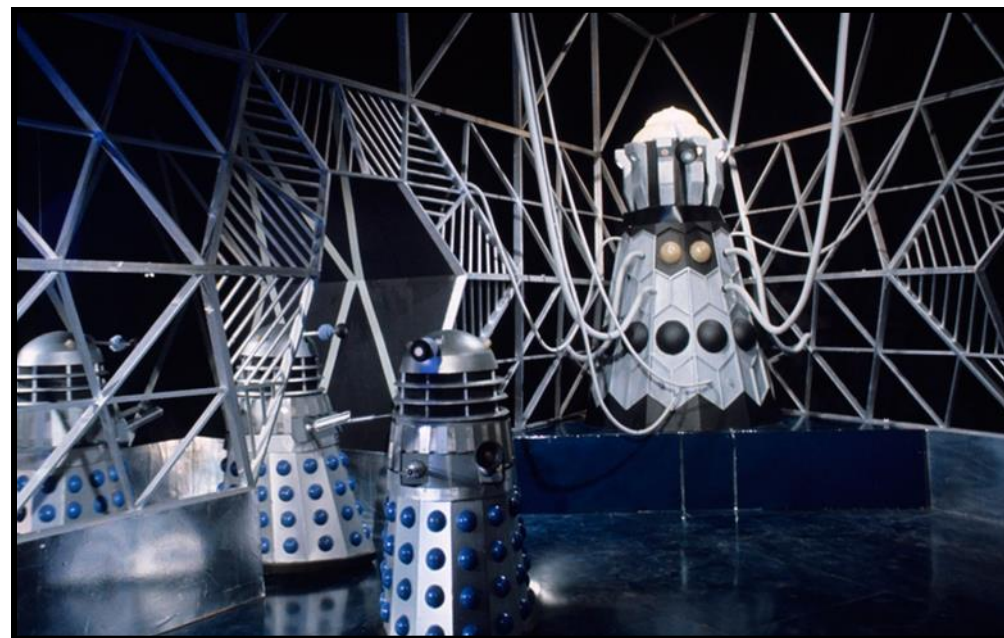
the Daleks had already created time and space machines in 'The Chase'. I also thought it strange that The Doctor seemed to believe the Daleks could destroy the TARDIS completely.

The Doctor refuses, tricking enough Daleks into adding 'the human factor' to their original selves. He is sure that in time these Daleks will question the status quo and rebel, causing a civil war on Skaro. To me that is interesting because the original Dalek serial had that scene when Ian convinced the Thal, Alydon, through seeming to take Dyoni captive, that if you want your freedom then you have to fight for it. In fact in this serial The Doctor somewhat unusually personally despatches one of the Daleks which was pretending to

be one of his three original converted humanized Daleks.

Terry Nation wanted to launch his Daleks in their own series with Sara Kingdom being one of the major characters. This meant he allowed David Whitaker to pen the two Troughton Dalek stories. The production team at the time were encouraged to finally write out the Daleks for good. Thankfully 'The Evil of the Daleks' was not the last time we saw the pepper pots. One of them put in a cameo appearance in 'The War Games' before making their much anticipated reappearance in 'The Day of the Daleks'.

'The Evil of the Daleks' was a well-made story. There were a number of scenes where the ac-





tion moved from videotape to film. Maxtible's house looked even more impressive on film than it did on video. The scenes set in Victorian England were particularly good, but as the BBC set many classic series in that era that is hardly surprising.

It was good that after losing Polly and Ben, and not gaining Samantha Briggs as the new companion, The Doctor and Jamie had more time to develop their relationship, both in 'The Faceless Ones' and 'The Evil of the Daleks'. Jamie is very much the action hero in this adventure.

Deborah Watling is very good as the Victorian girl, however it remained to be seen if taking a companion from Earth's past would be more successful this time round than it had been previously with Katarina.

Patrick Troughton is his usual excellent self and throughout the seven episodes he displays a number of emotions often by not actually doing very much. As I mentioned previously, this is a much more manipulative Doctor akin to his first and seventh incarnations.

It is a great shame that this serial does not exist in a complete form in the BBC archives. It was the first Doctor Who serial on British TV to be repeated in full. At the end of the sixth episode of

'The Wheel in Space' The Doctor projected this adventure on the scanner to demonstrate to Zoe what she might have to put up with. The full seven parts were then screened with an additional voiceover from The Doctor in episode one to explain what was happening. When it was over, we got a chance to meet the 'cruel Dominators and their robot servants the Quarks.' although how The Doctor was able to project events he had not personally witnessed we cannot tell and maybe should not ask.

There were several memorable scenes over the episodes. The fight involving Jamie and Kemel was good. The Dalek Emperor set was particularly impressive and the scenes of the Daleks fighting each other were in the main well realised, though it was obvious that the Daleks in certain scenes were toys rather than the full-scale versions. I also remember watching the a scene with Mollie when the picture suddenly went dark. It was a technical fault - something that you dreaded happening during the transmission of a favourite TV show. Thankfully it was soon fixed, and the story continued uninterrupted.

Hopefully one day the full serial will be found, or it will be chosen to be animated. It certainly deserves to be appreciated.

## The Tomb of the Cybermen Review by Owen Taylor

What makes a classic Doctor Who episode? Is it the script, the actor's performance or a particular revelation that changes what we know forever?

Do we call it a classic because it tops a particular poll or because memory tells us it was even if not viewed for a long time? What then of those classic stories that can no longer be viewed as thought lost at least on film forever? In recent years we've been spoilt with rediscovering lost episodes of the indomitable Troughton era, but there is one particular story that answers all these questions and stands the test of time. Buried in the ice of memory and revaluated in its uncovering, 'The Tomb of the Cybermen' not only gives us a story on the power of memory and how we uncover history but became itself a tale wrapped in that mystique.

Like the start of the show itself being tied to the memory of the Kennedy assassination I can remember the news breaking that Tomb had been recovered. There in March 1992 was issue 184 of DWM, coincidently with a

feature on Tomb, declaring that not just an episode but a full recording had been returned! Yes those heady days of the 90s as episodes dripped out on VHS release and Target novels were the only real way to remember the early shows, suddenly here was this proclaimed classic returned and being rushed to general release! Soon all those moments discussed in articles and shown only in the odd photo or surviving clips would be there for the world to see! Then in May 1992 it arrived and went straight into the number 1 spot of the VHS chart with 25,000 copies sold and all its glory and its faults where finally seen again.

There is no doubt it is an exceptionally well produced and shot serial for the most part. A top notch cast and mostly studio bound story, realised in style, make for compact story telling starting with Egyptian Hammer Horror before settling into the familiar base under siege motif. However while we discuss memory there is a moment to remember when it was produced, as this serial also shows us how certain stereotypes were played. Obvious both from its release in 1992, even more so now, are the villainous trio of Klieg, Kaftan and Toberman. While the casting of George Pastell as Klieg gives the story a Hammer Horror essence from his various performance in Mum-

my movies in the late 50s and 60s, the overt Arabization of them leads to uncomfortable viewing in the modern age. Roy Stewart is wasted as the silent strong man despite his heroic end, instead portrayed as the black slave in a supposed progressive future full of logicians. Even Shirley Cooklin's makeup as Kaftan is exaggerated heightening her Mediterranean looks against the ranks of British archaeologists and American pilots. Their callousness towards the lives of others and indeed grand plan for humanity while under the line of logic harken to a darker historical parallel. It is a stark contrast from the story four serials previously with 'The Moonbase' and its multicultural crew, and it is slightly uncomfortable watching it 50 years later.

The second fault is far more minor and purely production based as the wires used to lift the immense Toberman stand out as does the obvious Cyber controller doll thrown across the room. Famous gaffs now though understandable when dealing with giant actors. The foaming death of the cyber insides towards the end while seeming a cheap effect is also still effective and shows why it drew the wrath of Mary Whitehouse.

Now for the great strengths of this story, which opened season 5. It is Victoria's first full story as a companion, picking up literally in the fiery embers of the previous 'Evil of the Daleks' and through her sceptical response to the TARDIS and seeing The Doctor through fresh eyes the show feels renewed. 'It's my

home' The Doctor explains as we are reminded of who he is and how the TARDIS works 'You see we travel around in here, through time and space.... I suppose I must be about 450 years old.'

It also allows Jamie to cement his place as central companion as he helps Victoria find her feet while at the same time bringing the camaraderie of The Doctor/Jamie relationship to the fore.

We then get that quintessential part of the show as we switch to a gravel pit on the Planet Telos, expertly shot for effect as we pan from a space rocket to a group of archaeologists evoking the opening of Tomb of Tutankhamun, though with a large explosion, revealing the giant Tomb doors - a familiar face embossed on them. Our Egyptian setting is further evoked as the doors electrocute the first person who tries to open them. In standard timing for The Doctor, it is this moment the TARDIS arrives planting them straight under suspicion.

We also get a new home for the Cybermen 'You mean to say they came from here?' Jamie asks incredulously, 'But of course. Telos was their home.' Coming just three stories after 'The Moonbase', and six from 'The Tenth Planet' the sudden

shift in origin is brushed past until an explanation later in episode 3 seems to continue the theme of renewal. We are told they died out many centuries ago, but no one knows why. Apparently, they have forgotten the attacks on Earth and the moon... In fact, throughout this opening the Cybermen are viewed more as curiosity than threat, the passing of centuries once more showing those that forget the lessons of history are doomed to repeat it.

From here we get a tour de force of Patrick Troughton's acting as he switches from academic to father figure to imp, his hand holding with Jamie a particular treat as they persuade Victoria to join them inside. He takes command, opens the tomb and shows the party how to open the interior doors they missed, as ever his scientific curiosity and showing off overcoming his common sense before the sudden appearance of a Cybermen guns down another crew member.

Episode 2 sees The Doctor in a slightly darker light. He knows more than he is telling about Telos as hinted in the previous episode, able to identify the Cybermat by use of his 500 year diary, the last time we will see it, and professing to hitherto unknown knowledge of the Cybermen. The entry is near the end of the book, he has said he is now 450



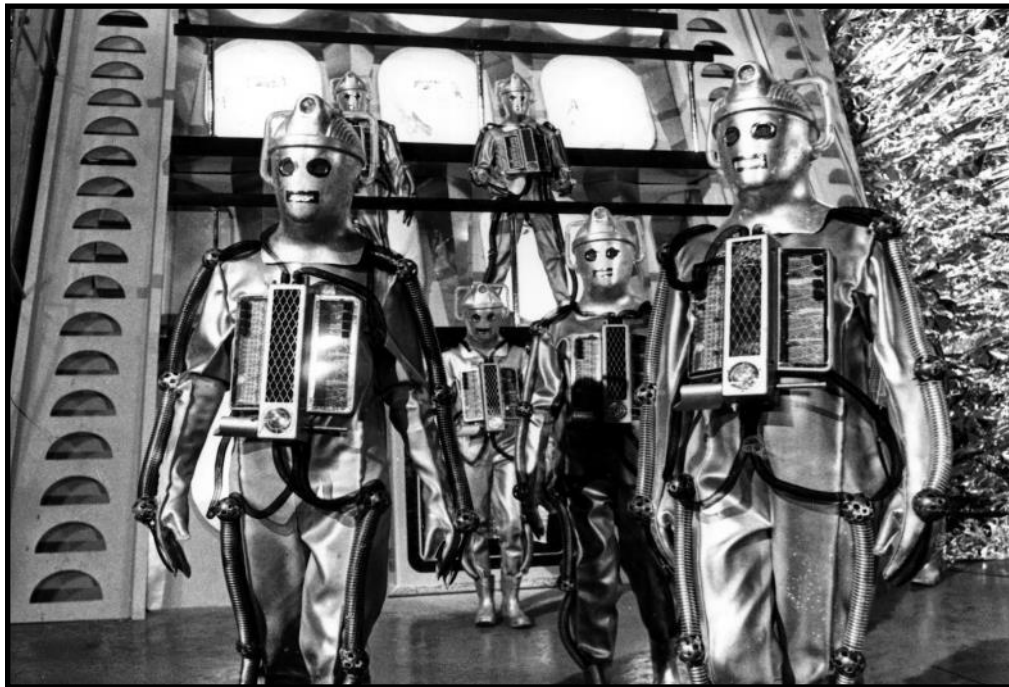
Toberman, The Doctor,  
Kaftan, Parry

after all, but when did he discover more information on the Cybermen? Has he known since before 'The Tenth Planet', since he knew what Mondas was and likely contained, or has he popped off at some point unseen for more information?

All this is leading to the big reveal of the frozen Tombs themselves which give us one of the most memorable Cyber scenes ever. As the ice melts Cybermen stir and burst like a diver into a pool from their cellophane cells and climb menacingly down to confront our intrepid party, all done to the creepy familiar Cyber-march theme which sadly sees its demise in this episode but immediately evokes this scene whenever played. Then the

Cyber Controller is revealed. No Cyber-planner here, instead in bigger heeled boots and giant brain we see a fusion that will not reappear until we once more return to Telos in the 80s. The utterance of the classic and frankly only proper phrase from this controller stays in the mind as the credits roll: 'You - belong - to - us. You - shall - be - like - us.' Give me this robotic chill over 'delete' anytime, it's enough to send you behind the sofa!

And yet again we see the power of memory as the controller reveals they know who The Doctor is. 'Our history computers have full details of you... You had destroyed our first planet, we were becoming extinct'. Sadly humanity has not kept similar records!



From here the story mostly falls into the familiar base under siege format. Our various villains plot and counter plot while The Doctor tries to stop both the Cybermen and our villainous trio. What makes this part of the story stand out is the portrayal of The Doctor alongside Victoria. We get that famous fatherly scene as he discusses how to remember people as Victoria speaks of her father and The Doctor taking his role as surrogate speaks of a wider family then just Susan.

*'I have to really want to, to bring them back in front of my eyes – the rest of the time they sleep in my mind and I forget... You'll find there's so much else to think about, to remember. Our Lives are different to anybody else's, that's the exciting thing. Nobody in the universe can do what we're doing.'*

This simple speech sums up much that Tomb and many other stories give to us. Moments of pure joy that can be brought to mind and enjoyed before being filed away once more. Indeed, I have watched this story many times and seldom ever register the wires that lift Cybermen into the air and mar the scene for others, instead seeing the creepy Tomb chamber and the menacing monsters doing their work. When I hear that chilling Cyber-theme I am immediately

transported to the de-thawed Cybermen climbing from their Tombs declaring they will survive, and this is the power of a true classic conjuring the episode in your mind with ease not just from speeches but from sight and sound. Perhaps that is why Tomb stands out amongst the other Cyber stories. Here the creeping menace is buried waiting to be revived by those with the knowledge to do so, instead of the standard convoluted invasion plan of other stories. Here we know what danger awaits but are drawn to it nevertheless like a race memory of fearing the dark. This is what is so compelling about Tomb both for those who had seen it on transmission and to those who then had the chance to see it anew.

Indeed, I got my now teenage son to watch it to expose him to the classic series and he was enthralled, remarking on which modern Doctors Troughton reminded him of, as he watched his performance change, and even recognising the ending as a Cybermat stirs outside the Tomb just as the lone surviving one does at the end of 'Nightmare in Silver' decades later.

*They – will – survive....*



# The Abominable Snowmen

## Review by Ian K McLachlan

I remember being very excited when I learned that Virgin Books were going to release a new Doctor Who book series. These novels were adventures of past Doctors. I was delighted when I learned that I would finally get the opportunity of new adventures featuring my favourite Doctors and companions. However the publishers were not simply going to have a story with the leading players being previous Doctor and companion combinations. These stories had to fit in with the continuity of the show. Thus it was not possible for example to have one of these 'Missing Adventures' set between 'The Sensorites' and 'The Reign of Terror' because these adventures directly followed on from one another. However, a missing adventure was possible between 'The Web Planet' and 'The Crusade' because there was room there to add an adventure or two between them.

In these days of 'The Timeless Children' when accepted continuity has gone out the window, it seems strange that Virgin was

insistent that the ongoing adventures of The Doctor and his companions kept faith with the televised stories.

When the series begun we knew little about the life that The Doctor had lived prior to him appearing on Earth in 1963 with his granddaughter Susan. However, in 'The Sensorites' we learned that the original TARDIS occupants had had adventures prior to their meeting of the schoolteachers. Not much was made of this originally because the programme was called Doctor Who and it was important that the title character maintained his air of mystery.



