

D.W.A.S.

TARDIS

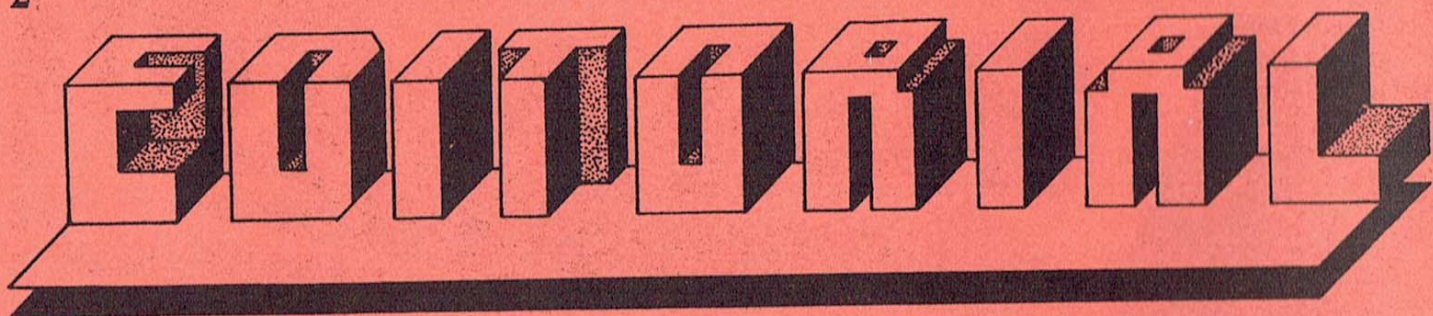
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ROMANA



• Mary Tamm •
INTERVIEW SPOT



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TARDIS

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Well I finally got my chance to edit Tardis! Now before you all tear this issue up in terror please remember - it will ruin your set and think of the continuity!

In way of explanation, Gordon has had far too much of a workload over the past few months and we have now decided to give the editorship of Tardis, which includes all the make-up work, to someone else. Who you ask? Me I say, at least until we can find that person.

This issue we proudly include interviews with Mary Tamm and Anthony Read, plus our regular features: Trans-Dimensional Mailbag, a short story and The Instruction Manual. Martin Wiggins final part of the History Of The Time Lords will appear next issue.

PANOPTICON '78. By way of a further explanation, and as part of this semi-review of our 1978 Convention, I'd like to explain why you have also found Tardis is smaller. Unfortunately at the Convention we had a few black spots. The first was the theft of Mark (Sinclair)'s Tardis Key, a reproduction of Jon Pertwee's. The second was the loss of over £80 by either theft or non-payment, at the fanzine sale. Financially we broke even on the Convention (not bad on a £5000 turnover!) but we didn't budget to loose money on the sale so we have to make it up. Cutting some pages in Tardis helps, but it is even more unfair on those of you who didn't come. We hope you will all understand we don't really have much choice. It should only be for a couple of issues.

Back onto the bright side now, and apart from these slight (?) setbacks the weekend was a complete success and fulfilling experience. Included in the Mailbag there should be some of your views on the event but personally I think it could hardly have been better (modesty as usual!). Some of the best moments for me were introducing old friends who hadn't met one-another

for years; Nick Courtney, John Levene, Jon Pertwee and Frazer Hines; Carole Ann Ford and Heather Hartnell. It made us, the Executive, proud to think we had brought them together.

Obviously the showing of "An Unearthly Child" was the great moment for us all and my thanks to you who came and gave me that big round of applause (I think Jeremy overdid it a bit!). When the episode finished it was akin to Sontaran Shock Troops appearing on Gallifrey - stunned silence!! A few honest members have since confessed they almost cried, I know the feeling.

The other great thing to come out of the Convention was the rapport we seem to have built up with the Beeb. Many of the production staff were present and also representatives of BBC Enterprises.

Brenda Gardner (Target Books Editor) was also there. Our guests: Tom, Jon, John (Levene), Nick, John (Leeson), Ian, Carole, Heather, Mat, Dick, Graham, Anthony, Robert, Terrance and Frazer all enjoyed the event and my grateful thanks to them all for coming.

Below and opposite you'll find what we hope shows the more humorous side of PanoptiCon '78, photographs shot by Jan and Steve at the wrong (right?) moments.

In later publications we will feature more photographs and next year in Tardis a series of articles on the Convention will be published - "The PanoptiCon Tapes".

Next issue in Tardis we hope to have a preview of Graham Williams column, more later.

Please from now on send your articles and comments to me, do you like the new type of layout or the long editorial!? It's your 'zine - use it.

Keith Barnfather.



Above: Mat Irvine - Visual Effects!



Above: Tom Baker - "Oh, how paralyingly tedious, dull and boring" Pirate Planet



THE MARY TAMM INTERVIEW

BY: KEITH BARNFATHER

Keith: Could you tell us how you heard of, and what process you went through to get, the part of Romana?

Mary: Well my agent rang me and asked if I would go for an interview at the BBC for the part. I met Graham Williams and George Spenton-Foster, who is the first Director this season, and they arranged some screen tests with Tom. These involved a few short scenes which I did about two weeks later. From those tests I was chosen as Romana.

Keith: From about 500 others I believe?

Mary: Yes, so Graham keeps telling me! The competition is amazing.

Keith: You trained at RADA with Louise Jameson, quite a coincidence. Have you talked to her about your parts and has she given you any tips?

Mary: No, not really, because the parts are very different. I have actually seen Louise since I started as she came to one of the recording sessions. It was nice to see her again and have a chat about old times, but, as I say, the parts are so different that you can't compare notes on it.

Keith: Have you seen much Doctor Who yourself?

Mary: I used to watch it when I was a child but haven't seen much recently. I did start again when Louise was in it to see her and I'm watching the repeats now to get myself into the mood.

Keith: Are you surprised at the amount of publicity your arrival in the series has

Hair: Dark Brown. Height: 5' 8". Age: 28

Born of refugee Estonia parents, Mary is now married to Marcus Ringrose who is described as a City businessman. They live in South London. Her credits to date have included theatre work as: 'Sarah' in "The Lover" by Harold Pinter, 'Desdemona' in "Othello". Films: 'Sigi' in "The Odessa File", 'Julie' in "Rampage". TV parts in: "The Donati Conspiracy", "Hunters Walk", "The Raging Calm", "Coronation Street", "Public Eye" "The Girls Of Slender Means", "Whodunnit?", "Top Secret", "Warship" and, of course, "Doctor Who".

I'd like to thank Graham Williams and Mary for this interview which took place in a hectic make-up room of BBC Studio One at Television Centre during the filming of "Androids Of Tara".

caused?

Mary: What publicity!!

Keith:I could show you all the articles.....

Mary: Well, yes I am in a way, because I have had bits of publicity for work I've done in the past and I think once the press gets to know you they remember and tend to come back for more and use you again. It's probably a combination of the two things, having been used before, and getting the part in a famous series. I think the 'Doctor Who Girl' is a very popular character as well. Also, the programme has improved a lot in the past two years and this has had an effect.

Keith: Have you found any difference working in Doctor Who to previous roles?