It was revealed in 'The Celestial Toymaker' that The Doctor had previously encountered the Eternal. Not much was made of this, in part because The Doctor only played a limited part in the story but presumably they met when he was travelling with Susan. Not much is made of The Doctor's previous non television adventures until we come to 'The Abominable Snowmen'. It is an important plot point that The Doctor had visited monastery before. Now at this time there were no 'timey whiney' explanations in play. The Doctor's adventures were all linear, thus he must have visited Detsen either in his first or second Doctor

body. However it is clear that Padmasambhava recognised his old friend from centuries ago. Therefore it is the second Doctor who made the visit to the monastery. But how does this fit in with continuity? It could only have happened in a space between 'The Power of the Daleks' and 'The Highlanders' otherwise Jamie would have presumably made some comment about having been there before.

It is interesting that the three friends do not leave the TARDIS at the same time. It seems as if The Doctor wants to enjoy returning the Ghanta –a special holy bell - all by himself. He ex-



pects to receive a 'welcome of a lifetime', although you would have thought that after all the less than good welcomes The Doctor and his companions had received on their travels in the past (except for The Savages), The Doctor would have been perfectly happy to let his two young friends accompany him.

Inevitably, even on his own, it is not long before The Doctor finds himself in trouble and being accused of murdering Travers' companion. No doubt the coat that The Doctor chooses to wear for this adventure makes him look like a Yeti. The Doctor is eventually locked up, and Jamie and Victoria decide (as most companions have done over the years) to set out and see what has happened to their fellow traveller. They end up encountering danger, meeting a Yeti and discovering a cave with several mysterious spheres.

It has been said that at this period of the show's history it was decided to concentrate on having fewer but much more substantial sets. This decision is obvious in this adventure. The sets are impressive. It helps that this story was made in monochrome. Unlike some fans I would be very happy to see many old episodes colourised. 'The Daleks', 'The Keys of Marinus', 'The Celestial Toymaker', 'The Ark', 'The Power of the

Daleks', 'The Evil of the Daleks' and so forth would benefit greatly from being in colour. But 'The Abominable Snowmen' is largely set in this gloomy, dark monastery where prettying it up with colour would, for my mind, detract somewhat from the story.

Taping outdoor scenes in the studio is kept to a minimum in this adventure. However there is more location shooting than usual which really benefits the story. It is a pity that the locations could not have been covered with snow to make them more like they should have looked; but I would say that all the foam stuff appearing as the Great Intelligence takes form in our universe perhaps more than makes up for it. I well remember the scenes with all the stuff oozing out being particularly well realised when I originally saw the episodes.

The Great Intelligence was a magnificent idea. A powerful mind from the astral plane wanting to join our world and dominate it was a fascinating concept. This was something unusual. It was not a group of strange looking aliens wanting to take over our planet. It was some alien life force which we really could not see, wanting to do terrible things. It is said by many critics that aliens that we cannot see clearly are scarier. Yes, the Ice Warriors in the next story were impressive, and were much bet-

ter alien creatures that we often got in Doctor Who. But having an alien who was most frightening because of his voice is particularly impressive.

I have often thought that the 'voice actors' are very important to the world of Doctor Who. Some of the greatest moments of the series come from suitably creepy and unsettling voices. The programme knew how important voices were in frightening its audience right from the beginning. Would the Daleks had the impact that they did were it not for their voices? One of the best parts of 'The Web Planet' was the voice that came from 'that hairdryer' spoken by Catherine Fleming. I would also maintain that part of the attraction of the Ice Warriors were their whispering voices. And would Sutekh have quite the effect that he did have without that voice! And there are many others. I think one of the reasons that 'Adam Adamant Lives!' is my all-time second favourite programme is because his enemy, The Face has a great whispering voice.

Although I was not in any way creeped out at the time I could see the physical form of Padmasambhava being rather frightening for some of the audience. But as he was over 200 years old it is not surprising. I remember the scene in

'Timeslip' when Prof. Edith Joynton ages into a very old lady. It is frightening for any number of reasons not least because it is not nice being reminded of your own mortality. And realising that over time you age and your physical appearance changes as a result, is something that you often want to put to the back of your mind.

It is interesting that after 'The Timeless Children' we have the impression that The Doctor is immortal. He or She can regenerate forever. What a frightening thought and one which goes against 'Once Upon A Time' which in turn has its own faults – not least in its rewriting of the very complex character of the original Doctor. There is also the offer of living forever, that Rassilon (who seems to have disappeared from present day Time Lord society) makes to The Doctor which he quite rightly rejects. So different from his teacher Borusa who too late realises his mistake. Padmasam-



bhava has lived a long time, but a price has had to be paid for this. He has been possessed by the Great Intelligence and forced to do things that he would never have done prior to that takeover. He spent years building these Yeti robots and working for a malign intelligence.

The adventure ends with The Doctor having a mind battle with the real baddie of the story, the Great Intelligence itself. However interestingly enough The Doctor cannot defeat this hostile foe without help from Jamie and Thonmi. Together they use brute strength to destroy the equipment and the pyramids. I wonder if the hidden message here is that The Doctor needs

other people to help him to overcome the bad guys – he cannot do it alone no matter how intelligent he is. If Jamie and Victoria had remained in the TARDIS throughout the adventure, then the Great Intelligence would have won!

Barry Letts is well known for introducing some Buddhist themes into his stories. There is one here too - the Jewel of Lotus prayer. But it is simply a part of the story and done well.

'The Abominable Snowmen' could very much exist as a stand-alone serial in its own right. In fact the BBC had previously shown a serial called 'The Abominable Snowman'. While

yeti were in both the scripts, they were completely different stories. I must say that I have always had a soft spot for this serial and would have in my top five Troughton adventures. As religion has always been an important part of my life, I like the fact that this was set in a monastery. There is also the fact that when I went to secondary school, I very soon acquired a nickname – Yeti. So, I was particularly pleased when my favourite TV featured a number of them. (See we are not alone!) It was an inspiring choice to make them robots though and I found the silver spheres that controlled them fascinating with that wonderful noise they made.

Some suggest that the yeti were not that successful as frightening monsters, because they looked too cuddly. I am a big fan of Beep the Meep, a creature who looks cute but who is not. This is far more unsettling than one who looks frightening from the get-go. However, I was glad that they were regenerated for 'The Web of Fear'. It was a shame the disagreements over 'The Dominators' meant that we never got the proposed third Yeti serial from Melvyn Haisman and Henry Lincoln.

Doctor Who had returning characters in the past but they were restricted to aliens. It was great that we not only got a return of

the Yeti and the Great Intelligence, but that we also got a return of Professor Travers in 'The Web of Fear', which ended up featuring Lethbridge-Stewart, the most frequent recurring character of them all.

The early days when Doctor Who would usually alternate a futuristic story with an historical one. I was delighted when this story came along, because it was latterly decided that it was set in 1935. This meant that when Prof. Travers returned he had become a cantankerous old man which would not have happened if 'The Abominable Snowmen' had been set in the (then) present day.

Strangely there was only one woman in the cast – Debbie Watling. However, she gave her usual spirited, pleasing performance and she seemed to have more to do here than was often the case. It was great to see her working alongside her real-life dad, Jack, a fact that was not lost on the publicity people. It



The Doctor and Thonmi





was good to see David Spenser as the gentle Thonmi, because he had been excellent in his role of John Mark in *Paul of Tarsus*, which had starred Patrick Troughton. (Surely a DVD release of this might one day become a reality?) Norman Jones put in a strong performance as the interesting Khri-song, who although he died redeemed himself in the end.

Hypnotism and possession played a part in this story as they were to do in later adventures such as 'The Brain of Morbius', 'The Ark in Space', 'Pyramids of Mars' and many others.

Unlike 'The Evil of the Daleks' and 'The Faceless Ones' be-

fore it, this serial took place in the same point of space and time. However it held up well throughout its six episodes.

At the time of its original transmission we had a family meal with some family members I did not see that often. My obsession with *Doctor Who* came up as usual, and some of these members gave their opinion that "Doctor Who was not as good as it used to be". I disagreed. But secretly I would have to admit that there were past adventures that I enjoyed more than 'The Abominable Snowmen'. But *Doctor Who* was still the best show on television. And I hoped that it would always be that way!



## The Ice Warriors Review by Tony Jones

If we use rose tinted spectacles to look back at season five of *Doctor Who*, back in the black & white days of 1967-68, it stands out for many people, this writer included, as a golden age for the show. Topped and tailed by Cybermen, it brought us the sonic screwdriver, Lethbridge-Stewart, Zoe Heriot and two new alien threats. While the Yeti and The Great Intelligence dominated the season, let us not neglect our neighbours from Mars — the Ice Warriors.

With 'The Ice Warriors', writer Brian Hayles gave us a new alien race, yet one with whom we might identify given the chance. In cosmic terms Mars is somewhere even in 1967 we might imagine visiting. The idea of intelligent life on the red planet has long fascinated science fiction writers, and this was an opportunity to make a memorable alien race. In most regards it was an opportunity missed; the Ice Warriors would go on to stage a feeble attempt to conquer us via the moon before being re-evaluated on Peladon in later years. All that is to come; for now let's concentrate on the ice engulfed future of Earth...

### One thing after another

There are few wholly original ideas in fiction (and most other creative fields). The origins of 'The Ice Warriors' lie firmly in the classic 1951 film 'The Thing from Another World', in turn an adaptation of the 1938 John W Campbell novella 'Who Goes There?' For all his unsavoury views on slavery, women, race and sexuality, mid twentieth century science fiction was heavily influenced by Campbell, so it should not be a surprise to trace back aspects of *Doctor Who* to him.

It's more useful to talk about the 1951 Howard Hawks film, a rare mainstream science fiction film, which would have had a wide audience. The plot can be summarised as US Air Force and scientists take on plant-based alien in



Arctic base. It doesn't have the raw shock value of the 1982 Carpenter version, 'The Thing', but is a solid film and a landmark piece of (rare) movie science fiction. It ends with the line watch the skies, a message of realisation of humanities place in a shared universe.

With all this background, 'The Ice Warriors' has a lot to live up to, and in many ways it fails. Let's first talk about what it did well.

#### Breaking the Ice

A similar synopsis for The Doctor Who story might read (thanks to the BBC archive of classic series content):

*Britannicus Ice Base, circa 5,000 AD. Scientists are using an ioniser device to combat the advance of a glacier when the TARDIS arrives.*

*A giant humanoid creature, termed an Ice Warrior, has been found buried in the glacier nearby. When thawed, it revives and is revealed to be captain of a Martian spacecraft that landed on Earth centuries ago and still frozen. The Warrior frees his comrades and plans to conquer the Earth — Mars itself now being dead.*

*The scientists believe continued use of the ioniser could cause the alien ship's engines to ex-*

*plode. A disaffected scientist, supported by The Doctor, eventually decides to risk activating the ioniser. There is only a minor explosion, which destroys the Martians and, at the same time, checks the ice flow.*

It's all very brutal. Combat. Conquest. Destruction. Death. It's not evolved very far from the 1951 movie. But the setting....

Britannicus Base is set in a climate catastrophe with science struggling to hold back the glaciers. Ignoring the gap in history (was there no alien contact / travel in the space of two thousand years?) it's worth remembering science fiction was talking climate change a long time ago. One thing that sets the Ice

Warriors apart from other races is their identification with ecological change as a tool and a weapon. It all stems from their attendance to the death of their home world of Mars and continues through into their manipulation of weather control in 'The Seeds of Death' to their use of terraforming technology in Dan Abnett's novel 'The Silent Stars Go By'. It's good design, even if we only see it now by joining back the dots.

It's here lie the makings of a better story.

#### What if?

Imagine this instead:

*Britannicus Ice Base, circa 5,000 AD. Scientists are using an ioniser device to combat the advance of a glacier when the TARDIS arrives.*

*A giant humanoid creature, termed an Ice Warrior, has been found buried in the glacier nearby. When thawed, it revives and is revealed to be captain of a still frozen Martian spacecraft that landed on Earth centuries ago*

*After some misunderstands The Warrior gets help to free his comrades and shares Martian technology to help the Earth — Mars itself now being dead. Negotiations are helped by The Doctor.*





*Working with the Ice Warriors the ioniser begins to show better results and the TARDIS crew leave to let the two races begin the process of learning to live together.*

It's fanciful and not the sort of story being told at the time. Where Jon Pertwee's Doctor would wish the Silurians and humanity to live together on what is after all a shared world across millennia, there is none of that here. Right from the opening credits the aliens are Warriors. They are doomed to fight. Mars is the god of War and this overrides everything else.

It's a missed opportunity. Back in the early 1950s when 'The Thing from Another World' was tapping into Cold War anxieties, writers such as Ray Bradbury were painting a Mars very different to the one implied here. It's a weakness of the series format whereby there's a reset at the end of every adventure. Only a few will learn of aliens, only some evidence will remain and be hushed up by shadowy government departments.

Modern stories may be more ecologically strident, and have far more obvious alien presence than before, yet still the show skirts over the period of real contact with aliens and impacts on the human race. We can't imagine Jodie Whittaker calmly plan-

ning the destruction of aliens fleeing the death of their planet. We can almost hear Peter Capaldi making a speech about the foolishness of humanity in the failure to learn lessons from the way the Ice Warriors allowed their own world to fail. But. There's a but...

It's not an easy challenge; much simpler is jumping forward a few centuries to a time when the contact has all happened. This is another deficiency with 'The Ice Warriors' — it's set a long time in the future. Compare it the 'Timeslip' adventure 'The Time of the Ice Box' broadcast only a few years later. In this story the future ice age is in the near future, a time when our heroes can meet themselves grown older. Climate change is a looming disaster, not something emerging slowly over the next few hundred years.

And finally...

Criticism aside, I enjoyed 'The Ice Warriors' at the time, and since. A lot of thought did go into the setting, the ethical issues, the human characters and giving the TARDIS team meaningful things to do. It's just a shame our nearest neighbours in space (after the Silurians) end up proving to be yet another alien with desire to conquer. They are just us in a rubber suit!

## The Enemy of the World Review by Christopher Stone

I liked 'The Enemy of the World' for years. Ever since I read Ian Marter's novelisation I thought it was a gem. It is true, however, that I may have been biased. I have always been convinced that David Whitaker understood Doctor Who better than anyone and this worshipful loyalty could have tainted my judgement. Yet general fan consensus was the opposite; that it was unwieldy and dull and the turkey of season five. I could never see this. Even when I watched the only remaining episode at the time (Episode 3) I still rated the story. It had ordinary people in it in extraordinary situations and what could be better? Yet I seemed to remain a lone voice. I often attempted to convince people of the genius that was this story, but it was like standing against a tidal wave or knocking my head against a brick wall and for my own sanity, I eventually relented.

When the Omni-rumour began in 2013 and the return of lost stories looked a possibility, 'The Enemy of the World' was high on my wish list along with 'The Mas-

sacre' and 'The Evil of the Daleks'. So when it was finally announced that this story had been recovered, I was over the moon. I still felt that I was on the outside of the buzz though. The great majority of fans were getting excited over the recovery of 'The Web of Fear' while I was all over 'Enemy' and getting ridiculously excited. Despite all my overblown enthusiasm I got incredibly nervous. I had been wanting to watch this story for years and now I had the opportunity, would it live up to my expectations? Would my faith be rewarded? Was I about to be proved very wrong?

I'm not the most tech-savvy of person and joining iTunes to actually watch it was not something I really wanted to do. Still, there I was joining the corporate world of Apple to watch something which had been lost for nigh on forty-five years. With nervous anticipation, my usual dodgy internet connection and lack of technical ability, I was ready. As the clock struck midnight, I downloaded the first episode with my fingers firmly crossed.

As the bar on the screen filled up as the file was sent through the ether, my thoughts turned to the audio and the ridiculous worrying increased. I had the audio soundtrack come to mind and I remembered how disappointed I



was by it. It hadn't crossed my mind in years but at that moment it did. I recalled how flat I had felt after listening to it and how it just seemed to lack any dynamic interest. I was gripped by self-doubt and uncertainty. Deep down I still had confidence, but now there was that underlying nervous energy which was bubbling up my spine and into my brain. The exotic locations probably wouldn't look good, there were too many changes of location for it to work well and maybe it was really the stuffed bird it was accused of being... ..could it be true that the novel was a speedier take on something that was just a flat and padded narra-

tive? Did I really want to watch?

Girding my loins, I clicked play. Well, I couldn't credit it – literally. As the opening theme crashed in (volume was on full) and the title appeared on the screen I was watching episode one on my computer. It was there, I was pinching myself and it was real. I took deep breaths as the music faded and I settled back in my chair. Well, I tried to settle back and relax, but instead my nose got closer and closer to the screen of my laptop. This wasn't just a good episode it was bloody marvellous. I eagerly devoured the other five episodes the next day, with the already ex-

istent episode three working even better in context.

Troughton himself was great – the companions did a creditable job, and the guest cast was faultless. Milton Johns had already perfected his snivelling weasel character that no one could do better. Bill Kerr was suitably self-righteous as Giles Kent and, possibly the best of the male roles, Colin Douglas as Bruce walked a difficult tightrope being both authoritarian and empathetic. This serial, however, really belonged to the action-packed woman of many talents, Mary Peach. So good in every way and, if pressed, I could call it a fruity performance.

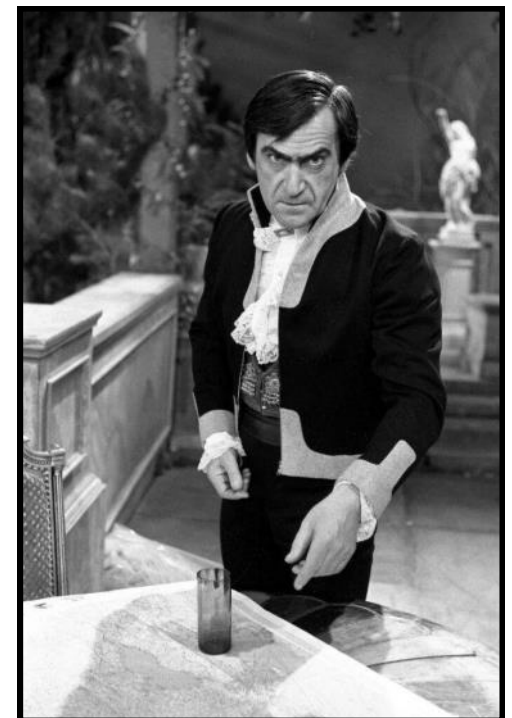
I've often been a staunch critic of Barry Letts in the past, I don't think some of his choices as producer were the greatest in the show, but here, as a director, he was certainly at his peak. Anyone who failed to be won over when the helicopter took off with camera aboard leaving the hovercraft crew behind can only be described as a cynic. The lack of criticism from me was juxtaposed with the harsh words that Letts himself had said about the story. It turned out that I wasn't the only one surprised. Within days, comments appeared about how well this story was directed and how well it stands up with those around it.

The thing about 'The Enemy of the World' is that it isn't what it pretends to be. From first glance it is a conventional dop-pelganger story which has been done to death multiple times in many different formats, where the good guy must impersonate the bad guy to save everyone. This isn't what happens – although many may be mistaken to think that it does.

As a viewer, we are misdirected quite beautifully. It is Giles Kent who we empathise with and it is The Doctor who Frustrates us. Initially we can see the point of The Doctor's cynicism. He doesn't know Kent from Adam and wants proof that Salaman-



Salamander (L) and Bruce (R)



der is the villain that Kent describes. Forced to impersonate Salamander in Giles's office, his reluctance to do it again is Frustrating for the audience as we get to see things that The Doctor doesn't. We see the deposing of Denes, Fedorin being blackmailed and then his death, and The Doctor sits amid broken crockery and still wants proof. Like Kent we are getting Frustrated. We can't understand why The Doctor won't do the right thing for once and interfere. Instead, he seems intent to take a back seat and not get involved which is completely at odds with the premise of the show. It is only when Jamie and Victoria are locked up at the research centre that The Doctor is finally willing to impersonate Salamander again. Yet, even then,

the reason for the charade isn't to expose the Mexican's wrongdoing. Instead, it is primarily to rescue his friends and get them to safety. It is the reluctance of The Doctor, for the most part, that motivates Kent to follow him to the research station and it is that, ironically, which causes the Australian to give himself away; it was Kent who forces The Doctor to impersonate Salamander and it is The Doctor, as Salamander, who unmasks Kent.

Now, nearly seven years after the rediscovery, this story is held more highly in fan thoughts and is finally appreciated for what it is. I'm so pleased that others now get the same enjoyment from the story that I always did and that my faith in the show and David Whitaker has been rewarded.



Mary Peach as Astrid

## The Web of Fear Review by Russell Sandberg

Despite having a title that could have been generated by a generic Doctor Who episode-naming algorithm, 'The Web of Fear' is a landmark in the series. The 'one with the Yeti on the London underground' is an undisputed classic; an adventure-packed mystery enhanced by the moodiness of its monochrome transmission. Moreover, in addition to be an outstanding story in its own right, 'The Web of Fear' is also a serial that

played a significant influential role in the development of Doctor Who long after the Troughton years.

'The Web of Fear' is both a sequel and a prequel in two different senses: literal and influential. It is a literal sequel to 'The Enemy of the World' with the action beginning immediately after the cliff-hanger to that serial. More importantly, however, it is an influential sequel to 'The Abominable Snowman', being commissioned as a direct follow-up to that story. This is because the serial not only features a returning monster in the yeti (something that had been done



before and was arguably overdone in this era with the Cybermen) but crucially it was groundbreaking in that it also saw the return of the supporting characters from the original story but transplanted into a new context many years after the original adventure. Here we see how Professor Travers and his daughter Anne respond to seeing The Doctor and his companions again and try to reconcile the passing of time with the unchanged appearance of the TARDIS crew.

The serial is a literal prequel to the return of the Great Intelligence in the 2012 Christmas Special 'The Snowmen' and the series arc of the second half of Matt Smith's last series as The Doctor, most notably in 'The Bells of St John' and 'The Name of The Doctor', broadcast during the 50th anniversary year. 'The Snowmen' serves as a prequel to 'The Web of Fear' with the bumbling bow-tie wearing Doctor of the twenty-first century giving the Great Intelligence the idea of using the London underground as a trap which they would later set for the bow-tie wearing Doctor of the twentieth century. There are other quasi-sequels to 'The Web of Fear' – a solitary Yeti was featured in 'The Five Doctors', the unofficial drama 'Downtime' in 1995 reunited the surviving main cast and an episode of Big Finish's 'The Dia-

ry of River Song' saw the eponymous archaeologist turning up during the events of the story, although these are more difficult to reconcile with the Great Intelligence continuity.

More importantly, 'The Web of Fear' is an influential prequel in that it provides a precursor to a new approach to Doctor Who storytelling which was to become prevalent. This serial sows the seeds of the UNIT years that were to characterise the Jon Pertwee years, and which would remain significant throughout the series to the present day. The strong military presence in 'The Web of Fear' and, in particular, the presence of Nicholas Courtney as Colonel Lethbridge-Stewart (as he was then styled) was later built upon in 'The Invasion' which functioned as the backdoor pilot for the new format of the programme with the third Doctor found himself exiled to Earth. UNIT is not named in 'The Web of Fear' and Lethbridge-Stewart is presented as a mysterious, possibly evil figure – even in episode six, The Doctor does not trust that he is not the spy in the camp. But it is clear that 'The Web of Fear' has discovered a star performer who would become part of the DNA of Doctor Who. From his first scene, Nicholas Courtney inhabits the character that would become the Brigadier. Like most of the actors who have played The



Doctor, his performance is magnetic: when on screen you cannot take your eyes off him. And the character is perfectly formed this early on; the seemingly rigid and inflexible military man who proves to be not only steadfast but also forms a unique bond with The Doctor. The scene where he accepts – or at least suspends any disbelief – that The Doctor has a time travelling ship that takes the form of a police telephone box provides perfect evidence of this.

However, it is not just Lethbridge-Stewart's appearance that makes 'The Web of Fear' an important precursor of where the programme was to go. It is also the nature and location of the threat. Jon Pertwee's famous remark that it is more frightening to see a Yeti on your loo in Tooting Bec – which in many ways

provided the rationale for his largely earth-based era – refers to this serial and its juxtaposition of an extraordinary extra-terrestrial threat occurring in ordinary and grounded circumstances. Towards the beginning of the story, The Doctor comments on how odd it is that they are on Earth again, yet 'The Web of Fear' and the stories that followed it set a template that continues to define Doctor Who today. Here we see The Doctor very much present and interacting in our world – or a world that is very similar to our own – operating in a very familiar context. Indeed, the sets of the London underground proved so realistic that on transmission London Transport complained, thinking erroneously that the production crew had sneaked onto the underground for a spot of unauthorised filming!

There are other senses in which 'The Web of Fear' is formative of how Doctor Who would develop. In addition of being a satirical depiction of the worst excesses of the media, the character of Chorley sets a trope that would be familiar during the Pertwee, Eccleston and Tennant years: seeing the story attract media attention and be documented and often misunderstood by the media. The character of Driver Evans, by contrast, provides somewhat stereotypical comic relief in a



move which would also be repeated throughout the series, with Lee Evans' depiction of Malcolm Taylor in 'Planet of the Dead' perhaps being the most notable instance of this. Episode two provides an example of a 'Doctor lite' episode covering the fact that Troughton was on holiday and, unlike similar episodes during the Hartnell years, the story does not suffer too much as a result given the strong supporting cast and context which had already been established by that point (though it should also be said that, as usual, Troughton's performance throughout the serial is extraordinary). 'The Web of Fear' also shows how far the character of The Doctor has come; the Great Intelligence has set a trap because they see him as being extraordinary wanting to benefit from his mind and experience. He is now clearly a hero figure, a depiction very different from the early Hartnell era and a theme which would come to the fore during the Matt Smith and Peter Capaldi years in particular. The fact that The Doctor's plan is thwarted by his well-meaning friends and so he sees the escape of the Great Intelligence as a failure provides an unusual and influential climax, which is fitting of the groundbreaking nature of the story as a whole.

'The Web of Fear' is an acknowledged classic both in its own

terms and how it develops and influences what was to come. It was therefore fitting that the re-discovery in Nigeria of several episodes of 'The Web of Fear' in 2013 meant that the serial played a key part in the fiftieth anniversary celebrations, just after the Great Intelligence had returned to our screens. Prior to that, the reliance upon telesnaps and audio for all but the first episode of the serial added a layer of mystery and intrigue to the story. Now, being able to now see all but the third episode has not diminished its reputation, but this remains a story that, despite its status as a classic, remains a little in the shadows. The discovery of the episodes led to a welcome DVD release in 2014. However, this was a seemingly rushed 'vanilla' release without any supporting extras, factual subtitles or commentary. By contrast, 'The Enemy of the World', which was also rediscovered and then released as a 'vanilla' DVD at the same time as 'The Web of Fear', was also re-released in 2018 as a special edition DVD packed with extras. 'The Web of Fear' more than deserves a similar treatment, its generic title masking the fact that 'one with the Yeti on the London underground' is not only a cracking Doctor Who story but has been an important influence upon the programme ever since.

## Fury from the Deep Review by Ian K McLachlan

Earlier in this book I was delighted to review Victoria's first adventure with The Doctor and Jamie. I found it interesting that The Doctor was at that time was accompanied by two companions who came from Earth's past. I enjoyed their adventures together and I thought that they worked well as a team. The three of them were significantly different in character for each of them to bring something different to the stories. Although as the companions themselves mention in this story, I wished that they could occasionally visit some other planet besides Earth.

At the start of 'Fury from the Deep' I little thought that the trio would break up at the end of this serial. Interestingly enough The Doctor and Jamie had an episode all to themselves before they met Victoria; and apart from a short scene on the scanner at the beginning of The Wheel in Space, the pair had another episode basically all to themselves before they encountered their next companion, Zoe.

While 'Fury from the Deep' saw

the exit of an important 'character' it also saw the introduction of another one which was to play a crucial role in The Doctor's adventures in the years ahead. And that was 'the sonic screwdriver.' Here its only power is to unscrew a difficult screw in a futuristic way. Over time it became a device with many special powers, to such an extent that John Nathan Turner ordered its destruction in The Visitation because he saw it as a too convenient aid for The Doctor (or maybe the writers!) Unfortunately, in the revived version of the series it has played a bigger and bigger role in proceedings until latterly it has turned into a 'magic wand' which can do any number of things.

Back in the 1960s I tended to link significant events in my own life to Doctor Who episodes. I missed seven episodes during the first season and all these years later I can still remember why I missed each one. Thankfully, apart from 'Assassin at Peking' I have now seen all my 'missing episodes.' However, it was often a struggle to ensure that I was by a television set whenever the schedulers chose to air each episode. After having seen all the Hartnell episodes from season two onwards and after seeing all the Troughton episodes up to that point, it appeared at the time that I would

miss one of the 'Fury from the Deep' episodes. And one which, like 'Assassin at Peking', is still missing from the archives.

How did that nearly happen? Well my family had booked an Easter holiday for us with the Holiday Fellowship in Alnmouth. The Fellowship was an organisation which had various guest houses around the country where families could go and where you were encouraged to socialise with the other guests. There were various outings and activities that you took part in during the day, and two hosts who put on entertainment in the evenings which involved audience participation. I quite enjoyed it apart from one thing. There were usually no tel-

evisions in these guest houses. When I found that out, I was none too pleased as I had just witnessed Maggie Harris walking into the sea and I wanted to know what happened next. We arrived at the guest house in the early afternoon and I was allowed to go by myself to explore the beach. Funnily enough a beach was featuring heavily in the current serial. When I returned to the guest house, I was amazed. The organisation had hired a television because it could not provide the usual home grown entertainment that evening, as had been originally planned. Of course, I was delighted and unlike that time in London when I had missed 'Marco Polo' episode seven because the guest house TV was

tuned to 'The Buccaneers', I made sure I booked the television to see 'Fury from the Deep' episode four. Not only that but I saw 'The Eurovision Song Contest' and Cliff Richard coming second with Congratulations.

Later that year my family booked up another Holiday Fellowship vacation, on this occasion in Scarborough. This time as luck would have it, there was no television in the guest house, but as it was August I thought that the good Doctor would be on holiday. I was therefore shocked when I discovered that he would actually be meeting The Dominators during my holiday. However, as luck would have it I

found a junk shop which had a television outside tuned to BBC1. So I got to see that episode as well. Being a Doctor Who fan in the 1960s was not always easy!

I must admit that I was surprised when I discovered that the serial after 'The Web of Fear' was going to be called 'Fury from the Deep'. Why? Well in those days in the Radio Times you could find a small article called Synopsis for the Deaf. These articles listed the forthcoming drama series that deaf viewers could access ahead of their transmission. When it came Doctor Who the various adventures were listed by name and I think by



transmission dates as well. There was a serial coming called 'Colony of Devils'. When that did not appear and 'Fury from the Deep' did I wondered where it had disappeared to. It was much later that I discovered that the serial's name had been changed and that 'Fury from the Deep' was 'Colony of Devils' with a different title.

One of the great things about Doctor Who in its earliest days was you had no idea how long a particular story was going to last. For example, if I had known that 'The Ark' was a four-part adventure from the outset it would have spoiled its greatest surprise. Season four had contained a number of four-part stories whereas for season five, six episodes seemed to be the norm. Season six went back to being a season of adventures with a varying number of episodes. One of the good things about 'The Evil of the Daleks' as I mentioned before, was that it did not stay in the same place in space and time throughout its storyline. It moved from almost contemporary Earth to Victorian times then ended up on Skaro. 'Fury from the Deep' like 'The Abominable Snowmen' that I previously reviewed, was set throughout its six episodes in the same place and time. Yes, we start off on a beach; go to the control centre; visit the Har-

ris' house and spend some time on a rig, but most of the action was contained within easy reach.

As far as I am concerned 'Fury from the Deep' could have been like 'The Abominable Snowmen', basically a standalone serial. Perhaps this is not so surprising as it is similar to Victor Pemberton's radio serial The Slide. As I write the animated version of 'Fury from the Deep' has yet to be released. Although the serial no longer exists in the archives, Pemberton wrote an excellent Target book of this adventure, very much is a novel in its own right.

'Fury from the Deep' is one of the most adult of The Doctor's adventures. There is a realism about the serial which is very different to stories like 'The Underwater Menace' and 'The Macra Terror'. There is an everyday vibe to it, particularly in some of the scenes between Harris and his wife. Doctor Who works very well when the everyday collides with the fantastic. The 'baddie' in this serial is not some outer-space creature like 'The Ice Warriors' or 'The Daleks' but a parasitic form of seaweed, which takes control of the human minds that it comes into contact with. The creature is not seen that clearly because of all the foam covering it, giving a less

revealing appearance which works very well. I have always felt that the creatures of Doctor Who are always more effective when we only see part of them - going right back to the beginning and Barbara's encounter with only part of a Dalek at the end of 'The Dead Planet.'