Mary: Yes, I have. The difference in Doctor Who is that the part of Romana is a purely fantasy one which is not connected with normal life. Because of this I've found that there is a lot more scope and freedom for me in the script than I've had before. I find myself enjoying the part immensely.

Keith: Do you feel then that the show has a family atmosphere?

Mary: Oh yes, it has a very unique feeling to it, certainly with the actors I've worked with this season. They have been such fun, especially with a small cast.

Keith: You prefer a small cast then?

Mary: Yes definitely, with a small cast you can build up a good relationship.

Keith: Bearing in mind the recent newspaper articles on the subject, are you worried about being labelled a Doctor Who girl?

Mary: There is always that danger. If you work on any well known TV series you run the risk of being associated with it afterwards. For quite a while after I was in Coronation Street, and that was for only a few episodes, I found myself being referred to as having been in the series, even when I had since played other roles. It's a danger you always face but cannot avoid.

Keith: The character of Romana is something new in Doctor Who in that we have another Time Lord (Lady?) as a regular companion for the Doctor, although it could be argued Susan Foreman preceded you. What is your view of the character and her role compared to the Doctor?

Mary: Romana, as you have said, is a Time Lord and is just out of what goes for University on Gallifrey. She thinks, in the beginning, that she knows more than the Doctor because he's been away from academic life for so long. However, as the season progresses you find her opinion changing as he constantly astounds her because of his vast experience. In fact in this story (The Androids Of Tara) she even says that travelling through time and space with the Doctor was beginning to be enjoyable.

Keith: Continuing on this line, the Doctor has always been the focal point of the series throughout it's fifteen year history. Will we now be seeing, with the introduction of Romana, a change in this with two equally dominant entities?

Mary: No, I can't really see any change in the overall format of the series. The Doctor has always been the focal point and his assistant a sort of sidekick. The whole concept of Doctor Who is that the

characters are vulnerable and make mistakes, if you had two people who were incapable of error in the lead roles there wouldn't be much of a plot. Having a less capable assistant is necessary so that she can be put in situations where help from the Doctor is needed.

Keith: Is it possible, in your view, that Romana will - to quote - "Deteriorate into the screaming heroines of the past"?

Mary: I haven't seen this quote.

Keith: Well it doesn't refer to your part but to earlier assistants the Doctor has had.

Mary: Oh I see, well the actual development of the character of Romana isn't under my control but Graham's and Anthony Read's, therefore what happens to her I can't really foretell. There already have been a couple of sessions where I've had to scream. But to have a completely cool, like a completely invulnerable, character would limit the series. Still, I think Romana will always be quite capable of looking after herself, if only because she is a Time Lord.

Keith: Another question you must have been asked before, has any of your own personality been put into the part of Romana or any of your own ideas?

Mary: All actors inevitably contribute some of their own personality to the part they play. But it's important that you keep the two separate. I do suggest my own ideas, but ultimately the decision rests with the production staff.

Keith: Similarly, in the past, actors and actresses have influenced the dress of the part they play with their own tastes. Has this, or will it, happen with you?

Mary: I doubt that very much! I'm mostly at ease in jeans and an old sweater and



it's unlikely that I'll have much opportunity to waer them in the series.

Keith: K9 was already in the series when you arrived - what do you think of him?

Mary: As Romana or my own view?

Keith: Perhaps we could have both?

Mary: Romana developes a great respect for K9, mainly because of his enourmous knowledge. She comes to trust and rely on him.

Personally I think he's great and an asset to the show.

Keith: Have you any firm plans about how long you might wish to remain in the series?

Mary: At present I have no idea. I'm enjoying myself immensely and havn't any firm plans. It does depend on how Romana is received by the audience. Since, as yet, we havn't had any feedback I cannot say.

Keith: Have you a favourite story this season?

Mary: I think "Stones Of Blood". It's a very atmospheric story set around an ancient stone circle in present day England. The ending is really good.

Keith: You said in an article in the Daily Mirror that becoming a Doctor Who girl was like becoming a James Bond girl, could you explain that?

Mary: Actually I never did say that! It was quoted to me and my only reply was "is it?" So that's the press for you. I can see the similarities though, both roles are prestige supporting parts that give you the tag I mentioned earlier.

Keith: You've also been quoted as being interested in outer space. Is this a casual thing or do you have a strong interest in the subject or Science Fiction?

Mary: I do have a great interest in space and Science Fiction.

Keith: Is this limited to watching it on the screen or do you read Science Fiction too?

Mary: I enjoy reading SF too. In fact at the moment I'm in the middle of a Stanislaw Lem novel.

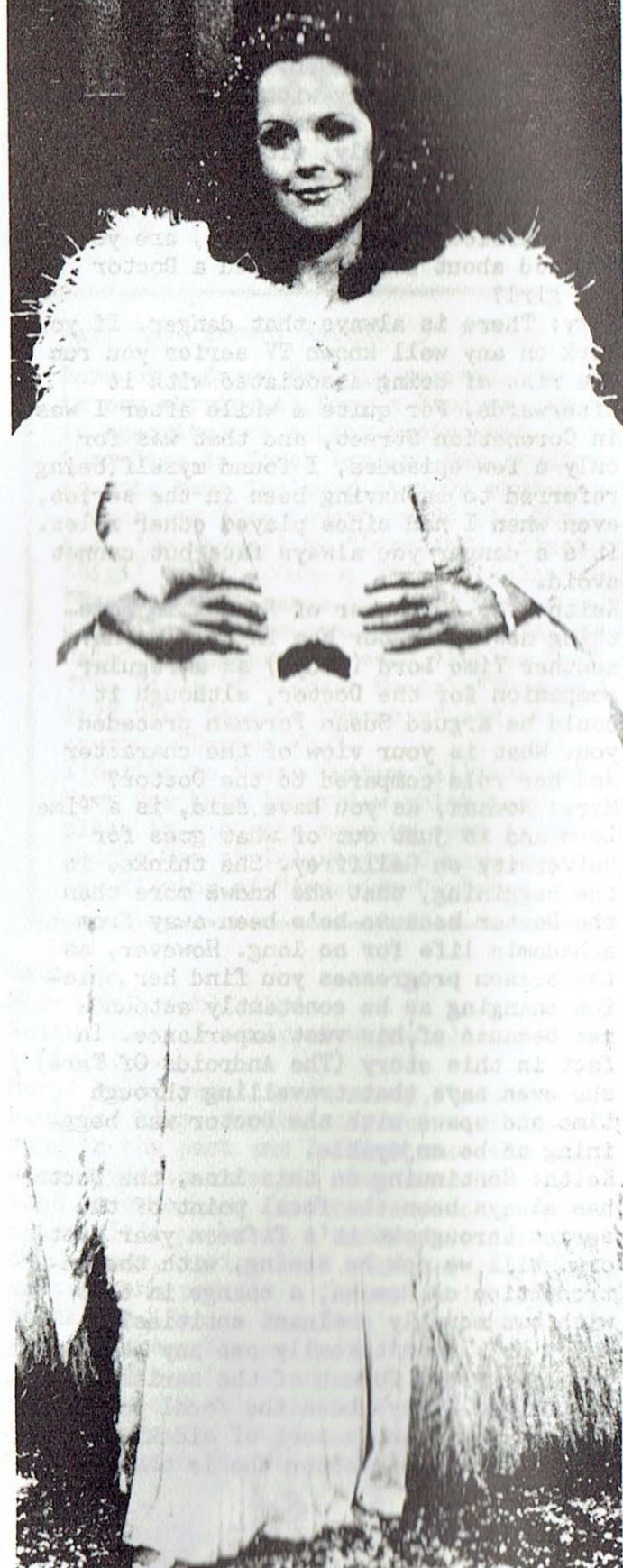
Keith: Does this help you believe in Romana and Doctor Who as a concept?