'Fury from the Deep' falls in the category of a 'base under siege' story. At the time I saw it I was not aware of the fact that so many stories could be described in this way. However consuming only one episode a week you enjoyed watching the regular cast and the guest cast so much you did not notice that Doctor Who had in the main developed a template which was used again and again. Not having purely historical stories after 'The Highlanders' perhaps contributed to this, but it is a phenomenon not confined to Doctor Who. 'Lost in Space' for example mutated into a series where Dr Smith, Will and the Robot continually got into trouble because of Doctor Smith's faults, only to have everything come right in the end.

'Fury from the Deep' has some very memorable moments in it. The TARDIS appearing in the air and then landing on the sea was definitely a 'wow' moment for me and thankfully we still have that sequence, because it was repeated in 'The War

Games'. Mr. Quill and Mr. Oak opening their mouths and spreading gas at poor Maggie Harris is one of the most unsettling sequences in the show and I would rank it highly in any list of the greatest moments from the series. So, imagine my delight when it turned up with other censored clips. Maggie Harris walking in the sea to her supposed doom was another classic sequence as was the end to episode five when Robson, surrounded by foam says to The Doctor and Jamie - 'Come in Doctor, we've been waiting for you.'

There is excellent use of location footage in this serial and the helicopter sequences were particularly impressive. A helicopter





was previously used in 'The Enemy of the World' also to great effect. Visual effects must have wanted to get their money's worth out of that foam making machine as it is heavily featured in this story as well as in 'The Abominable Snowmen' and 'The Seeds of Death'.

The story is played straight and seriously. The actors are all good. John Abineri makes his first Doctor Who appearance as a Dutchman. Like Christopher Benjamin, he will go on to play a more flamboyant character in a later serial. It is interesting that Margaret John appears as a very high-ranking character – the Director of Euro Sea Gas. Victor Maddern is great as Robson, who is a man in charge, but who is not really able to cope with the situation he finds himself in. Interestingly enough there is a clue to his behaviour when we learn that he was basically on his own on a rig for four years.

The basic story is about a seaweed creature who because of the humans drilling, got disturbed and wanted to take over the planet. The creature is finally defeated because of Victoria's screams. Apparently, Deborah Watling was nicknamed 'leather lungs' by some of the cast and crew because of her excellent screaming technique, so it is appropriate that in her last story

her great ability is put to good use.

I feel that 'Fury from the Deep' sustains its six-episodes. The heartbeat in the pipe. The 'who's the saboteur?' puzzle and the claustrophobic atmosphere that the story engenders, keeps the momentum going. However, like the later 'The Doctor Dances' there are no deaths in this story – everybody lives. Usually sacrifices are made in order that an enemy is overcome, and at the time I did not expect that to happen.

Unlike Leela in 'The Invasion of Time', Victoria's departure is hinted at before her last episode. On watching it at the time I wondered if this meant that she would leave, and she did - like Tegan later on, wanting a more settled life than the one that The Doctor could offer her. She had seen so much that was difficult to come to terms with. But it was good that she got an opportunity to free her friends from their imprisonment early on in the serial and bring a solution to the menace at the end.

I eagerly look forward to the colour animation of this serial, but like so many others, I equally regret not being able to re-watch the original recordings.

## The Wheel in Space

### Review by Ann Worrall and Fiona Moore

'The Wheel in Space' is memorable for several reasons. It introduces one of the best-loved Doctor-companion set-ups. It espouses scientific ideas from the reasonable to the just plain barmy. And, in an attempt to delineate fears concerning the liberation of women, it creates what we can now recognise as castrating or emotionally compromised female characters, while venturing into the quagmire of sexual repression.

Although some still argue that Dr. Kit Pedler's scientific credentials give his work greater plausibility than those of other Doctor Who writers of the era, and despite his notations for the story indicating that he wanted life on the space station to be as authentic as possible — showing concerns about power allocations, water supplies and so forth — the science generally makes no more sense than in any other Doctor Who story.

We are told, for instance, that a star goes nova in the Hercules

Cluster, and this affects "meteorites" (sic) in the Perseus Cluster, sending them towards the Wheel. However, the first episode of this adventure was broadcast on 27 April 1968, whereas the Perseus Cluster wasn't detected until 1 March 1971, which suggests a confusion between a cluster (a mass of stars or galaxies that are gravitationally associated) and a constellation (an arbitrary configuration of stars as perceived from the vantage point of Earth). Equally a meteorite is the name given to debris that actually makes landfall, prior to which they are meteors when travelling through the atmosphere, and meteoroids when in space.

Likewise, far from each meteoroid, as Zoe Heriot (the Wheel's Astrophysicist!) claims, having "a mass of two hundred tons", most are the size of a grain of sand, with the largest



being that of a marble. In reality what she is describing are asteroids, but this aside, the idea that a supernova event in the Hercules Cluster could impact on the trajectory of meteoroids/asteroids some five hundred million light-years away, demonstrates a total failure to grasp the enormous distances involved.

Try as you might, you will also be pushed to work out exactly where in space the Wheel is positioned, and the issue is again one of scale.

Zoe states that the main function of the Wheel (W3) is as “a radio-visual relay for Earth, a half-way house for deep space ships”. One scene earlier, Dr. Gemma Corwyn had told us that the station was situated “in deep space”. The International Telecommunication Union defines this as starting at a distance of one million, three hundred thousand miles above the Earth's surface. NASA's Deep Space Network has variously used criteria that cover a range between five thousand miles and ten thousand miles from Earth.

In addition, Bill Duggan suggests that W3 is located near the Earth in that he considers the expanse travelled by his “floating seeds” from Venus to be enormous (“Can

you imagine that? All those millions of miles away.”). Zoe then gives the planet's minimum and maximum span from Earth (“twenty-four million, five hundred and sixty-four thousand miles at perihelion and one hundred and sixty-one million, three hundred and fifty thousand miles at aphelion).

We are also told that the Silver Carrier (a “supply ship” for Station Five) is “eighty-seven million miles off course” and that, according to the last recorded contact, it had “seven million miles to touchdown” which, considering its arrival at W3, leads to the assumption that ninety-four million miles is the distance between these two installations. Consequently, if W3 is a “half-way house” to Earth, then there must only be five stations in all, with an equilateral distance of forty-seven million miles between each one. This would put the third station, at its closest reach, one hundred and forty-one million miles from Earth: therefore, somewhere beyond Mars.

All of which, if accurate, begs the question why Zoe gives the distances between Venus and Earth rather than those between Venus and the Wheel.

It is true that, if W3 is located within our own solar system,

then the “Perseid meteorites” spoken of by the Cyber Planner could plausibly refer to the meteoroid debris field left by the Swift-Tuttle Comet, which the Earth has cause to pass through as it orbits the sun — or indeed the second, as yet undiscovered, comet that's responsible for the Epsilon Perseids meteor showers. It is more likely this is down to a mistaken belief that these meteors actually originate in the “Perseus Cluster” (a mere two hundred and forty light-years away from Earth), whereas, in reality, they are only called “Perseids” because of their appearance in the same region of sky as the Perseus Constellation.

Another science gaffe occurs when Zoe asserts that the rocket ship could not have been piloted eighty-seven million miles as it only had “enough fuel for twenty million”, which, as any high-school science student could point out, ignores the fact spaceships do not need thrust to maintain speed when moving through a vacuum.

The problem is that, outside of pulp fiction, few scientists are polymaths, and Pedler's work in electron microscopy, however admirable, does not necessarily make him a good astrophysicist. The fact that David Whitaker's Doctor Who scripts were also

consistently poor when it came to scientific accuracy means it is impossible to determine quite who was responsible for which daft idea, although story editor Derrick Sherwin should also take some of the blame.

While the physics are unworkable, the story's vision of a future world seems very pro-scientist. The alarming reveal that Zoe has been brainwashed aside, we are given the impression that the community is made up of good-hearted people who are keeping a fond eye on human welfare. Dr. Corwyn, the Medical Officer for the crew, is clued up on her understanding of human morale, allowing Duggan to keep some plants for reasons of “good psychology”, and station security and discipline appears lax. The impression we gain is of a scientific Utopia as envisioned by many in the 1950s (and frequently lampooned in the popular culture of the era, for instance the musical *Li'l Abner*). That said, as the serial unfolds, it soon becomes clear that this Utopian set-up has been created purely to demonstrate imagined fatal flaws in one that involves prominent roles for strong women.

It is interesting to speculate about Zoe's origins. We are given no information about her background other than Corwyn's

statement that she was previously brainwashed by “the parapsychology unit at the city”, which Zoe says “pumped [her head] full of facts and figures”. It would seem that this process occurred when she was very young or was the only socialisation to which such youngsters were exposed, because Corwyn also adds that some “never fully develop their human emotions.” This cannot be true if they spent any length of time in a loving family prior to their training. In fact, it is not implausible that Zoe was cloned. This would explain the contradictory information we are given in ‘The Mind Robber’ and ‘The War Games’ about her origins.

Zoe states in ‘The War Games’ that she was “born in the twenty-first Century” and further, in ‘The Mind Robber’, that she followed the adventures of the Karkus “in the strip section of the hourly telepress”, a strip cartoon of the year 2000. If both statements are to be believed, this would make her at most twelve months old, even though, during ‘The Invasion’ she is described as being “about nineteen or so”.

The time-line (assuming it’s not an inadvertent continuity error) would therefore, only be possible if she had been cloned and force grown in a tank, perhaps based on “Podsnap’s Technique” for



Bennett

speeding up the maturation of unfertilised eggs, as coined by Aldous Huxley in his 1932 novel, *Brave New World*.

Jarvis Bennett, the Controller of the Wheel, and his deputy Dr. Corwyn, must, in some sense, be in loco parentis for this teenager. At first it appears that they represent an interesting gender reversal, subverting the stereotypes associated with male and female, but as the story develops it becomes clear that this is being used, consciously or unconsciously, to make explicit the fears that the



Corwyn

emerging feminist movement had engendered at the time. It is as if each has been characterised so that they embody all the negative consequences that many people thought would occur if people abandoned traditional gender roles.

Bennett is a man with highly developed intuition, and little logic, while Corwyn conversely is all logic with little emotional understanding. Although Bennett is in charge, his authority is regularly challenged by Corwyn, who distrusts his decisions because he is unable to provide any solidly logical arguments for them. An example of this is when he, quite correctly, intuits that “the Silver Carrier is a menace to the Wheel”, and orders it to be blown up. Corwyn opposes this, calling Bennett aside. He repeats that he knows the ship is a danger and then protests, “Don’t subject me to psychoanalysis. You think I’m having a whale of a time, don’t you? All kids again. Bang, bang, blow up the balloon. You’re wrong, you know.” Her reply, “Am I?” makes it very clear that she does in fact, think he’s being unreasonably ‘gung-ho’.

Obviously feeling somewhat castrated by her remarks, Bennett begins to dismiss any facts that support his earlier notion as “emotionally-based fantasy”. Later he withdraws into an increasingly rigid mindset,

externalising his own doubts about himself while refusing to address the problems they are facing, until eventually he breaks down completely.

Corwyn, by contrast, has chosen to sacrifice heart for brains. We can see this in her staggeringly insensitive reply to Zoe’s assertion “I don’t want to be thought of as a freak” as she worries about her inability to react emotionally to situations. Corwyn responds, “You seemed to have survived their brainwashing techniques remarkably well”, which is fair enough, but she immediately follows this with an abrupt, “Now, about these calculations of yours”, here demonstrating a complete inability to empathise with the poor girl’s confusion.

If we contrast this pairing with that of Leo Ryan, the Wheel’s Communications Officer, and with Tanya Lernov, Astrogater,



Ryan





Second Class, it's obvious that the latter is more gender typical.

Ryan is an Australian and a bit blokey, flirting openly with Tanya as we can see from this exchange:

Ryan: If you get scared, I'll let you hold my hand. Okay? Tanya: I'm serious. Ryan: So am I.

At the same time, there is no sense that Tanya feels disrespected by him. She is the more instinctive of the two, but she doesn't lack reason. Like Bennett, her "nose" tells her there's something wrong with the rocket, but unlike him, she can admit this without fear of censure ("Can you pinpoint it?" Ryan asks her), and so is able to link her intuition to the series of unexplained events it triggers. Ryan, like Corwyn, seems to be a logical thinker, but he combines this with emotional warmth, valuing Tanya's different perspective on events. He challenges Zoe's robot-like persona, and criticises The

Doctor for risking Zoe and Jamie's lives when he sends them to the rocket ship to collect a piece of specialised equipment during the "meteorite storm". His partnership with Tanya is a traditional one — the man calling the shots and the woman supporting him — and it is surely no accident that this is presented as the healthier of the two relationships.

It is also possible to detect a covert attack on feminism in the characterisation of Duggan, who is considered "a nut" because he "just likes flowers." It is difficult to believe that, had the character been female, anything would have been considered odd. But to compound the 'rightness' of the crew's assessment, Duggan, despite holding the role of Defence Security Officer, secretly harbours a deadly Cybermat during a period of a high security alert (naming it "Billy"), believing it to be a space bug. Paradoxically, it's the crew's suspicions about Duggan that makes him keep this secret in the first place, and put them all in danger.

Finally, of course, we have Zoe's reaction to the kilt-wearing Jamie, laughing at him because he is wearing "female garments". His response is typically 'macho': "Watch your lip or I'll put you across my knee

and larrup you." We can only imagine the collective nods of salacious approval from some members of the viewing audience, thankful to see an opinionated young woman put in her place. Even The Doctor seems to enjoy undermining Zoe's apparent genius, telling her that, "simple common sense works wonders" when she fails to realise that X-rays could reveal what lies within the lump of quick-set plastic they have discovered.

If Zoe is a clone, then it is not fanciful to assume that she represents a foreshadowing of the human race's potential future, where a rigidly stratified society, that follows the

adventures of the masked, musclebound, Germanic Karkus, gradually turns itself into Cybermen. This comes through in the way Zoe talks about herself: "I was trained to believe logic and calculation would provide me with all the answers... I've been created for some false kind of existence where only known kinds of emergencies are catered for...." Like the Cybermen, her emotions have been curtailed, along with the concept that caring for others is crucial to wellbeing.

Correspondingly, Bennett and Corwyn are potentially future Cybermen too. In a society which believes that everything is known, and the application of



logic can tackle all problems, creating a kind of rational Utopia, then instincts come to be regarded as unreliable and dangerous. For Bennett, whose gut feelings are sound and will have been honed through experiences acquired over years of service, the situation must be intolerable. Corwyn, on the other hand, is only comfortable with facts, dismissing any instinctual responses she may feel.

But this 'Brave New World' has set a trap for itself. Suppression of emotion exacts an unforeseen price, forcing it to express itself in other ways. Bennett, although he knows that his hunches are right, is unable to explain why logically and so they are not validated (as The Doctor says, "Logic... merely enables one to be wrong with authority.") This leaves him with no option when faced with a crisis but to retreat, first into paranoia, then madness and finally suicide. Corwyn's distrust of her instincts leads to mistakes when she deals with unexpected events such as Jamie's sudden appearance, and indecision when The Doctor tells her she must take over: "Take over what? We're invaded. We have no contact with Earth, we're in the path of meteorites. Take over what? How do we fight without the laser?" Zoe meanwhile seems almost sociopathic in her lack of

emotional understanding, or concern for others, as we can see in this exchange:

CORWYN: You'd better check your theory, Zoe.

ZOE: Oh, I'm right. Hercules 208 in Messier 13 is definitely on the blink. I can tell you what the radiation affect will be on Earth, if you like.

CORWYN: Not now.

ZOE: I suppose you're going to see the fun, whatever it is.

CORWYN: Somehow, I don't think this is fun.

And the response Zoe gives to Jamie's 'skirt', while she and Corwyn are, literally, wearing the trousers, shows that the training has encouraged a personal denial of her femininity: the result being that she immediately considers the sexual pleasure of being spanked by Jamie: "Oh, this is going to be fun. I shall learn a lot from you", rather than recognising it as a totally inappropriate way of addressing a young girl.

So how does this relate to the Cybermen? The Doctor states that "their entire bodies are mechanical, and their brains have been treated neuro-surgically to remove all human emotions, all sense of pain." This does not entirely fit with their depiction in the story, as there is nothing dispassionate about the violently sadistic way the

Cyberman kills Bennett, which proposes, more likely, that their emotions have been restricted, but are leaking out in overtly destructive ways.

Moreover, they wear calipers (that resemble garters!) and arm braces, a steel helmet and a tight-fitting silver wetsuit. The ensemble, in design, is not a million miles from fetish bondage gear and highlights the fact that they have been neutered, reminding us their reproduction is now a cold mechanical process.