Mary: Yes, definately. I believe in life on other worlds and the cocept of time travel and this does help a great deal in making Romana a real entity.

Keith: I'm sure you know about the fans of the series, what do you think about us?

Mary: I'm very glad you're around. I look forward to meeting more of your members in the future.

POLICE PUBLIC CALL BOX



TRANS-DIMENSIONAL MAILBAG

STATUS REPORT Those of you who attended PanoptiCon '78 will, I hope, have been very warmed to hear Graham William's remark that the Production Office does read the publications sent out by the Society. To my mind this makes the role of Trans-Dimensional Mailbag of paramount importance, since it allows us an open door to express our views on the programme which is, after all, the be-all and end-all of Doctor Who. The new season is now upon us and we do need your comments on the series so far. It's a sad truth but people put pen to paper (alliteration ??) usually when they have something to complain about. So by all means criticise if something strikes you as being bad, but do also write in and hold forth on aspects we have seen so far which please you. After all, the BBC is just as anxious to find a success formula as you are. To start with though, last issues quote. "I am no sort of chap Sir." came from the Doctor in episode one of 'The Daemons' and was said to Squire Winstanley. Easy wasn't it???

J. Jeremy Bentham.

All letters intended for publication should be sent to TARDIS, c/o Keith Barnfather, 49 Hillier Rd., Battersea, London, SW11 6AX.

fantastic unrealism and yet a strange inner feeling of reality. After 1970 greater realism was sought through a kind of plausibility - the ubiquitous technique of allowing unrealistic situations to exist under the cover of a publicly-demonstrable plausibility which consisted mainly of superficial, logical coherence. Hence the explanations about the Time Lords etc. which had diminished the Doctor's mystery. This obsession with logical consistency now seems to plague the DWAS. In the seventies it not only ousted the old-style penetrative logic, but also gave rise to facets such as Bond power-glamour, the trivialisation of violence, and the impoverishment of the writer's imaginations.

I cannot accept either, with Jan, that the family atmosphere of the early days was continued with UNIT. They, and the companions, were business associates of the Doctor, who himself, regrettably, had a steady job. This together with their unrealistic functions prevented their relationships from being anything more.

However, Sarah really did renovate something and surely a family of two is no disadvantage? In fact, with Tom Baker the programme regained for me much of it's forward vigour. Philip Hinchcliffe and Robert Holmes seemed very interested in self-evident fictionality; Hinchcliffe through romance/fairy tale, and Holmes through parody/satire/pastiche; both reaching their climax with 'Brain Of Morbius'. This broke out of the hard shell created by the Pertwee period into something like the openness and optimism of the sixties. The Doctor himself retained his predecessor's power but less openly, and so, though not having his old mystery, he appeared, as Jan conjectured,

Thomas Noonan, In reply to Jan's article on the "magic" of Doctor Manchester. Who, I agree it's easy to find doubts nowadays. I think, however, the mystery is only indirectly related to it's source and that coy titillation of the audience with dramatic secrets can be simply embarrassing, as a clip from 'An Unearthly Child' in the documentary showed us. As an aspect of the early days I would link it with what Ian McLachlan calls, in "Callifrey ≠ 4 (from Geraint Jones/Tim Dollin), "the air of reality", despite fantasy in that period, and with the logical disciplines in depth perspective which shone through the Donald Tosh interview in TARDIS, I would trace the impairment of the magic to the almost disasterous changes of the Pertwee period.

In the early years the programme had

more "alien". So this surely took us back towards the original flavour of the series, but by a different route.

It is only, in my view, the last two years which have seen a danger of falling back into the mould of the early seventies reappearing. Leela diminished the "family" concept - the cosy endings with K9 smacked too much of American soap-opera - and the Doctor's opposition to a savage tended to normalise him, especially in his attitude to her violence - token resistance coupled with enjoyment of it's results. The new production team of Graham Williams and Anthony Read appear to have less eccentric and firm ideas of what they want to inject than the previous pair and the commissioning of plots from writers more interested in situational themes than in plot (Baker/Martin & Boucher) deprives the Doctor of any distinctive and integral role. So now the Doctor has tended to become what the "New Statesman" once called him;- "a bourgeois liberal", liberal in theory, in practice a sloppily-arrogant wielder of power. It is bourgeois-like in that it's impatience with 'right' presents itself as a commonsensible and unrealistic, and justifies itself as being what anyone else would do under the given circumstances. Witness here his excuse for not discussing morality with Leela in 'Horror Of Fang Rock.'

For me the meaning of Magic, whether manifested by the mystery of the first Doctor or by the alien quality of the fourth, lies in a certain "irresponsibility" toward the social demand for respect in standardised attitudes, and even for the public consensus as to what constitutes reality by the Doctor. This, Together with irresponsibility of the imagination are ideas very close to the general mythology of Doctor Who, and opposed to the slavish dutifulness to fact as represented by Jon Pertwee.

Of course, this is wish-fulfillment, but then, so in magic. More important it approaches fashionable liberalism (a quality rampant in the BBC). To give Doctor Who back it's force there must be real willingness to probe to the limit this "irresponsibility" and the Doctor's character, which seems to require something akin to Donald Tosh's 'logical discipline'.

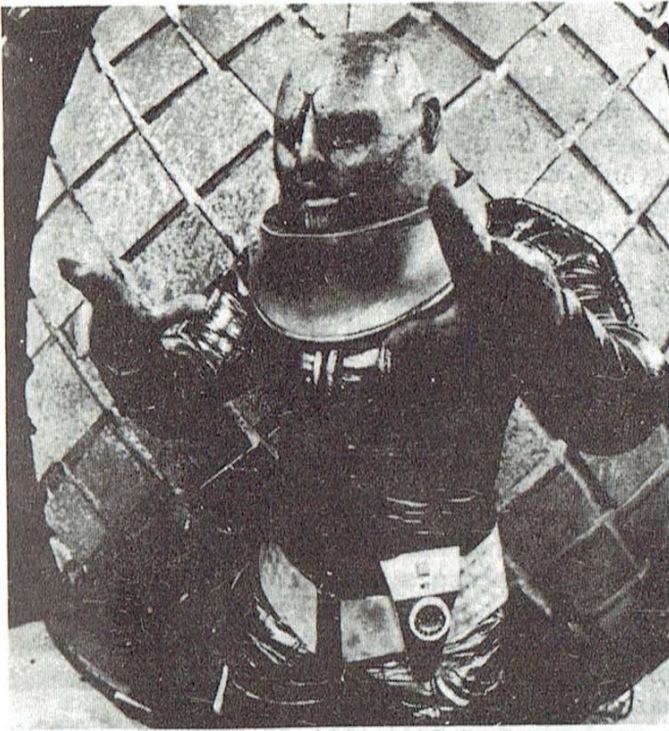
This could be moral (ie: socially significant, I think, in only two ways. Firstly as satire on the persuasive coerciveness of modern reality, and secondly, in it's hint that inward-looking, easy-option impulses towards relationships, that might be broadly termed

'family feelings', may constitute a key to imaginative sympathy in the audience. The durability of those two symbols of the programme, the Tardis and the Daleks, suggests to me that in this lies a lasting strength and a direction for renewal. ((A very interesting and well thought out letter, clearly written by someone interested in the format of the series rather than in separate stories. I myself would be fascinated to read a reply from Anthony-Read on this. Just what is the Doctor Who format these days? The brief that goes out to writers commissioned to do scripts for you? JJB))

Adam Tandy, I am afraid that Sheila Richmond. Loraine's idea of putting Doctor Who stories out onto the market as Fotonovels (TARDIS / 3 this year) just will not work. Apart from the argument that the marketing of commercial Television output is more pushy than the BBC, there are other objections. For 'Star Trek' the photographs were obtained from a filmed print of the original which is how Bantam obtains close on 300 stills for the books. This cannot be done now with Doctor Who which is held on Video Tape, which although excellent in continuous-flow quality does not lend itself to having still prints made from it. As well as most stills for a Doctor Who story retained by the BBC are in b+w so any 'Fotonovels' could not be in colour.

Furthermore, to provide what amounts to 100 minutes (at least) of Doctor Who, compared with 50 minutes of 'Star Trek', stories would need 600 photographs, so as not to cramp the dialogue, a strong factor, I believe in Doctor Who. So this doubles the price, and that price would be pushed even higher because of the smaller market for Doctor Who in Britain than Star Trek in the entire USA. ((Sadly Adam's letter points out in relative terms just how much harder and expensive it is to sell Doctor Who in commerce, and in photographs and 'fotonovels' the price would be very high. However, just as some British firms produce 'Star Trek' toys and such over here, there is a chance that an Overseas company could take out a franchise on Doctor Who if the series really does sell well say in the states. For a long while Australian fans have been able to purchase vynal plastic Doctor Who stickers that are not available in Britain JJB))

Antony Ellis, Did anyone spot a major Halifax. mistake in Terrance Dick's adaptation of "The



Time Warrior". If you didn't, here it is; When was the potato introduced to the British Isles?" In the book we are told indirectly it was the middle ages, when I'm sure everyone knows that Sir Walter Raleigh brought it first to his farms in Ireland, in 1558! This blemish occurs on page 127. I wonder if errors like this can be corrected.

((Not only this, of course, but examination of page 42 shows us that Irongron possessed a steel weapon several centuries ahead of the Industrial Revolution. Perhaps Linx brought more items back in time using the Osmic Projector than we thought. JJB))

David Jones, I am very interested in one point concerning the Cyberman and, after reading the book, in their reasons for hibernating on Telos. I had understood that originally the Cybermen had been humanoids and then replaced their limbs etc with artificial ones. However, surely they replaced all the internal organs as well since they do not need to sleep or eat. This must include the brain as Gerry Davis suggests else they would be capable of emotion. So therefore, if they replaced even their brains with equivalents this would obviate the need for humanoids to be turned into Cybermen since they would be able to reproduce Cybermen - Cyber-robots - at will.

((This has been a common question to the

Reference Department so I'd like to take this opportunity to clear it up. Unlike Dums, Vocs and Super-Vocs, Cybermen are not pure machines. Underneath those exo-shells there is a half-rotted cadaver being kept alive by a maze of bio-mechanical parts and systems sunk into the flesh to keep them alive. Some parts, perhaps an arm, may be completely robotic but this depends on how advanced the atrophy was before the humanoid was converted into the Cyberman. "Revenge Of The Cybermen" proved the creatures could be suffocated and poisoned. Try poisoning a Voc and see what happens. JJB))

Sean Gibbons, Although not strictly Co. Donegal, an Overseas Member, I do IRELAND. live, to you, in a

foreign country so, like Tom Lundie from the USA, I'll tell you about Doctor Who over here. BBC1 is received on the east coast and north/north-west of Ireland only, which means that much of the country has never ever seen Doctor Who. I remember as a child our TV reception on that channel was very bad, yet I persisted in watching the programme every Saturday. Sadly it is hard for one to be as open in displaying one's liking for Doctor Who in this part of the world as you seem to be in England. It is not considered 'normal' here for a nineteen year old to watch something classed as a 'kid's programme'. This means that very few outside my immediate kin know of my affliction and I'm afraid I've never had the nerve to wear my DWAS badge to school. Ireland is getting it's own second channel soon - RTE 2, and there is a chance they will consider buying Doctor Who from the BBC.

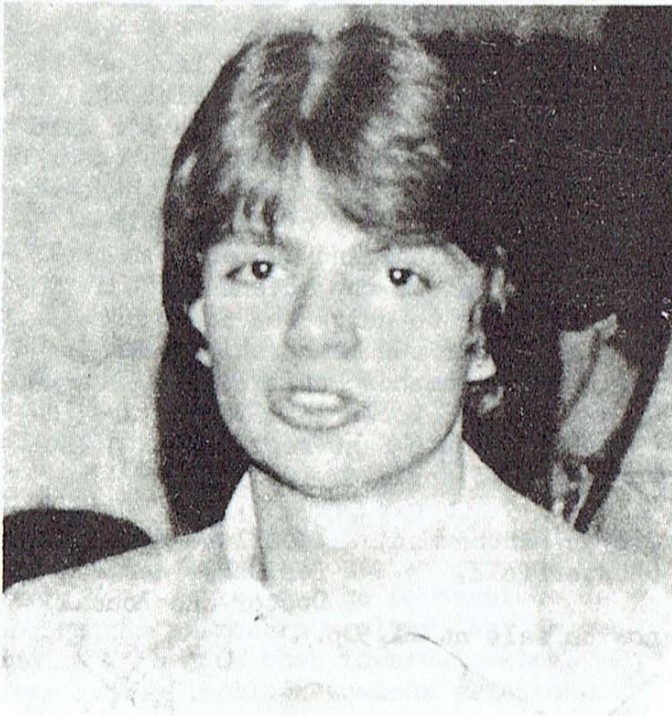
((Sean's use of the word 'affliction' to describe his interest in a series most of us take for granted, highlights how hard it is to bring over the magic of Doctor Who to people who have not seen the series. I wonder how many of our British members felt alone and isolated in their enthusiasm before the advent of Societys and fan clubs to unite the followers. Looking at our own membership lists it seems still somehow strange that the two strongholds of Doctor Who fandom are in the London/South East region and in the NorthWest of England. JJB))

Steven Matthewman, I enclose my review for this year's Doctor Who Annual now on sale at £1.50p.

The seven stories are all illustrated by Paul Crompton who captures the Doctors likeness very well though I can say nothing for the portrayal of Leela. The best story, in my view, is "Flashback"; short, but it has a good plot. Leela is, as I have said, featured this year yet not as a savage. Maybe the company of humans has changed her? The artwork on the stories is better than average and the one that attracted my attention the most is a picture of the Doctor looking out into the Galaxy. Regretably the same cannot be said for the comic strips wherein "The Power" comes up top over "Emsone's Castle".