In a website post for Psychology Today, Christopher Ryan, PhD, writes "if expression of sexuality is thwarted, the human psyche tends to grow twisted into grotesque, enraged perversions of desire. Unfortunately, the distorted rage resulting from sexual repression rarely takes the form of rebellion against the people and institutions behind the repression. Instead, the rage is generally directed at helpless victims".

The Doctor concludes that the Cybermen's actions are all part of some greater plan "to invade the Earth [and] plunder its mineral wealth", as they "wouldn't go to all this trouble just to knock out one small space Wheel." However, he also describes the Cybermen as "ruthless, inhuman killers", which

fits more with Ryan's belief that 'they're simply attacking us.'

Otherwise, we are given no clue as to how the Cybermen would conquer the Earth, or why, if W3 is the midway point in a line of stations, they would attack there rather than Station One, which would be much nearer to Earth, especially if, as The Doctor surmises, the Cyber mother ship "holds your invasion fleet, and the smaller ships can only enter the Earth's atmosphere by homing in on a radio beam." Though why this would necessitate a raid on any of the stations is a mystery, as, to "home in on a [transmission] beam" implies that each Cybership contains its own receiver!

If, however, the Cybermen, in an echo of Zoe's society, have set a trap for themselves through their pursuit of a logical scientific Utopia, then their motivation could well be to slake their inner rage on "helpless victims". In which case, their plan makes perfect sense.

In this alternative scenario, the Cybermen hijack the Silver Carrier in order to infiltrate Station Five — after all, there would be less suspicion over a supply ship arriving late, than one that goes missing for nine weeks only to turn up eighty-seven million miles off course.

Then, having massacred the crew of Station Five, they move on with the same intent, to Station Four. With Station Three, their tactics change, as the Cyber-hypnotised human pilots of the Silver Carrier are now, for some reason, all dead, making direct communication with the Wheel impossible.

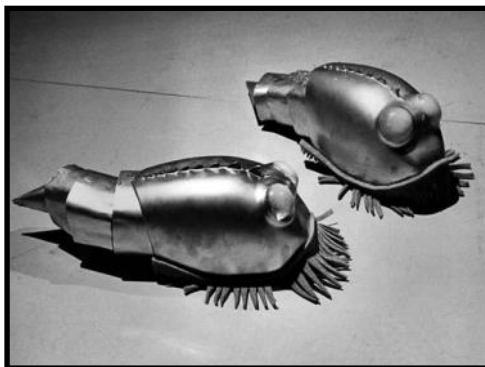
The Doctor believes the Cybermen to be logical and rational and sketches out a reason for their actions based on this conceit. And indeed, they appear to confirm his interpretation, telling him, "You know our ways" as he puts to them a series of leading questions.

Nevertheless, the Cybermen may not be fully conscious of their own motivations, and only accept The Doctor's theory because acknowledging the reality would force them to confront the true horror of their existence.

'The Wheel in Space' is very much a product of its time in its belief that men and women have distinct and predominant mental traits, which, if denied, create cold, castrating, unnatural females who push overly intuitive men into psychological breakdown. Similar themes permeated other Doctor Who stories during this period. In 'The Seeds of Death', the T-Mat

transport system, presided over by the cold, precise and efficient technical coordinator, Miss Kelly, has consigned rockets to a museum, stifled all space exploration, and laid open the Earth to invasion by Martian seed pods; while the, thankfully unmade, script 'Prison in Space', sees the TARDIS land on a planet where men are ruled over by women, extended lifespans curtail procreation, and Jamie breaks through Zoe's "conditioning" by finally making good on his threat, and spanking her bottom.

The subtext in 'The Wheel in Space' may be a trifle more subtle, but its argument is the same, although on this occasion it has been fatally undermined by Kit Pedler and David Whitaker's reliance on poor science and the resulting spurious logic. It is, therefore, ironic that in doing so the writers have also undermined their assumption that such concepts are solely a Male preserve.



## The Dominators Review by Christine Grit

Most reviews and/or stories I have read about 'The Dominators' focus on The Quarks as being far too cute and unwieldy (very easy to trip them up for example) to be considered as a serious alternative to the Daleks. According to some writings the Quarks were intended to be the next thing after the Daleks as the notorious Skaro villains were dearly missed in the time period. The Daleks were going to get their own show in The States (though never realised in reality) and Doctor Who needed another fearsome Bug-Eyed Monster. Never mind that the Daleks themselves were unwieldy too of course, especially if you were an operator! The Quarks really do look rather cute (I can't deny it) and they definitely don't make you hide behind the sofa, that's for sure, whatever the intentions behind them, and whatever the number of intensely dangerous weapons they could use.

Other reviews often focus on the mediocre storyline, and the thin or weak plot which contains far too much dialogue in the form of quarrels between the two humanoid villains, the repetition of quite a few scenes, the dullness

of the Dulcians, the incongruousness of students/youngsters wanting to have a great time being in their (sometimes late) 30s, and so on. I've read comments in which it is said that the story could easily have been squashed into two or at maximum three episodes.

There's a whole separate branch with a focus on the pitfalls of unilateralism, which this story was supposed to illustrate being broadcasted in 1968. It was a time of big protests which reached a high in that particular year, although not just about unilateral action or disarmament, but also civil rights, women's lib, struggles against tyranny, the War in Vietnam, and so on. The story can hardly be seen as a lesson against unilateralism. Dulcis has been a peaceful planet for many years after all, there were no enemies, so what's the problem with people being... peaceful? Unilateralism has nothing to do with the Dulcis case. The first ever Dalek story could be considered to mirror the dangers of unilateral disarmament in a much better way.

To me, the story is actually a kind of comedy. Just like 'The Gunfighters' in an earlier era (although perhaps one could infer that The Gunfighters had a better storyline) it might be best to consider the story as a spoof



or parody; a bit like 'The Curse of Fatal Death' although as we all know, that parodying was intentional, and was lovingly done. 'The Dominators' obviously wasn't intended as a spoof of anything, but if you watch it with that kind of mind set, it's hilarious., especially as the main cast are performing the spoofy parts just as much as the rest.

The repetitive interplay and bickering between the two Dominators throughout the story also makes more sense if one considers this story to be a parody. Watching the repeats of most of the dialogue between them (Rago and Tabo have practically the same disputes all through the serial even up to the words

used) could get pretty boring if one takes the story too seriously. In a comedy, repetition of certain typical dialogue is all part of the game. It increases the laugh factor so to speak. In fact, ever since I started to interpret 'The Dominators' as a comedy, my giggles take off when that specific piece of dialogue comes on for the very first time, just because I know it's going to be repeated so often. It is exactly like beginning to laugh loudly when hearing the 'horse' in the mist while watching 'Monty Python and the Holy Grail', because you know it's only a pair of coconuts knocked against each other!

Perceiving 'The Dominators' as a comedy also makes up for the

enormous over- and underacting during the course of the serial. There are quite a few cardboard characters present, which is fine for a comedy but not so much in a dramatic story about an alien invasion leading to the probable destruction of all life. Here in The Netherlands, there used to be two comedians who played all kinds of personas of which one was the so-called 'elderly youngster' - a hooligan like character who tried to take part in all kinds of activities more appropriate to young adults around 18-21. The 'adventurers' in the beginning of this series tend to be a little like that. Mostly people in their thirties acting like youngsters in their late teens and seeking excitement. Perfect in a parody. The same applies to the apathy of the Council which is exactly how to present pacifism if you want to make fun of the ideology, but definitely not the way any pacifist would act in real life.

If one takes the series too seriously one would probably even criticize the regular cast members who aren't at their absolute best. In the case of Wendy Padbury this isn't that strange as it's her first real series as a companion, and she may have needed to find her feet. Contrary to that, with Frazer Hines, such an argument does not apply. However, if one looks at the series as a comedy or parody of a regular Doctor Who series the some-

times-wooden performances, the dull reactions, and the poor acting altogether combine to make it very funny and enjoyable.

I'm sure the Quarks weren't intended to be comical, but the suggested change of perception fits them like a glove. Their design is quite good, which obviously is the reason they have returned in novels and comics where it is easier to leave out any negatives than on television or film. The merchandise can be very beautiful to display as well, though for a Dalek nut like me nothing will ever surpass the original menace. However, I definitely wouldn't categorise them as second rate because of their outward appearance, cute or not. They are outfitted with heavy weaponry, but their high voices and their far too common trip-overs as well as their vulnerability to possible power drains, don't make for fearsome and terrifying monsters. As comical sidekicks they do very well.

The costuming is also a bit of a farce. Accepting it to be just that helps in not getting too distracted by the 'curtains' worn by the males, and the 'rejuvenation' of Zoe by way of her change of clothes. The shoulder padding of the main villains doesn't make them look more menacing (one of them is perfectly capable of being that by using his eyes) but does fit in well when that kind of



muscularity is being ridiculed.

Our beloved Second Doctor, as played by the great Patrick Troughton, is a natural in this oeuvre. I expect no other Doctor could have pulled this charade off in such a fantastic manner, not even Matt Smith, who also was pretty good at doing comic scenes and gags. The Second Doctor acts very much in line with the original idea of him playing a kind of 'cosmic hobo', although the series had previously moved away from that concept preferring The Doctor to be a more serious character. It says everything about Troughton's versatility that he could play both an evil villain such as Salamander in 'The Enemy of the World'

and a bumbling Charlie Chaplin like figure, as he does in this particular story. His portrayal of 'someone stupid' is fabulous to watch.

It is generally acknowledged that Doctor Who encompasses many genres of storytelling, and comedy of course should be included. Contrary to some more recent examples, in the case of 'The Dominators' it wasn't done as such intentionally. Even if you can't switch your mind-set you can still enjoy Patrick's performance. He just was hilarious. And that is meant as a compliment!



## The Mind Robber Review by Nick Smith

It's easy to confuse some actors with their indelibly linked roles. Andrew Lincoln is Rick Grimes. Daniel Radcliffe is Harry Potter. Wendy Padbury is Zoe Heriot. No wonder typecasting hobbles careers. But do we really have trouble separating fact from fiction, as scriptwriter Peter Ling is said to have observed from 'Crossroads' fans, or are we just playing a game begun by storytellers long ago? When we escape into an adventure yarn, are we in danger of losing our grip on reality? Can nostalgia, 'the pain of homecoming' termed by Johannes Hofer, hurt us more than it helps? Would people really make good sausages? Ling's 'The Mind Robber' explores these ideas and so many more. Hofer was still a student when he noted that homesickness could be, well, sickening, and in extreme cases fatal. Needing a medical word for it, he christened it 'nostalgia.' In Part One of 'The Mind Robber', Jamie and Zoe have got those homesick blues so bad that they leave the TARDIS, despite The Doctor's protestations. 'We don't know what will happen,' he says. The only rule in this non-place is that there are no rules.

The Doctor knows a thing or two about weird places like this thanks to the Celestial Toymaker. Desperate to reach their home – the TARDIS – Steven and Dodo were at the mercy of that world's omnipotent overseer who wanted to include the travelers in his deadly games. This time we are led to believe that a similar, immensely powerful being lures Jamie and Zoe into danger. But the mind robbing Master is a far more complex character than the Toymaker. The as-yet unseen villain is a world builder and scene stealer, someone hungry for ideas, desperate to understand and become proficient in storytelling; to literally master literature.

It is the ache for their homelands that leads Jamie and Zoe into a white, formless void that is echoed in 'Warriors' Gate', easy to lose yourself in, crisp and hinting at adventure – like the white pages at the start of a book. The Doctor wants to help them but how can he rescue them from nothing? The answer, he decides, is to do nothing – at least physically. 'I must fight,' he says, sitting and using his mind, not his body. Emphasizing wits over fists is a common choice for The Doctor, and he will use his mental powers again later in the story... right now he fails and loses the TARDIS, making the outcome of Episode Five's climactic mind-battle less certain.

The Doctor has explained that his voice and the craft are the only real things in this world, “everything else is unreality”. As the TARDIS explodes and Zoe screams, nothing is certain – gravity, geography, the future of the ship. At time of broadcast, it must have felt certain that the TARDIS would never be seen again. With The Doctor silent and the TARDIS gone, there’s nothing left to trust except the faithful companions.

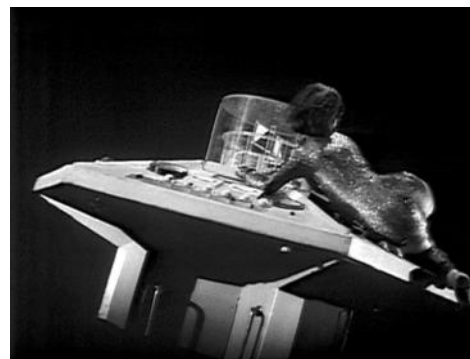
This method of making us feel all is lost will be honed in New Who, culminating in ‘The Time of The Doctor’ as The Doctor nears the end of his lives. In 1968 in a season glutted with ‘base under siege’ stories, ‘The Mind Robber’ was daringly different yet rooted in contemporary psychedelia and the monochrome ‘music videos’ of the day.



The White Robots are armed with black and white spiral hypno-weapons. There’s a dark forest and a jumble of giant words straight out of ‘Alice in Wonderland,’ a book which provided great fodder for the Grace Slick set; Jamie’s face disappears in a twist on a lysergic acid trip. However, most of the elements in ‘The Mind Robber’ are tinged with innocence.

Gulliver is open and disarmingly honest. A pack of kids, the spawn of E. Nesbit, make The Doctor giddy with riddles. When The Doctor and Jamie find Zoe in a glass jar, it’s a bit of a giggle. This is the friendly face of fiction, disinfected fairy tales and endearing kid-lit. But there’s a danger to losing oneself in this world of word games.

This innocence makes the dark-



er moments all the more disturbing. A majestic unicorn is a potential killer; Jamie loses his identity; a bookish old man can steal your soul and turn you into fiction. That old man – a tortured pawn in an alien game who wants The Doctor to replace him – represents the writer as a powerhouse crackling with creative energy, a lifeline to countless entertaining characters and a testament to mankind’s ability to imagine. He’s also a big kid, watching the action on multiple TV screens, playing games with our heroes. He mentions tests and stages of examination, school jargon that befits his childish side. Perhaps that’s why we don’t feel cheated when he’s rescued by The Doctor rather than punished; his disembodied captors are defeated and the TARDIS is restored to its battered blue glory. That is satisfaction enough.

Before that rescue, however, there are many threats to face in this little telly epic. It’s Terry Nation-ambitious in the way that it

exercises the imagination, with ideas as gaudy as Zoe’s catsuit and an effective balance between old and new-fangled, red-coats and robots, ticker-tapes and invisible trip wires.

Nostalgia is a useful touchstone for Ling; viewers raised on Greek myths and Robert Louis Stevenson’s historical adventures recognize the reference points in ‘The Mind Robber’, no matter how out-there the Land of Fiction’s boundaries are. The story also stays true to the show’s characters: Jamie leaps into action, Zoe’s logical mind struggles to disavow what she sees in front of her, and The Doctor gleefully greets Gulliver, a fellow wanderer. He also stands up for the innocent people of earth, a Chaplin champion of the race that created the Minotaur, Medusa and D’artagnan.

Held up alongside these legends, The Doctor is in turn mythologized in a way that would be examined further in stories like Robot of Sherwood. Yet The Doctor is portrayed as greater than the likes of Lancelot and the clockwork soldiers; The Doctor is current, aware of his existence and therefore ‘real.’

Over six decades, Doctor Who has rarely examined itself in the way ‘The Mind Robber’ does. It’s ambitious in scope, featuring so many characters and locales in



some of the shortest episodes in the show's history. It explores Who's roots in Western literature and the way that traditional storytelling risks being homogenized by the TV medium. Television is so hungry for content that it can take motifs like a maiden trapped in a tower or a muscular hero bound by honour and repeat those tropes over and over again, with variations. The goggle box can rob our minds, giving us mashed potato brains to add to The Doctor's menu. 'Sausages!' he bemoans, hearing the aliens' plan to drain humankind of its creativity. 'Man will become like a string of sausages - all the same!'

The writer is at the mercy of his producers, Ling seems to be

saying, forced to churn out hours of entertainment. If he keeps dipping into the well of inspiration, it will surely dry out.

The remedy is to treat the source material (Rapunzel, Batman etc) with respect and appreciate its power, the innate appeal of its innocence, watch out for those sharp dark edges. 'The Mind Robber' is an inventive, memorable story that presents a different danger from the stomping monsters of the era. Regardless of how meta Peter Ling intended it to be, it appreciates its origins. It does not belittle the stories we grew up with, the tales that kids love and adults get nostalgic over. It honours them.