Yet again there is the syndicated games and facts about science although in the long run this is an improved annual from recent years and makes interesting reading. Is it likely that the DWAS could take over next year then we might get a return of the photographic covers?

((The absence of photo covers on the recent annuals is a simple cost-cutting exercise from the publishers, themselves a firm with little cash to throw around. Art covers are less expensive to produce and the publishers know by tradition now that the Doctor Who Annual has a guaranteed market anyhow. As for the DWAS taking over the annuals, we're not doing too badly. The majority of this year's Dalek Annual artwork has been done by Paul Mark Tams, a Society member from the very beginning. Paul has left his mark in the annual very cunningly; apart from some very familiar looking drawings, see if



Above: Paul Mark Tams at the convention

you can spot the rocketship with the disguised lettering; DWAS... Congratulations and thanks Paul. JJB))
 (((An Editor's note here. Something else Paul told us at PanoptiCon was the sales figures of the annuals. The Dalek Annual is the best selling book World Distributors make and the Doctor Who Annual follows closely in third place. KB)))

Simon Meade, Many thanks for all the
 Stoke Poges. hard work, time and
 money Keith and the
 Executive put into PanoptiCon. The Convention was perfect, absolutely brilliant. The interviews were fantastic, so were the props, photo's, slide show and Dalek film. An Unearthly Child was a great surprise for me. I was expecting it to be good, but for a first episode it was a masterpiece. No wonder the programme has a good viewing poll with an opening episode like that!

Geraint Jones, This is just a quick
 Caernarfon. word to say 'thank you'
 for the Convention last
 month and for all the work put into it.

It was without a doubt the best weekend I have ever had, meeting for the first time with so many friends I had written to for so long but had not met until last week, and for making new ones. It was great to discuss with so many fans my favourite programme.

As for the actual events of the Con. itself - to say I enjoyed them would be to say the least an understatement! It was marvellous to see such stars as Jon Pertwee, Tom Baker, Carole Ann Ford, Graham Williams..... I loved meeting everyone there! The slide show was pure magic, and it was nice to see the film again. The main event was of course the showing of the very first episode. That made me so happy - and to be honest, I was on the verge of crying after it finished. Really something.

I could go on to say how I enjoyed this and that....but I won't bore you all! Without the Executive and Keith, I know the Con. wouldn't have happened. I would like to simply say thank you for everything, it was a weekend I will never forget.

Graham Williams, On behalf of Tom
 Producer - Doctor Who, Baker, John Lees-
 BBC TV Centre. on, Tony Read and
 myself, a very
 hearty thank you for the Convention on
 Sunday 13th. We all considered it to be a
 great success and enjoyed the experience

very much.

Thank you once again, and best wishes for the next fifteen conventions! (((Those jokes I don't like!!! KB)))

Gordon Lawson, This is a two fold letter. Firstly to 17 Castle Rd., Kendal, Cumbria, LA9 congratulate all the DWAS Executive, particularly Keith, for the greatest event in Who-history (bar the start of the actual programme) - PanoptiCon '78. It surpassed last year's event, which was very good, by at least 200%. It was well worth the money to get there and all I can say is thank you very much and see you next year(?).

Secondly, could you possibly advertise in the magazines of the Society for members in the North-West (particularly Sth. Cumbria, North Lancs) to contact me with a view to setting up a local group. ((I'd like to add a word to Gordon's letter and those before by saying thank you, on behalf of all the Executive bods, to all of you who came to the Convention. For some of you the costs were very high (£1,400 Amanda?) and we take it as a great compliment to the series and to ourselves that you were all so willing to come.

On the point of Local Groups, I recently had a look through our membership files and one area where we are brimming over with members, and where there is no Local Group at all, is Leicester. So if anyone up there interested, drop Gordon a line for C.T. JJB))

Pamela Baddeley, After reading Gordon's Sth. Chingford. excellect editorial in issue four I was somewhat disturbed to read Paul Mount's letter condemning the Doctor for being too boringly compassionate. I for one would not find it refreshing if the Doctor became a callous killer which seems to be what the author wants. If he wishes to see killings he can always watch police shows that abound in violent death. I've always felt there was too much of the final solution concept on Doctor Who, ie: "Right let's zap/poison/blow up the aliens." Obviously you cannot reason with a Dalek, a being which is, after all, the logical outcome of the 'callous killer' mentality, but why shouldn't the scriptwriters introduce a few more aliens who are good guys being manipulated, like the Draconians were, or who have legitimate grievances against

the humanoid races? This whole attitude of 'gun 'em down' is a reason why I never became a fan of the programme, although I watched it, until 'Ark In Space'. Strangely enough it was a speech Gordon put in his Editorial that hooked me, the one that begins: "Homo Sapiens. What an inventive species you are..."

The Doctor is surely an enlightened being who rightly deplores killing and opression. Yes he has seen enough on his travels, enough to know that the end does not justify the means; the belief that it does led to millions of lives slaughtered in countless wars and persecution of the weak by those who thought only their way was right. We need more compassion, not less.

((I've thought about my answer to this letter for over an hour, and I'm still in a quandry. As a compassionate person myself I agree with Pam's wish to see the Doctor as a pillar of human morality, crusading the belief that life is better than death. At the same time, I regard the Doctor as an alien with an aliens' viewpoint and I enjoy seeing those traits in him which remind us that he is not from Earth. I'm afraid I don't know the answer. What should the format of the Doctor's character be? JJB))

Geoffrey Saunders, I feel that it is about time someone said something in

defence of dear old K9. Hardly anyone has praised our metal companion in TARDIS. On the contrary, he's been metaphorically ripped apart by the criticism of so called fans. In answer to the accusations that he promotes a "kiddies programme" I would point out that his character holds appeal for both children and adults in different ways To children, he appears as a delightful metal dog with waggy ears, while to adults he is an amazingly advanced piece of engineering with a witty streak in him. Why dog-shaped someone asks? Well, would Professor Marius have wanted a boring looking shoe box for a constant companion. It seems only sensible to me to have a dog-shaped robot if you are a dog-lover. After all, human shaped robots use up more building materials and are not quite as stable. As well, Doctor Who is a science-fantasy seriel as well as a science fiction one and K9 aids the fantastic quality of the series.

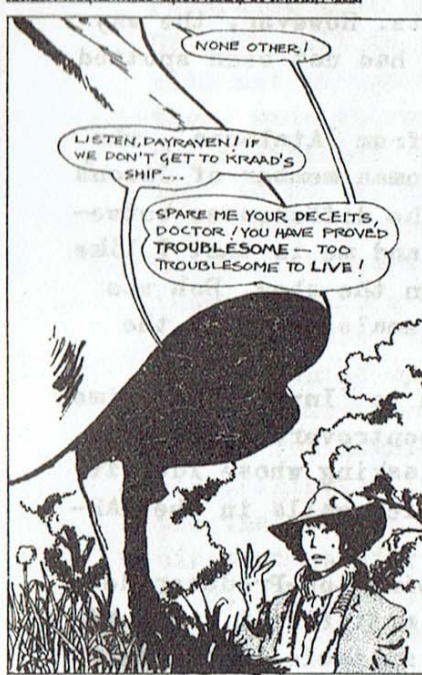
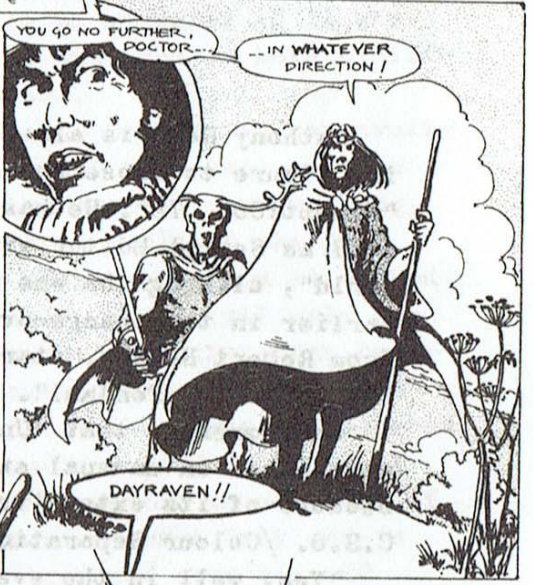
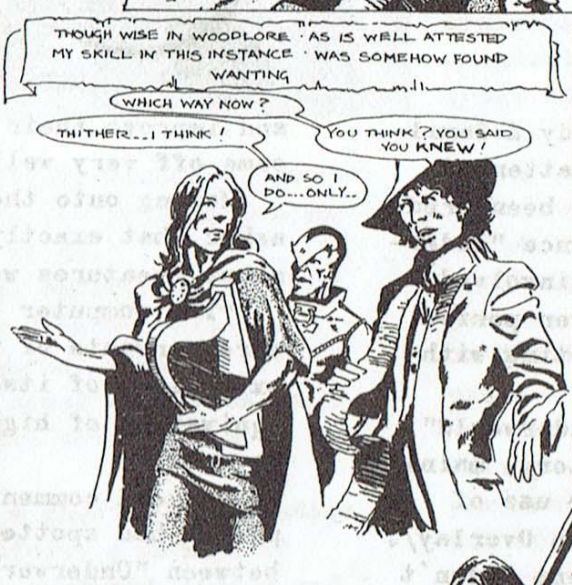
Do you realise K9 is softening the introduction of Dr. Who into many future members lives?



FOUR FELL WARRIORS · FIERCE AND GRIM
STALKED THE SHADOWS · OF A STONY
FORTRESS,
THE DWELLING OF DAYRAVEN! · A
DISPARATE CREW
AS THEIR SHAPES WILL SHOW. · SWIFTLY
THEY PASSED...



The Sons of **DRAGON**



INTERVIEW

ANTHONY READ

SCRIPT EDITOR



Anthony Read is already a familiar figure to those who attended "PanoptiCon '78". He has been credited as Script Editor since "Underworld", although he was involved earlier in the change-over period from Robert Holmes, starting with "Image of the Fendahl".

We commented that "Underworld" was rather an unusual story, mainly because of its extensive use of C.S.O. /Colour Separation Overlay/.

"Yes, well in the event I don't think I am giving away any confidences if I say that, although it was really exciting to do it that way, it was not how we intended to do it. In the first place it was originally intended to do it on film, and in the studio. It turned out when we came to it that the cost involved to build the sets in the studio would be so enormous that it was not on. The Designer and Director came up with the idea to do it with C.S.O.. They were able to convince Graham and me that this was a viable way which was exciting. Throughout the programme's history it has been a very innovative show, technically. The technicians have always enjoyed the chance to stretch and extend their armory,

and improve their techniques. It came off very well in "Underworld".

Moving onto the story itself we asked what exactly the three-eyed robot creatures were.

"The computer created them. They were servants of it, created as extensions of itself, and were the equivalent of high priests in Greek legends."

Mr Read commented that most people had spotted the similarity between "Underworld" and the story of the Argonauts. However, the way Tala fitted in had not been spotted by many.

"Tala came from 'Atalanta', who was the only woman member of Jason's crew. One of the differences between Bob Holmes and me is that I like having women on the show. Bob was very wary of female rôles in the show."

We moved on to 'Invasion of Time' and its more controversial details. We started by asking whose idea it was to have brick walls in the TAR-DIS.

"It was a Director-Producer decision. It was a difficult story to do, to find a suitable location to do the amount we wanted to do. The problem was that we had imposed on



us a very difficult recording pattern, which made the programme almost impossible to do."

Was this, we asked, why part of it was shot on outside broadcast television cameras, unusual for 'Doctor Who', especially when done inside and mixed with film and studio work?

"There was a shortage of studios and, unfortunately, a method of recording that combined studio and OB work, all in the wrong order, with not enough time for any of them, made it very difficult to do, and restricted the number of locations to go to, including travelling time. Partly the reasons why the brick walls were there was because they were where we were recording, a disused hospital that we took over, much of which was useful. We wanted somewhere with lots of corridors. The TARDIS storage areas set was originally intended to be like the inside of a gasometer. The requirement was for a very big store-room, and that fitted. I know its controversial but it was quite a nice gag in its own way."

We asked if Borusa was meant to be the same incarnation as in

'Deadly Assassin' or another.

"A re-incarnation, yes!"

Surely this would have meant that some time would have elapsed on Gallifrey since 'Deadly Assassin'?

"But what is Time in Doctor Who terms?"

Not being deterred by this rather flippant answer we put it to Mr. Read that surely one must assume a progression of events.

"Yes, but its not as simple as that. We don't know how long he'd been away when he came back because in Time Lord terms Time is a very flexible thing. The gap had been long enough for Borusa to regenerate."

Knowing the problems involved in production we wondered if it was originally intended to have a different Borusa.

"No, Angus MacKay was not available. It would have been nice to have him because he was smashing, but John Arnott played the part slightly differently and it worked just as well. He was the only one we had as the same character because the relationship between him and the Doctor had been established. This seemed too good to waste. I particularly wanted to make use of it. The Doctor comes back and is able to 'lord it' over his old professor."

We wondered what was to happen regarding the position of the President on Gallifrey, since the Doctor was still President.

"He resigned at the end, so he is no longer President."

This came as rather a surprise to us as there was no mention of this in the programme.

"The Doctor didn't remember the immediate events with the D-mat gun but everything was explained to him. Gradually most of it will come back to him."

Our next subject was the new season:

"The first story is quite a fun one, written by Bob Holmes. Its about an intergalactic Con-man,

played of course by Iain Cuthbertson. Its a smashing cast, very nicely directed by George Spenton Foster, who did 'Image of the Fendahl', a beautiful bit of direction, smashing style, lovely performances costumes and sets. The title 'Operation' is Con-man language for a caper.

The season is set up at the beginning with the Guardian. I think the idea of the Doctor having a purpose, not arriving accidentally, is much better. Personally I got very bored with the arriving in places by accident. We've now passed the idea of the TARDIS being a wonky old machine. The Doctor can now control it. It was fine and worked very well, but its had its time and if we were still pursuing that it would be a terrible bore! It would become a restriction, or a stylised gag which gets in the way. So we're very happy to lose that for now, give the Doctor a purpose and make the TARDIS generally reliable. It's taken an awful long time to put right!"

After the comments by Sontarans and K9 about how primitive the TARDIS was we wondered what Romana's attitude would be.