## The Invasion Review by Stephen Hatcher

Considering 'The Invasion' is the only Doctor Who story that script editor and producer Derrick Sherwin is credited with writing (although he also wrote 'The Mind Robber', Episode 1, without a credit), the influence that it and he have had on everything that has come after is extraordinary. It is so different to every other Doctor Who story of the 60s, yet at the same time it has so many links to other stories of the era. It connects black and white sixties Who to the colourful seventies like no other.

To my mind, it remains one of the most re-watchable Doctor Who stories of the twentieth century. It is firmly set in both the "White Heat" of the Technological Revolution and the Swinging Sixties. It's a slice of ITC-style spy-fi, heavily influenced by the Sean Connery James Bond movies. There's a popular returning alien menace; and it's the first ever UNIT story, establishing the pattern for the subsequent Third Doctor era.

Let's begin by considering 'The Invasion' as a Cyberman story. Well of course, it has been noted many times that it scarcely is

one at all. The Telosian nasties fourth appearance of the Troughton era sees them very much downgraded to background threat – indeed to background artists. They don't even put in an appearance until the end of Episode 4; and when they do arrive, there is no direct face-to-face confrontation between them and The Doctor – no Cyberleader or Cybercontroller for The Doctor to engage in a battle of wills. All we get is a box of flashing lights in a cupboard with the voice of Robert the Robot from 'Fireball XL5' – and The Doctor doesn't even get to meet that. The Cybermen could easily have been replaced in this story with any other alien threat – Yeti, Ice Warriors, Daleks, you name it. They are here to do little more than fulfil the role of heavies.

The focus is instead on a very much more interesting villain, the ruthless electronics tycoon Tobias Vaughn (Kevin Stoney), in league with the Cybermen and later revealed to be cyber-augmented himself. Vaughn sits squarely in two villainous traditions, which came to the fore in the 60s, both of which have proved enduring tropes of adventure fiction – the 'Bond' villain and the Evil Tycoon. Both of these categories of baddy (and there is some overlap) are typically power-mad, ruthlessly ambitious, super-rich individuals,

with access to unlimited resources and a determination to get their way.

'Dr No' (1962), the first James Bond feature film gave us the eponymous Julius No, (played by Joseph Wiseman in very dubious yellowface), the original Bond Villain. He was followed in quick succession by Auric Goldfinger, Ernst Stavro Blofeld and many more. Each of them sought power at any cost, from the safety of a luxurious lair; surrounded by an array of futuristic gadgets and a dedicated private army of often extravagantly uniformed mercenaries.

At the same time, on British TV,

the lairs were the offices and boardrooms of major companies and the villains were less flamboyant and lacking the private armies. They were to be found among the bankers, managing directors and industrial tycoons. The most notable of these was John Wilder (a magnetic performance by Patrick Wymark), a modern-day corporate Richard III, ruthlessly playing the games of boardroom intrigue, in 'The Plane Makers' (ATV 1962-65) and its sequel 'The Power Game' (1965-69). Meanwhile the BBC gave us the less excitingly named Brian Stead (Geoffrey Keen) in 'Mogul', renamed 'The Troubleshooters' after its first season (1965-72).



Tobias Vaughn has the attributes of both a Bond Villain and an Evil Tycoon. He has the corporate office in the lair (factory), guarded by the private army directed by chief henchman Packer; he has the technology; and he has the egomania and ruthless determination to buy power for himself, at the expense of the entire world if necessary. Vaughn is not Doctor Who's first Bond Villain – that honour probably goes to Kevin Stoney's other great role, as Mavic Chen in 'The Daleks Master Plan' (1965-66); followed by Professor Zaroff (Joseph Furst) in 'The Underwater Menace' (1967); and Salamander in 'The Enemy of the World' (1968). He would be followed in turn by Stevens in 'The Green Death' (1973) and Harrison Chase in 'The Seeds of Doom' (1976). He is however the finest example of the type and Stoney's mesmeric performance is a real highlight.

Before leaving Vaughn, let's note that his very name would ring bells with 60s viewers, causing them to make an association with the spy-fi genre, then at its height, due to the popularity of ITC shows such as 'The Saint' and ABC's 'The Avengers'. Worldwide the most successful of these shows was MGM's 'The Man from U.N.C.L.E.' (1964-68), whose hero Napoleon Solo was played by the actor Robert Vaughn. Who knows if Tobias

was deliberately named after Robert in a nod to the spy-fi genre, which 'The Invasion' aimed to be a part of; I suspect he may well have been.

Surprisingly few 60s Doctor Who stories reflected the Swinging 60s mood of the period. The First Doctor made only one return to 1960s London, in 1966's 'The War Machines', when we were treated to the scenes in the Inferno Club and the introduction of a trendy new assistant in Polly. Return visits were infrequent too during the Second Doctor era. 'The Faceless Ones' is confined to Gatwick Airport and a guest cast mostly of men in suits and ties, although we do get another trendy young girl in scouser Samantha Briggs, with her wonderful hat. We stay in contemporary London for the first episode of 'The Evil of the Daleks', although the café scene could be set in almost any city at any time; and we then relocate to an antique shop that is the very antithesis of Swinging London, before being transported to Victorian Kent.

'The Invasion' 'swings' like no other 60s Who story – mostly in the person of 'dolly bird' photographer Isobel Watkins, who with her fashionable clothes, glamorous job and trendy young thing 60s vernacular, would have felt very up to date to contemporary viewers. The fashion photogra-

pher was very much an icon of the 60s, exemplified by celebrity photographers such as David Bailey, Annie Leibovitz and of course the character played by David Hemmings in Michelangelo Antonioni's 1966 film 'Blowup', itself inspired by Bailey. Isobel Watkins is very possibly the most 60s character ever to appear in Doctor Who.

When Derrick Sherwin wrote 'The Invasion' as a late replacement for an unusable Cyberman story by Kit Pedler, he believed that he, producer Peter Bryant and star Patrick Troughton would still be involved in Doctor Who a year later, for Season 7. Bryant and Sherwin had decided that, partly as a cost-cutting measure, the new season would be mostly confined to Earth and would

have longer (therefore cheaper) stories. They were keen to capture something of the feel of the Quatermass serials of the 1950s, with The Doctor attached to a military organisation, fighting alien threats. Sherwin took the opportunity of having to write 'The Invasion' himself, to try out this new format.

The character of Colonel Alistair Lethbridge-Stewart, introduced in Mervyn Haisman and Henry Lincoln's 'The Web of Fear' (1968) would return, promoted to Brigadier, to lead The Doctor's new military employers, a new anti-alien taskforce, UNIT. There was also a plan to bring back two other Haisman and Lincoln characters, Professor Edward Travers from 'The

Abominable Snowmen' (1967) and his daughter Anne from 'The Web of Fear.' In the event actors Jack Watling and Tina Packer proved available and the characters of Professor and Isobel Watkins were created to replace them.

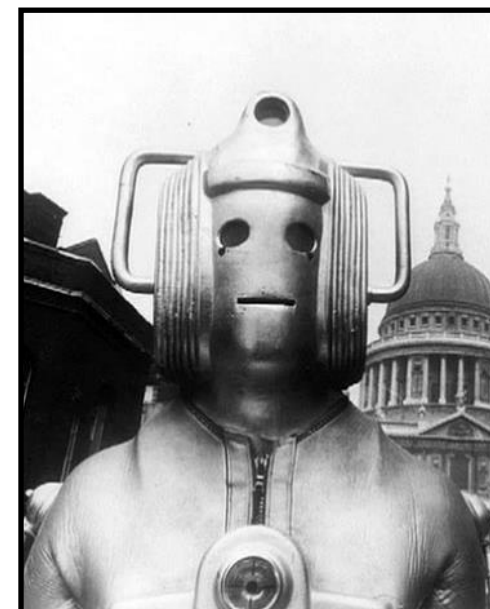
There is still some argument over who created Lethbridge-Stewart. After a long dispute between the BBC and Haisman and Lincoln, the corporation recognised that the character belonged to the two writers and it is now the Haisman Estate that controls the rights. However, until his death, Derrick Sherwin claimed that Colonel Lethbridge-Stewart was his creation and that as script editor, he had asked Haisman and Lincoln to include them in 'The Web of Fear'. We shall probably never know the full truth.

In any event, Lethbridge-Stewart returned, UNIT was introduced, and director Douglas Camfield brought in John Levene to play Sergeant Benton and secured the assistance of the Army to make the story.

At eight episodes and despite a fair bit of escape/capture, marking time and going around in circles, 'The Invasion' never seems to drag. The story proved popular, the experiment with the new format was deemed a success and the pattern for Season 7

and beyond was set. Of course, as things worked out, neither Bryant and Troughton, nor companions Frazer Hines and Wendy Padbury stayed beyond the end of Season 6, with only Derrick Sherwin remaining just long enough to produce the first story of the new season. It was left to Barry Letts, Terrance Dicks and Jon Pertwee to bring the UNIT concept to its greatest successes. It's fascinating to speculate what Season 7 might have looked like, with The Doctor exiled to Earth and working for UNIT, alongside the Brigadier, Jamie, Zoe and the two Travers.

As a foretaste of what was to come, yet also a reflection of the age in which it was made, 'The Invasion' is just perfect. I never tire of it.







## The Krotons Review by Tony Jordan

Hands up right at the start. I have enormous affection for 'The Krotons', indeed it's a real guilty pleasure. I re-watched it not too long ago, purely out of love for the story and before knowing that I'd be writing a review of it.

I was nine when 'The Krotons' first aired, and don't really have memories of it from back then. 1968 was the year of the Cybermen and the Yeti, it was still Christmas and there was so much going on - well that's the excuse I've come up with over half a century later!

It was The Five Faces of Doctor Who season in November 1981 that cemented 'The Krotons' place in my heart. At the time I was working for an International Bank in its branch on the Euston Road, and that week it became the number one talking point.

People were going around impersonating Krotons themselves, I particularly remember a gent called Alan Bell who acted like a loon: Alan must have been in his mid-thirties with his own kids, but clearly used them as an excuse to relive his younger days!

This was, of course, the legendary Robert Holmes' first Who story. Originally submitted as a stand-alone science fiction serial called The Trap in 1965, it eventually saw the light of day when Terrance Dicks found it in The Doctor Who production office files. Season Six became infamous for the number of scripts that fell through, and thankfully this led to 'The Krotons' being developed by Terrance alongside Bob.

Among many other eminent features, Holmes's scripts are renowned for their double acts. Vorg and Shirna from 'Carnival of Monsters', Spandrell and Engin from 'The Deadly Assassin', Jago and Litefoot from 'The Talons of Weng Chiang', Morgus and Timmin from 'The Caves of Androzani', Dibber and Glitz from 'The Mysterious Planet' to name but a few. I would argue that one of his finest ever actually appear in this, his very first story - namely the



Krotons themselves. Their dialogue is a wonder, sheer poetry in many ways. Once The Doctor and Zoe have accidentally caused their re-animation, the two remaining Krotons analyse what is occurring while watching our heroes escape from the Dynotrope

*'They are not Gonds.'*  
*'Why did you in-operate the dispersion unit? We need them alive.'*  
*'They have escaped.'*  
*'Keep the scanner on them, we will order the Gonds to capture and bring them back. (Scanner views Jamie in the Hall of Learning) That is not a Gond.'*  
*'It is possible they have*

*evolved.'*  
*'There has not been time, it is a similar biped animal but not from this planet.'*

This is Holmes at his finest, and as episodes three and four develop the banter between Commander Kroton and his one remaining underling simply gets better and better.

*'Cut auxiliaries.'*  
*'Auxiliaries cut, output zero.'*  
*'Feed in emergency power. Gravitation feed check.'*  
*'Static. Dynotrope balance.....normal.'*

All this while their heads are spinning nineteen to the dozen!



Of course, the Krotons are brought to life by the magnificent metallic, jarring pseudo Afrikaans accents of Roy Skelton and Patrick Tull. The dialogue knocks that of the Daleks or Cybermen into a cocked hat. This is aided wonderfully by the simple, but hypnotic musical pulse that accompanies their appearances. In all honesty, this story would not have been out of place in the 'Monster Season' that preceded Season Six.

The concept that the Krotons evolved from predatory quasi-organic tellurium based crystals works well. Five years later 'Terror of the Zygons' would use the similar consideration of organic crystallography which Commander Broton erroneously believed had killed the Fourth Doctor.

Although he was coming towards the end of his time as The Doctor, Patrick Troughton is on top form here: the way he seamlessly goes from humour to terror, from comforting to criticising, and many more things besides is no less than we would expect.

Zoe is at the forefront of the story, which is great. It's almost as if written for her character, innocently passing the Krotons' test with distinction never before known, while The Doctor flunks

his. None the less the 'High Brains' get selected for the Dynotrope. Jamie is....well Jamie, I'm not sure what else can be said. You get the feeling that Frazer could play the role in his sleep, though that's not meant as a criticism - rather an observation that after 90 odd episodes, he had the part down to a fine-tooth comb.

Of the rest of the cast, James Copeland puts in a decent turn as the inevitably doomed Selris, leader of the Gonds, while Gilbert Wynne is suitably up-and-at 'em playing Selris' rebellious son Thara. I swear to God that Philip Madoc's Eelek is a very close relative of Philip Madoc's Brockley in the 1966 spin-off movie Daleks - Invasion Earth 2150 A.D. That's not a criticism of this wonderful actor though: he played his cynical role to perfection, and it was to be only few short months until he launched gloriously into the truly evil, villainous role of the War Lord in 'The War Games'.

So, what's not to love about 'The Krotons'? A wonderful Doctor, great companions, a highly effective and well realised script topped off with a couple of awesome aliens. Thank you very much, that'll do for me!

# The Seeds of Death

## Review by Ed Brady

For many years I'd never really got the Patrick Troughton era of Doctor Who. This may seem an odd thing to say being aware that Troughton was a superbly accomplished character actor and his period on the programme was so fondly remembered by all that worked with him and those that watched him at home every Saturday teatime. Added to this, Troughton's brilliant performance never failed in winning over an audience in whatever story he appeared in; myself included when I eventually caught up with him in rare repeats or later video viewings. While growing up, I had seen him in many films that were repeated on television over the years. His enchanting performance as the magical old Punch and Judy man in the 1984 BBC production of 'The Box of Delights' stood out to me, which to this day is a shared family viewing treat come Christmas time in my household. Even in the passing years that celebrated the anniversary milestones during Doctor Who's later history he would appear to cheekily steal the limelight from under his suc-

cessors noses and he had successfully rejuvenated the character and given extra life to the show after taking over from the guv'nor - William Hartnell back in October 1966. However, for me it may have been the lack of available material to be able to go back and re-watch this era that initially made me feel a lack of love towards it. I also felt the second Doctor was never really given enough contrasting stories in the adventures that he appeared in. As I saw it, there was never a true balance between the base under siege stories which began with 'The Tenth Planet' prior to Troughton taking on the role and the historical stories that were sadly phased out after the 'The Highlanders' aired. I was later to discover that the reason for this was a pro-



duction decision; but it would have been much more creatively diverse if the second Doctor and his companions had been given the opportunity to journey into the Earth's past occasionally on their weekly exploits in the seasons that followed his season four debut. However familiar

these base under siege settings or monster era scenarios may have been throughout this period, they did prove to be very popular with the viewers during his three-year stint. 'The Seeds of Death' is one of those repeated situations that is a fine example of this style of adventure being directed in a more inventive way than before and was the first story chosen to represent this era within the then booming home video market of the 1980's.

I was of the age when I first started collecting the original VHS range that a sleeve cover could influence my decision on what I purchased next; regardless of who was playing The Doctor, although it must be said I did intend over time to collect them all. For those of you that remember the early BBC VHS video releases may recall with nostalgia the early photo montage covers. 'The Seeds of Death' was one of the better realised sleeves when compared to some of the other titles in the early range of tapes. This classic design featured a colour background image of Troughton with his 500-year diary photographed on the TARDIS set during the studio recording of 'The Power of the Daleks' and montaged effectively with an Ice Warrior still from their first story appearance. Although these colour images were not

from this story it didn't seem to matter as it had done its job. After visually grabbing my attention at the Our Price store housed in the basement of Selfridges department store on London's Oxford Street; I then flipped it over and absorbed the text on the back. The author of the back sleeve blurb had written the following tantalising description... "Deadly Ice Warriors, exploding seed pods and a lethal fungus are among the terrors in store in this feature-length space adventure. It is the 21st century and Earth is totally dependent on T-Mat, a revolutionary form of instant travel. When the system breaks down The Doctor and friends make a hazardous journey to the relay station on the moon only to find it has fallen into the hands of the Ice Warriors who plan to invade Earth. Using T-Mat the Ice Warriors transport seed pods to Earth which burst, disgorging a deadly Martian fungus. This spreads rapidly extracting vital oxygen from the atmosphere. Can The Doctor outwit the evil Ice Warriors and destroy the fungus in time to save a dying world?" After reading this I wanted to find out more and watch this classic story that I had never seen before. 'The Seeds of Death' promoted the earliest story available at this point and the first black & white sixties Doctor Who story released on VHS around 1985.