"She'll knock it occasionally and say its primitive, but generally speaking we're not going to make so much fun of it."

We were obviously interested in Romana's character, her background and how she would react to the Doctor.

"She is a very attractive, young newly graduated Time Lady, and is one of the cleverest graduates with a triple first and tends, like most brilliant newly graduated people, to be a bit snooty and think that she knows it all. What she has not got, of course, is experience. In many ways she's as clever as the Doctor and can stand up to him as an equal. In some ways she knows more than him, because she's up to date. So she can put him down, which is deliberately why we've

gone for this, why we've decided to have this sort of relationship."

We wondered that since she's a Time Lady if there would be more tendency for the Doctor to go around saying what his race was. Would he continue to tell everyone that he was a Time Lord?

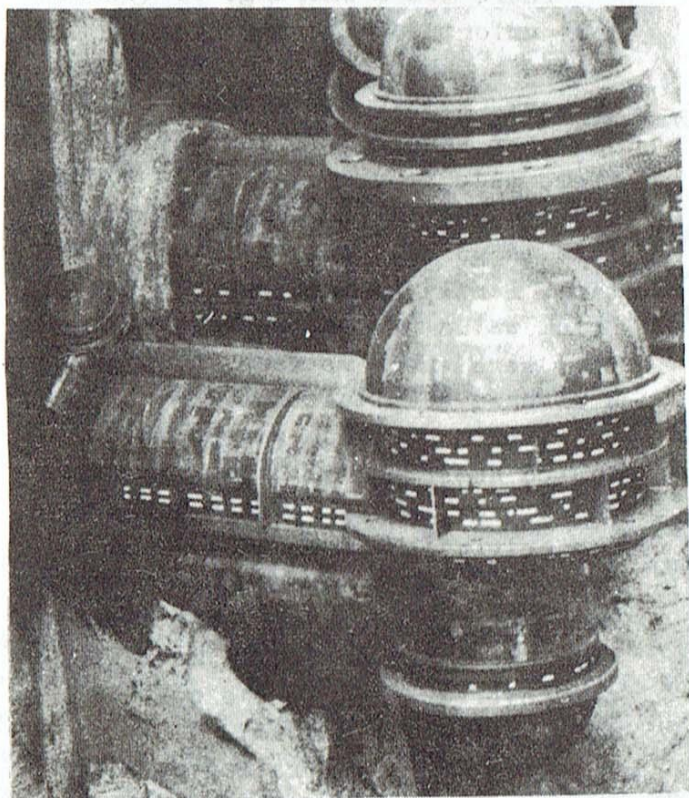
"Where need be, yes. He has been given a job as a Time Lord and there's no reason why he should be ashamed of it. He's got over his picque, he's come to terms with Time Lord society. Before, he didn't want to be associated with the Time Lords, he was fed up with their Society, he had opted out. Now he's been back a few times and took that all right."

'Sun Makers' was a rather unusual story, very much fantasy orientated. We asked if he saw that sort of story becoming more predominant.

"Well I think there is a place for that kind of story, but overall what I look for is a balance throughout the season. We have some stories which are pretty fantastic, one certainly, which is 'Pirate Planet'. That's very fantastic. It's full of smashing way out ideas."

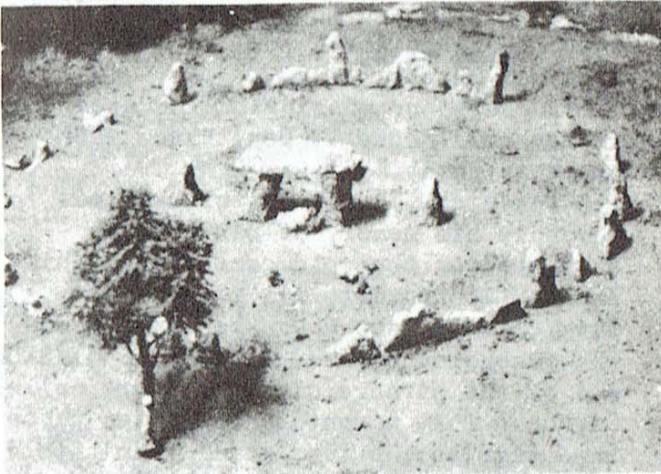
Was this on par with Sun Makers?

"In some ways even more fantastic. Its the first television script



for Douglas Adams. He's a very bright talent, a very nice guy. In fact he is now with the BBC in radio, producing 'Week Ending'. He had his own show, a six-parter, called 'Hitch-Hikers Guide to the Galaxy': great fun, very funny. I think humour is a very important part, but again it is one of those things you have to try to meet the balance. It's what makes 'Doctor Who' different from any Science Fiction series there has been, that it contains a fair amount of humour and is not afraid to laugh at itself. I think this is one of the main reasons it has survived for so long.

"What was planned for the third story, the hundredth 'Doctor Who' story?"



"It's set on contemporary Earth, but has a few surprises. Its written by another new writer, David Fisher, who worked with me on 'This Man Craig', 'Troubleshooters' and 'Lotus Eaters'. Its called 'Stones of Blood' and is more a traditional, old fashioned type of 'Doctor Who' story, in essence. By that I mean its on Earth, has stone monsters and hasn't an enormous amount of 'fantastic element'. Its more conventional science fantasy, if there is such a thing."

And what about the rest of the season?"

"The fourth story is also by David Fisher and is called 'The Androids of Tara'. It is directed by Michael Hayes. It is a splendid romp in which Mary Tamm plays three parts and the Doctor has a

marvellous duel with Peter Jeffery as Count Grendel, using electro-rapiers. The film location was the beautiful Leeds Castle in Kent, where the Middle East peace talks were held.

The fifth story, 'The Power of Kroll', is written by Robert Holmes and directed by Norman Stewart, who did 'Underworld'. It is set on a very swampy planet, with a really tremendous monster. A thumping good old fashioned 'Doctor Who' monster story with a difference.

The sixth story is by Bob Baker and Dave Martin. This may well be their last story together, as they want to do things on their own right. Its called 'The Armageddon Factor' and is a tremendous climax to the season and the quest for the Key to Time, in which the Doctor and Co. are involved in total nuclear war."

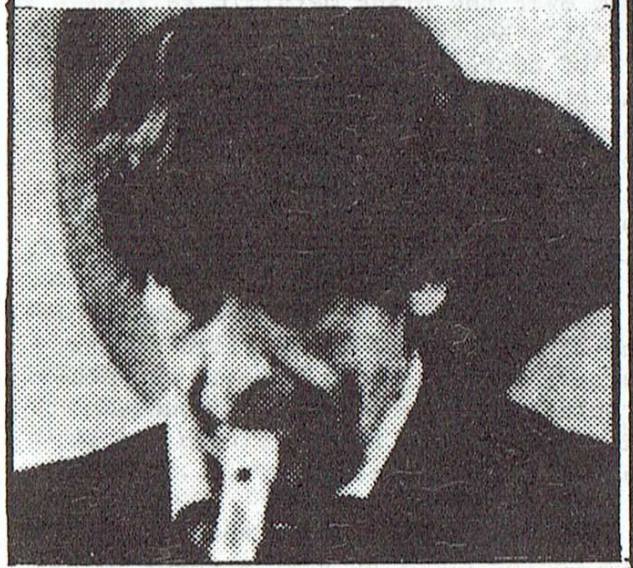
Interview by:

Jan Vincent-Rudzki
and
Stephen Payne

Our grateful thanks to Anthony Read

NEXT ISSUE:

Gerry Davis will be discussing the Patrick Troughton days and much more in part two of his interview.