At this point in my own personal timeline probably about 1989, this tape was to be my only second encounter with Troughton's second Doctor in a story directly lifted from his era. Born in late 1972, I had completely missed his term on the show and so my first Troughton was in fact the 'The Krotons' repeat in November 1981. It was a joy now owning an affordable piece of the sixties Doctor Who back catalogue on video. Mine was the more affordable £9.99 tape release, which played as a 136-minute movie length feature; as was the standard in those days of commercially released material. But this was way before the expected cleaning and remastering was properly underway and the original VHS sadly high-

lighted the crusty old presentation of the source material. It must be said though, that the take home format itself had its own shortcomings. Of course, back then, we didn't know any better and it was many years later before another monochrome story was commercially available to purchase. However, the 2003 DVD reissue is an entirely different viewing experience and the VidFIRE picture enhancement now lets you enjoy the story to an even better degree than the VHS or the broadcast version.

As I mentioned earlier, there is great visual flair provided in the direction by Michael Ferguson shot within Paul Allen's set designs and the scene with the



numbers counting down over the character of Gia Kelly's face is a memorable sequence as is the Ice Warriors pursuit of The Doctor through the base corridors. There are many imaginative POV shots and several scenes filmed through transparent scenery or through cut out details in supporting pillars are very inventive and feel fresh. The costume designs which were probably quite futuristic in 1969 are one of the glaring factors that badly date this story when viewed today. Sound wise, the humorous flat computer voice delivery provided by John Witty that is heard throughout the earth headquarters sequences is one of my audio memories that has stayed with me since I first viewed my tape along with Dudley Simpson's space music leading its way into the opening of the story. The three regulars of Patrick Troughton, Frazer Hines and Wendy Padbury appear very comfortable with each other by the time this story was produced by Peter Bryant and their friendships show through in their performances. Louise Pajo's character of Miss Kelly is strong here too as is Ronald Leigh-Hunt playing Commander Radnor as two of the productions main guest artists. Also worth mentioning is Terry Scully, inhabiting a very believably frightened and nervous moon base technician Fewsham; who gets menaced

throughout by the Ice Warriors. Alan Bennion makes his first of three guest appearances as an Ice Warrior commander and provides a terrific chief villain in his creation of Slaar. With his own memorable voice delivery, Bennion gives an added dynamic to the exchanges between the aliens and the humans that for me makes this story have the slight edge over the original Brian Hayles Ice Warrior adventure. Hayles, who also wrote the original submitted version of this six-episode tale had his final four scripts revised by script editor Terrance Dicks during what was a troubled year for the show.

Thirty five years ago this was only one of a handful of complete second Doctor stories in existence that had survived the destructive archive junking and was to be Troughton's Doctor Who opener to the VHS market. Although a little slow to start with, 'The Seeds of Death' provides an entertaining diversion and the payoff is there if you stick with it. There are many memorable visual highlights to be found here, particularly from Troughton himself. And, perhaps in 2020, after the now distant discoveries of the familiar and well known classic Patrick Troughton stories; this story deserves a reappraisal.

# The Space Pirates

## Review by Paul Driscoll

Doctor Who's missing episodes don't have to be very good at all to be wanted and loved by fans. Their inaccessibility adds a sense of mystery and desire that makes fan-made versions curious to watch, however incomplete or poorly realised the reconstruction. 'The Space Pirates', might be the youngest of them, but with the lack of reference material (there are no tele-snaps) and an inferior set of sound recordings, it is one of the hardest to work on. If the BBC are planning to animate every missing story, then there is a good chance that this one will be at the bottom of the list. If there is any reluctance to give an ani-

mation budget to 'The Space Pirates', it might not be just down to technical difficulties.

Unlike stories such as 'The Tomb of the Cybermen', the reputation of Troughton's penultimate serial has certainly not been enhanced by its lost status. Indeed, of all the Troughton stories, it is generally regarded as amongst the worst, despite the fact that most of us will never have seen it. Radio Times writer Patrick Mulken calls it "arguably the most yawn-inducing tract of the entire black-and-white period", a view that is hardly eccentric. If fans needed any more reason to skip past this one, then the fact that even Patrick Troughton found it boring (as recollected by his son Michael) might have provided the killer blow. Even the name, Robert Holmes, can't save this one.



In its day, 'The Space Pirates', whilst not regarded as one of the series finest, was hardly received badly. It captured the mood of the times with its focus on space exploration, and received particular praise for its model work and special effects. Even the critics were impressed. Stuart Hood of 'The Spectator', for example, was particularly enamoured with a spacewalk scene - *"The effect was so excellently simulated that for a moment or two I was undecided whether what I saw was not perhaps a piece of documentary film fed into the programme."*

The serial is heavily criticised for side-lining The Doctor and his companions from the bulk of the story. Indeed, the TARDIS doesn't arrive until near the end of part one, and thereafter our heroes find themselves mostly trapped out of sight in a variety of locations. Ironically, given how boring he found the serial, Troughton's earlier complaints about his workload may have had some bearing on his screen-time. That said, their isolation offers the opportunity for plenty of fun dialogue between the leads, and Holmes takes every opportunity to highlight their cultural differences. Zoe, in particular, is well served (and that's despite one scene in which she makes the tea) as the mathematical genius from the future. She uses maths to work out where

the section of the beacon that contains the TARDIS will land, with The Doctor pretending that he could have worked it out too. In contrast to this superior knowledge, and to Jamie's astonishment, Zoe has no idea what a candle is.

Troughton's performance is clearly affected by a degree of ambivalence towards the series as he prepares to move on. It lacks a certain charisma that cannot be solely attributed to the script. Whilst the 'less in more' principle doesn't exactly apply here, Holmes with great economy highlights many of the characteristics that viewers had come to associate with the second Doctor. There is a wonderful scene in which The Doctor uses a regular screwdriver (inexplicitly changed to his sonic in Dicks' novelisation) to increase the magnetic attraction between the split sections of the beacon. Zoe immediately realises the danger that depending on the direction of the poles, this could send them hurtling away from the other pieces, including the one with the TARDIS inside it. The Doctor tells her not to be such a pessimist, but sure enough seconds later, his gamble does not pay off. "Oh dear, what a silly idiot I am," he says, sheepishly. It is one of a number of scenes that don't quite hit the spot, with Troughton being slightly subdued in his delivery.

The other common criticism of the serial is the characterisation of Milo Clancey, with his American accent in particular coming under fire. His performance is certainly distracting with some truly bizarre intonation, but, from a script point of view, the character, clearly modelled on a prospector from the Wild West (and self-styled as such), adds a huge amount of much needed colour to the proceedings. The contrast with General Hermack of the Space Corps is classic Holmes, with Clancey sounding almost like The Doctor in his opposition to bureaucracy and rule-making – “Is it alright if I blow my nose, or is that another offence?” He also shares The Doctor’s impro-

visational skills and ability to think outside the box, such as when using copper needles to render the Space Corps’ ‘new-fangled’ computer guided missiles useless. But it isn’t The Doctor who Clancey represents, so much as the writer himself. Holmes uses him to make a number of digs against taxation, a pet subject that he will go on to write an entire fourth Doctor story about with ‘The Sun Makers’.

Perhaps the biggest flaw of the story is in the largely undefined characters of ‘The Space Pirates’ themselves, rather than the over-the-top Clancey, who is at least interesting. Holmes hints at the uneasy allegiances of those who

work for Caven, especially his second-in-command, Dervish, who is almost turned by Madeleine Issigri. While he questions orders, unlike Madeleine, his fear of Caven keeps him passive. For her part, Madeleine wants out when she discovers that Caven is prepared to kill to protect his investments. Without The Doctor and Clancey’s intervention, she would have remained under the pirate’s control with her Father’s life being used as leverage.

Holmes originally conceived this story as a four-parter, a reason sometimes given for the serial feeling dragged out, but in truth there was plenty of scope to explore these characters in depth. Madeleine’s father, Dom Issigri, and Caven, especially, ought to have been developed more. Dom’s sudden recovery from the post-traumatic stress of being locked up by Caven for so many years is rushed and completely unbelievable. As for Caven, adventures of this sort usually write the bad guys as the most interesting and more attractive figures, yet he is little more than a hackneyed stereotype with no real exploration into his background or motivations.

This story was not the first depiction of pirates in space (see for example, the character of Alonzo P Tucker in the ‘Lost in Space’ episodes ‘The Sky Pirate’ and

‘Treasures of the Lost Planet’), but it has since become a well-used trope of science-fiction on TV and in the movies (see especially Blake’s Seven, Firefly, Babylon 5 and Star Wars). Doctor Who would return to the theme in ‘The Pirate Planet’, ‘The Curse of the Black Spot’ and ‘Dinosaurs on a Spaceship’, among others. So while, it is often seen an odd fit for a Doctor Who story, when set against the series as a whole and not just the monster heavy second Doctor era, ‘The Space Pirates’ is not all that out of place. In any case, this particular criticism doesn’t hold water when one thinks of the high regard in which the atypical ‘The Caves of Androzani’ is held.

Doctor Who had become far too formulaic during the Troughton years and although this particular script was rushed in as a late replacement, it is good to see a writer showing the confidence to offer something new. Doctor Who was once again in need of reinvention and although this monsterless adventure in space would not set the tone for the Pertwee years, it widened the scope of what Doctor Who could do, arguably paving the way for the likes of ‘The Ambassadors of Death’, ‘Colony in Space’, and the Peladon saga.





# The War Games

## Review by Ian Bresman

'You have returned to us, Doctor. Your travels are over.' After six years of exciting black and white adventures, television viewers finally get a glimpse of Doctor Who's home planet as 'The War Games' reaches episode ten. Ironically, the travels may now be over for the second Doctor, but really the adventure is just beginning!

For an incarnation that had spent much of three seasons battling some of the series most iconic

enemies - Daleks, Yeti, Cybermen and the Ice Warriors amongst them - Patrick Troughton's swansong is somewhat monster-light. What we get instead is a ten-week epic that starts with the TARDIS materialising in the midst of World War One and ends with it being pulled back to the Time Lords and The Doctor put on trial. His sentence sees him exiled to earth, his appearance changed and, for the viewer, shorter seasons and an upgrade to colour.

The Doctor, Jamie and Zoe step out of the TARDIS into a grim landscape of mud, torn barbed wire and, amongst the drifting mist, the telling signs of a dirty

war. It is No Man's Land, 1917 - close to the front-line trenches of the first World War. They soon meet Lady Jennifer, who is driving an ambulance as part of the war effort and become involved in an ambush by the Germans. As a sequence of events unravels, The Doctor and his friends find themselves being court martialled in a very bizarre trial. The Doctor knows now something is terribly wrong but, will he be able to escape execution and unravel the mystery?

As the episodes continue, we realise that World War One is just one of several zones in an elaborate training ground. The

American Civil War, Russo-Japanese War, Boer War, Russian Imperialist War, English Civil War, the Crimean, the Roman Conquest of England and other bloody times in earth's history are all represented in their own intricately recreated zones - each populated with the fighters lifted from their own time. The zones are separated from each other by a barrier of thick mist and controlled by a war mongering people, intent on creating the ultimate fighting force from the cream of earth's most horrific battles. They are using technology from The Doctor's own race courtesy of their War Chief, himself a renegade Time Lord.



With the help of Jamie, Zoe and a band of resistance fighters who can overcome their conditioning, The Doctor tries to outwit the War Chief and put a stop to these bloodthirsty games. In the end, he has no option but to call on the Time Lords for their help. It is a last resort and he knows the consequences.

Right from the very start, 'The War Games' is on a programme of capture, escape, recapture and repeat. This lasts right the way through to the conclusion, as The Doctor and his companions manage to easily get free from the Time Lords, only to be scooped up again some minutes later. Much as you can appreciate why writers Terrance Dicks and Malcolm Hulke were under great time pressure to produce these scripts, it is a very repetitive cycle. Happily, for the most part, it becomes entertaining rather than annoying, and sets you guessing how our heroes will get out of this Groundhog Day and return to their travels.

Some of the escapes are audacious - arguably The Doctor is more sophisticated than, say the Governor of a military prison in World War One, but even so to steamroll him so easily without identification is no mean feat. There was no Psychic Paper back in the sixties! Hijacking the time capsules (and operating them) also seems to be a breeze

and for a race of people who have a Security Chief and advanced weaponry, you would have thought things would be sewn up a bit tighter.

But this is what makes it such fun - at times this is a straightforward cracking adventure romp. We all know The Doctor can get himself into hot water quite quickly and if he can avoid execution in episode one, what else can he get himself out of as the story continues?

Of course, amongst all this running around and getting out of tight spots, there is a serious undertone to the story. The brutality of war, the senseless waste of life and the dogged allegiance to the cause, however far removed it has become, is magnified when a bunch of campaigns throughout earth's history are pulled together in one bloodthirsty biosphere. We see war here played as a game, with the controllers moving the fighters around like pawns in a disturbing game of chess. And, as with the cannon fodder from the trenches in much warfare, there are fresh troops made available by the War Room using the time travel technology brought in by the War Chief.

The race of people running these games is never named and the key protagonists are known simply by their job titles. One

can only guess that if you do not have a specific title you are just known as 'Other'! The War Lord is the big cheese who is muttered about frequently until he finally appears in episode seven in the form of Philip Madoc (The Krotons, Brain of Morbius and The Power of Kroll). Undoubtedly the best guest performance of the story, Madoc's portrayal is of a charismatic man, brooding with quiet power and menace. Fantastic.

The War Lord's two underlings spend most of the time bickering and getting it wrong. It is their incompetence and own agendas which are endangering the success of the great plan. The Security Chief (James Bree with pomposity levels turned to maximum) is more interested in exposing The War Chief (a camp, shifty turn from Edward Brayshaw) than the security of the base and how to wisely delegate his forces. The verbal sparring between the pair of them is delightful and, with two such antagonistic characters, their fates are certainly something for the viewer to relish.

As the story unfolds, we get to see more and more representatives from the different war zones. This leads to a huge cast of characters. By its very nature, this means some of these are slightly larger than life and tick maybe a few too many of the old

stereotypes. Throw into this some slightly exaggerated accents and we are on the brink of over-hamming. However, most of these characters are neither overplayed nor overused. The story needs the flavour of these eras and so seeing Redcoats, Americans, Mexican Revolutionaries and others works well as long as they do not outstay their welcome. Michael Napier-Brown's colourful performance as Arture Villar, a Mexican Resistance fighter, certainly leaves an impression and should still be enjoyed, whilst bearing in mind the era the show was made in.

Elsewhere in the cast, it is lovely to see David Troughton as Moor in episode six and David Saville's role of guest companion, Lieutenant Carstairs in the first nine episodes is a great addition. There are too many excellent performances to mention and, with a story like this, from General Smythe to Lady Jennifer, everybody has favourites!

It is very fitting that these are the final episodes of Doctor Who made in black and white. They look glorious, almost hard to imagine them being any better in colour. There is something about the monochrome that gives this story an added atmosphere throughout. The opening scenes of episode one never fails to give goose bumps - cold, sinister, desperate - where have

our friends landed? Similarly, the headquarters of the War Lord and his cohorts works so well - all whitewashed walls and menacing sanitised surfaces, lit to startling brilliance and creating such a simple, yet effective alien environment.

Some of the props used are also favoured by the lack of colour. The cardboard glasses (which look like the early 3D specs you got taped to front of comics as a free gift) spring to mind. Somehow in black and white they look interestingly retro. And what colours could do anything with the cumbersome interrogation device used by the Security Chief, or the guards' massive guns and those rubber suits they wear?! Our first glimpse of the Time Lords themselves is tantalising when you watch it now with foreknowledge. We see little of the

planet itself, but we find out that The Doctor's race is very aware of the power their knowledge of time travel wields. To this end, their laws forbid the interference in others affairs and they punish those who break the rules. We get to meet three officials in the climax of 'The War Games'. As expected, long robes and an imperious, almost pompous air to them. In many respects, you can see why The Doctor ran away in the first place, but you also understand why they need to get a reign on him. These scenes nicely set up the spikey ongoing relationship The Doctor has with his own people - one which continues to develop even today.

In this instance, the sentence passed down by the Time Lords is exile to earth and regeneration. Looking at these final scenes for Troughton's Doctor,

makes you wonder what makes the perfect final story. If it is the regeneration scene itself, then 'The War Games' would not necessarily score very high. You could argue that the high point of 'The Tenth Planet' was when Hartnell's sweaty face blurred into Troughton's. Here the money shot is avoided, with the second Doctor's face contorting and whirling round and round the screen, then fade to black. No pay off. Yet, this is a good story to go out on - it establishes why the regeneration must take place way before episode ten and acknowledges that there is value to this renegade way of life. Acceptance that he can keep on doing what he is doing - just with a few caveats and restrictions.

The end of the journey for both Jamie and Zoe makes sense as the series went into complete reboot. Fraser Hines and Wendy Padbury were both excellent as companions and it was sad to see them leave the series. Their final scenes with The Doctor are moving but not mawkish and there is proper closure for both characters.

Patrick Troughton's portrayal of The Doctor is one of absolute genius. The second Doctor is totally different to the first, yet the twinkle and the thirst for knowledge are still there. At his best, you get a full armoury of emotions - compassion, empa-

thy, anger and cunning - coming at you amongst waves of mischievousness. In 'The War Games', we see all this. He is clearly appalled by the War Lord's plans and must make the ultimate sacrifice to foil them. He hates having to lure Jamie, Zoe and the resistance fighters into an ambush and his pain at parting with his companions at the season finale is only lifted by his joy of seeing them back in their own timeline and behaving to form. It is a touching and lovely moment.



As the screen goes to black and the last anguished shout from Patrick Troughton fades away, the final credits of 'The War Games' roll. Nothing will ever be the same but, unlike Jamie and Zoe, we will remember all those fabulous adventures.





# The Three Doctors

## Review by Mark Donaldson

We wouldn't be here today without Patrick Troughton. This is not to denigrate the importance of William Hartnell who started it all or indeed Jon Pertwee whose Earthbound era reinvigorated the show's popularity with the general public. Fundamentally though, there wouldn't be a Jon Pertwee to Jo Martin without Patrick Troughton.

He sold us the idea that The Doctor could change face and personality whilst still retaining their core beliefs so expertly that he ensured the longevity and flexibility of the format. Indeed,

he sold it so well that he was called upon once more to sell a different idea - that The Doctor could meet their earlier selves, have an adventure with them and maybe even dislike them!

These days of course, The Doctor never stops bumping into themselves. These reunions take place as part of comic-book events, 'multi-platform storytelling', Big Finish audios, Christmas specials and seemingly rompy mid-season shenanigans with the Judoon. That's down to Patrick Troughton too, popping up in the middle of Season 22 just because he fancied a jolly to Spain with Frazer Hines. And let us not forget - 'The Three Doctors' was the headline grabbing opener to Season 10 and aired just under a year before the show's actual 10th anniversary. It was intended as part of the

continuing series rather than as a celebratory special unto itself. Indeed, it is testament to the writing of Bob Baker and Dave Martin that something as monumental as uniting The Doctors against a threat from Time Lord history feels so cosy, accessible and broadly entertaining. It is this lightness of touch, and Troughton's warm interactions with John Levine and Nicholas Courtney that sells this earlier incarnation to an audience that only knows Pertwee. From the very minute Troughton reclaims his recorder, it is like he has never stopped being The Doctor. He fits back into the role so comfortably he even fools the Brigadier briefly, albeit in the heat and confusion of battle. There is a lot of fun to be had whilst the Second Doctor fills in for the Third back at UNIT HQ - he gets to introduce the Brigadier to the inside of the TARDIS, much to Lethbridge-Stewart's increasing frustration.

Whilst sharing Doctor duties, Troughton never seeks to overshadow the new leading man. He steals a scene or two here and there but he, and the audience, are never in doubt that Jon Pertwee is the star of the show. Whilst the Third Doctor is the current headliner, there is no question as to whom everyone owes a great debt. The way that the script treats William Hartnell so reverentially and the due deference that both the Second and

Third Doctors show their earlier incarnation is profoundly moving. It might not be going out on the actual tenth anniversary but how wonderful it is to see this story warmly and quietly champion the original leading man. It is easy to lament how little Hartnell is involved due to illness, but in doing so you forget just how much screen time he actually has. Whether he is having a go at the Time Lords or exasperatedly marshalling his later selves into action, he plays an active role in the story despite his own physical limitations.

In a way, the later Doctors become the First Doctor's companions, akin to those 60s stories where William Hartnell was on annual leave. As the story unfolds, the Second Doctor certainly become a companion to the Third, much to his chagrin. "His assistant?" he grumpily exclaims to the Brig in one memorable scene. He is a companion who knows as much - if not more - than his later incarnation and routinely punctures his pomposity. In a weird way, this kind of relationship can be seen as a pre-cursor to The Doctor and Romana 1 or The Doctor and River Song. It is easy to see how some came to the conclusion that River could be one of The Doctor's future incarnations.

Troughton and Pertwee's bickering is also hugely influential on



the multi-Doctor stories that come later. The sterner, more pompous Third Doctor is frequently embarrassed and infuriated by his previous self's flippancy and shambolic nature. You can see echoes of this in how the Eleventh Doctor is dismissive of the Tenth's ladies man charisma and cool confidence, or in how the Twelfth Doctor cringes at the First Doctor's 1960s sensibilities. In his time as showrunner, Steven Moffat made a lot from the very relatable and human idea of The Doctor being slightly embarrassed by the person they used to be. The most poignant treatment of that idea is the War Doc-

tor's initial squeamishness over the youthful exuberance of his later selves that gives way to remembering who he is and what he stands for.

You can see that in 'The Three Doctors' – for all the Third Doctor's bluster about his effectiveness now being halved, the fact remains that he couldn't have defeated Omega without his other self. Once they reach an uneasy alliance in the third episode, it is their combined will that provides the solution to their predicament. The Third Doctor's ingratiating approach to the establishment allows him to plead with Omega, to get him

on side. The Second Doctor's 'incorrigibly frivolous' nature enables him to test the limits of the Omega's self-control.

Each incarnation's differing outlook but shared belief system is what eventually brings everyone home. It's a fairly accurate reflection of both actors' differing approaches to performance – Troughton being more free-form and improvisational whilst Pertwee is more rigid and by-the-book. Both actors initially had a spiky relationship on their first day but, like their characters, they settled into a groove for the remainder of the production.

This friendly rivalry between Troughton and Pertwee soon entered fan-lore and entertained convention audiences for the 15 years between 'The Three Doctors' and Troughton's death in 1987. You can easily trace a line from both men chasing each other around hotel function rooms with water pistols to the hilarious, self-deprecating 'The Five (ish) Doctors Reboot'. As fans we're as excited to see the actors themselves interact with each other as we are their Doctors. It's why team-ups like Time Crash and Big Finish's recent Lost in Time are as much about David Tennant and his memories of Davison and Baker as they are about his Doctor meeting his fifth and fourth personas. Big Finish's new Out of Time tril-

ogy is the latest example of the enduring legacy of both 'The Three Doctors' and Patrick Troughton as The Doctor. You can't overstate how important his portrayal was to the following 54 years. It's no surprise that Steven Moffat decided to revisit that very first regeneration, via a multi-Doctor story, on the eve of another big change to the show's format. It remains to be seen how Jodie Whittaker's Doctor will shape the show's future and we've recently seen another huge shake-up of its mythology. In introducing us to multiple different incarnations,

'The Timeless Children' is a much bigger proposition than 'The Three Doctors' asserting that, in special circumstances, The Doctors can team up with themselves. Regardless of your thoughts on this latest development, Patrick Troughton taught us in both 1966 and 1972 that this show can absolutely thrive on change and renewal whilst remaining true to what it used to be. We would not be where we are today without him.





# The Five Doctors

## Review by George Oakes

*'I really shouldn't be here at all. I'm not exactly breaking the laws of time, but I am bending them a little.'*

Well, of course we have to talk about this one! It's essential.

Steven Moffat, I believe, once suggested that Patrick Troughton plays The Doctor differently when he comes back. The performance is bigger, cheekier even, and steadfastly genius. Without sacrificing the layers he set down in the sixties, Troughton refits his take time and time again, allowing it to flourish in busier stories, to imprint on new generations of fans - to give them their own version of his Doctor.

And never, I reckon, was this truer than in the twentieth-anniversary special, where Doctor Mk. 2 arrives, hand-in-hand with Brigadier Lethbridge-Stewart, and steals one of the most jam-packed shows ever.

It's wickedly smart from the get-go. Consider the way we meet Troughton's Doctor: we're in UNIT HQ, enjoying a brandy with Crichton and the Brigadier.

There's a buzz-bleep on the intercom, and some stranger's let himself in. At last, we see him – but not from the front. No, our first look at the Second Doctor, in over ten years... is an over-the-shoulder shot of a fur coat.

Why?

That's quite a dubious first-impression when we think about it. Yes, that coat is synonymous with Troughton's Doctor today, but it hardly encapsulates his era. It shows up in two sixties stories, true, but how many viewers in 1983 could firmly recall 'The Abominable Snowmen' or 'The Ice Warriors'? How many can now?

From that first shot, it's clear that this Doctor is different to the one that travelled about in the late sixties. Look further still, as Troughton bounces through the door, extends the hand of friend-



ship, makes a three-act play of the Sergeant grabbing him (and receiving the coat for his troubles). All of this is intensely spry and physical; it's taking the idea of a first impression to new heights, and making us laugh before he's even said hello.

And, again, this isn't quite The Doctor we had.

Oh, don't get me wrong – the Second Doctor is funny. The Second Doctor is physical and witty and friendly – but look at him here! This isn't the same man of 'The Moonbase' or 'The Tomb of the Cybermen', who retreated to the alcoves, to the nearest computer bank, to whisper, to work things through, to ruminate. This is a larger-than-life entrance for a special that's all about the show in broad, giddy strokes.

It must be down to dynamics, too. Patrick Troughton's expertise, as a character actor, was in assuming roles of all shapes and sizes. It makes sense, then, that this portrayal works around the specifics of 'The Five Doctors', and specifically his co-star. I love the double act of Troughton and Nicholas Courtney – the Brigadier's stiff front is always amusing but, coupled with such a forthright, bouncy Doctor, a torrent of laughs is unlocked.

And more than that – more than

eyes rolling at Gallifreyan nursery rhymes, or metal bars thwacked at pesky Cyber-hands – the pair work to authenticate another half-truth...

If you've seen 'The Web of Fear' or 'The Invasion' (or even 'The Three Doctors', based on how you like your continuity), then you'll know that Troughton's Doctor never quite had the friendship expressed here. We know that it was amicable (not sardonic), an alliance certainly, but nonetheless a sketch of the more profound relationship to come. To experience those older stories is to understand that Troughton's Doctor was always several story beats, and a facelift, away from striking up a genuine camaraderie with Alistair Gordon Lethbridge-Stewart.

And yet, in seeing them meet, we're offered another deception. Look at the pair, as they stroll the grounds like old friends, reminiscing about Yeti, Cybermen, and Omega...

"We've seen some times, Doctor." Yes, Brigadier – but specifically those times. Only those times, in fact. That's not you listing off some of the hits - those are the hits!!

But, then again, this actually makes a lot of sense. Let's put ourselves, if we dare try, in the



shoes of the late Terrance Dicks – a figure more qualified than anyone else to be an authority on Doctor Who. In the trenches of this mammoth multi-Doctor brief, you’ve really only got one opportunity to set up this duo – so why play down their relationship? Why not remember it as busy, and tantalising, and maybe even a bit mythical? This is, after all, about twenty years of the program - which shouldn’t let what actually transpired way-back-when get in the way.

This mentality consciously pushes through the special; Troughton’s Doctor wanders those wastelands (isn’t it fun?) expounding all sorts to the Brigadier about his home, and so he should! In 1983, none of the five (four) (three and a bit) Doctors could play vague about their past, not when Gallifrey itself is

key to the plot. And yes, it should feel weird that the Second Doctor, often so reserved about the past, springs off nursery rhymes and makes claims about Rassilon – but the story sets the floor for all that, and the portrayal simply steps up to match it. Troughton plays this part with such authenticity that you never question all this hindsight, his fine-wine friendship with the Brigadier and that blessed coat. Actually, you start to wonder whether this is The Doctor we had all along.

For me, it sort of is. My first glimpse at the Second Doctor came with this story, and I’m surely not alone in that. With so much classic Doctor Who to experience, ‘The Five Doctors’ remains a really attractive introduction to just about everything that came before it; I know

countless people who have checked out the Second Doctor’s tenure thanks solely to this outing. Therefore, even if it deviates a bit from his time in the TARDIS, why can’t Troughton’s appearance be considered, in its own way, definitive?

Nostalgia’s a tricky business. So often, I think, we edit and trim the things we love in our minds so as to perverse their original appeal. It might not be in service of accuracy, but it’s often in service of how it made us feel, and that’s an art unto itself. It’s the thing that Terrance Dicks and Patrick Troughton construct here – a lively, specific, centre-stage Second Doctor built to spar against the Brigadier and his

other selves as if this is a weekly occurrence, and to entrance new cohorts. It’s an incarnation of hindsight and special purpose, remembered across a gulf of decades, but totally genuine in charm and spirit. Troughton literally assumes a bigger silhouette than ever before, which is just right for a celebration of a legacy he worked to build.

Loving Troughton’s 1983 Doctor led to me loving his original Doctor. Different though they might be, one feeds into another – it’s just one of the gorgeous things about this show. So bring on the Brig, the Terrible Zodin, the Galactic Glitter and the coat - I wouldn’t have it any other way.



# The Two Doctors

## Review by Rik Moran

I have always been fond of this story. At its initial broadcast in 1985 I had not been watching Doctor Who for long, only having caught the tail end of season 21 previously. So, although I had seen a regeneration I had no knowledge of any Doctors earlier than Peter Davison. As such I initially thought that this was a cleverly written time travel story, showing us a previously unknown version of The Doctor. Oh, how little did I know at this point in time (and that years later Steven Moffat would actually do this), and that this would be my introduction to a whole other era of the show.

Patrick Troughton and Colin Baker combine well to bring out the contrast in their different Doctor personalities. Paradoxically, although Troughton was a generation older than Baker, it is the Second Doctor, mischievous with an impish sense of humour, who in some ways seems younger than the Sixth (which is strict story terms he actually was). Unfortunately, the Second Doctor is also side-lined early on and rarely interacts with the Sixth Doctor until the end of the story. That aside, whenever Pat-

rick Troughton is on screen Holmes' dialogue comes to life and the story is appealing. Even when he is converted into a hunger driven 'Androgum' he is amusing, making work what could have been an awful moment. Holmes script also works for the Sixth Doctor, and I find Peri comes over well with Holmes' dialogue too.

Robert Holmes has a great deal of fun with the idea that 'The Two Doctors' is itself a continuity error, as the Sixth Doctor reflects on the fact that it's impossible for the second to die because he remembers not dying. "I am making perfect sense," he insists. "I was being put to death!" He continues, "They're executing me! Except it wasn't that way. It didn't end like that, so it's not possible." Holmes is teasing the ultimate continuity gaffe. What if the Second Doctor was really a Time Lord agent? Not big enough. What if the Second Doctor died? Then you've got a continuity minefield!

Some suggest this story supports the 'season 6b' theory, where the Second Doctor and possibly Jamie have adventures guided by the Time Lords between the majority of 'The War Games' and the regeneration. I do not agree though. The Doctor mentions dropping off Victoria to undertake a course of study

which undermines the idea from the start, and in any event, the theory seems at odds with the concept of the Time Lords punishing and exiling him. In fact, this story raises a number of questions continuity-wise to keep serious fans excited!

There is also a somewhat dark tone running through 'The Two Doctors', from eating rats to constant reference to eating human flesh, from people being stabbed and old ladies being killed in cold blood, to a Sontaran with its skin peeling away to gushing green blood, from a severed Sontaran leg to The Doctor killing someone with cyanide. This story has certainly been one of the more

graphic of the series

We have had a number of multi-Doctor stories but to me, this is the most authentic. It is not so much a celebratory tale, but a legitimate story. Patrick Troughton gets most of the best lines, and the Second Doctor is a very strong character as a result. A fitting final outing for him.

I know 'The Two Doctors' is very marmite. Some, like me, like it, whereas others cannot stand it. If you have not seen it for some time, then give it a watch, and see Patrick Troughton stealing the show one last time.





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