DOCTOR

BY DAVID AUGER

WHO AND THE SOREXON CONNECTION

A Sequel To 'The Siren Enchantment'

"Welcome to the Existence of Everlasting Light."

The voice was soft, but masculine, an non malevolent. The speaker, the First Elder, like the Second, was humanoid, attired in transparent silk-like garments of orange and yellow, matching the complexion of his skin and the colour of his hair. His arms were out-stretched, his palms turned upward, in an almost religious manner.

The Doctor, Ian, Susan and Barbara stood reverently in acknowledgement before the Elders. They were surrounded by the motley Sorexons, who too were listening to the welcoming speech of the First Elder.

The beautiful open-air chamber in which they were now, was in complete contrast to the location where the TARDIS had materialised.

It was *inside* a dark, square room which was like the inside of a black box; completely devoid of any structures or any ornaments on the four walls. The room was silent, until there was a whirring motor noise, heralding the arrival of the Space-Time ship TARDIS.

When the Ship had finally materialised, the doors opened and Ian stepped out, switching on his torch. He shone the beam over the blank metallic walls.

"It's empty," he said simply.

"Of course it is, Chesterton," came the gruff, tetchy voice from inside the Ship. "The TARDIS's instruments have told us that already."

The Doctor then appeared, sniffing the air. "Yes - look, of course it's all right."

"Looks a bit dull to me."

After experiencing adventures involving bitter battles in metallic cities, murders on mysterious islands and confrontations on snow covered mountain slopes, a small, box-like room did at first strike Ian as being

DULL.

"Never judge by appearances, my boy."

The Doctor chuckled with a glint in his

eye. "Remember when you first thought that the Ship was just a police telephone box, mm? Yes, this may only be a fragment of a wonderful - Chesterton!" he suddenly snapped. "Mind where you point that thing!"

"Sorry, Doctor."

Ian dipped his torch away from the Doctor's face, then asked if the Doctor had a torch. The Doctor nodded and switched it on and a pool of light appeared on the floor.

"There's one missing. I counted them in the wall locker. Don't know what happened to it."

"Torch?" the Doctor mumbled. Suddenly his memory of his strange encounter in the void came back to him. Images floated into his mind of the dark, misty place where he saw someone who resembled himself (or was it HIMSELF?) and of the strange cloud creature called Cirrus. That adventure had taken place some time ago, but he still hadn't told his companions about it yet. That adventure had seemed so ... so - BIZZARE, that he hadn't dare tell them. Vaguely, he could remember taking a torch into the void - and one of his best walking canes - but couldn't remember bringing it back.

BUT THEN HE COULDN'T REMEMBER RETURNING TO THE SHIP HIMSELF!

Ian noticed the Doctor's almost trance-like appearance. "Doctor, are you all right?"

The Doctor snapped back into reality. "All right?! Course I'm all right!"

Ian almost winced at the Doctor's venomous retort. What was getting at the old man? He knew that the Doctor could often be grumpy and tetchy, but why did he answer so sharply? and for no apparent reason? He remembered the time when the Ship nearly plunged into the Sun was hanging on the edge of destruction. The Doctor was also tetchy then - but for a reason. But why should he be so now, when Ian only asked out of concern.

The Doctor asked:

"Where's the girls then, mm? Aren't they ready yet?"

Barbara soon stepped out of the Ship, followed by Susan who locked the doors. They switched on their torches and played them on the walls that surrounded them, creating a claustrophobic effect.

The Doctor's manner which had been so sharp to Ian, changed when he addressed the two girls. He said charmingly: "Ah, there you are. I wondered where you were."

The four time travellers began to examine their surroundings more closely. There seemed no way out. It was like they were in some ancient burial chamber that had been sealed so that the great King or Emperor would be undisturbed on his journey to the Heavens to live with the Gods. But there was no corpse here, as indeed was there anything else except the TARDIS.

Susan theorized that they might be a store room. The others agreed with her. Her grandfather added that if it is a store room, there must be some way in. So they all found themselves feeling the walls, running their fingers on the cold metal surfaces.

Eventually it was Barbara who found the key. Without her hands detecting a control or something, the wall vanished and a fierce light invaded the gloomy store room.

They then had their first glimpse of the society into which they had arrived.

The water from the fountain spouted high into the air, and curved at its zenith before falling in a glittering wall, tinged in the purple light from the spheres that hung in the air, with no visible signs of support. The liquid wall cascaded into the pool below, with marble statues forming islands around the central fountain. A smooth skinned, definitely feminine hand waded through the water; its owner staring at the distorted reflection of her beautiful face, as she listened to the soothing music that filled the air.

She was dressed in a sparse, jet black tunic, completing a startling image with her long blonde hair.

With a graceful movement, she removed her hand from the pool and shook off the surplus water. She gazed around her at her fellow humanoids, dressed in a varying array of garments. Some wore colourful clothes of natural fibres, while others wore straight, and some imaginative tunics of plastic. The length and style of hair

was variable too.

Some of the humanoids idly walked around, occasionally gesturing with their hands to stress some very fine point to their companions. Others relaxed on luxurious divans, studying their fellows with leisurely interest or eating the fruits on the bronze trays, served to them by their servants.

The servants were completely covered in a white tunic, with perforations around the mouth area so they could breathe and a misty plastic face plate so they could see. The shape of their body was squat.

The plaza, in which the humanoids relaxed, looked a part of paradise for the ruling caste.

In the background, colourful tower-like structures soared high, almost kissing the clouds in the pink sky. On ground level, there were beautiful trees and plants, and golden lawns on which youngsters lay, talking, eating blue apples off the silver trees that glittered in the sunlight.

The young males were identical to each other, as were the females to each other. Each could be identified by a medalion that hang round his/her neck, bearing a geometrical shape.

The female at the fountain suddenly caught sight of some new figures. They stood in a corridor-entrance of a building, looking amazed at what they were seeing. The clothes were not out of place here, in this multi-style society, but she knew they were strangers.

The four travellers marvelled at the sight of the city that expanded before them.

In Barbara's mind, what she saw was a paradise. Never before, in her travels with the Doctor, had she witnessed such a sight. Her mind drifted back to her life on Earth, where she taught at Coal Hill School. It was through that London school that she and Ian encountered Susan, and so became involved in the often hazardous world of Doctor Who.

London was completely different to this city. It was true that London had some very fine and majestic spots, but it had many bad ones too. Slums still existed in parts of the massive metropolis, but here, as far as the eye could see, there were no such things. The weather and climate looked good too. It was not like the foggy winter night when she left her native Earth. She wondered if they ever had

bad winters here, like the horrible one of 1962/3 in England or perhaps they didn't have seasons here.

Suddenly Ian's voice stopped her thought train. "Doctor, look over by that fountain. Those spheres that hang around it. There seems to be nothing holding them in place!"

The Doctor's mind was elsewhere. From the restricted view they had of the city from the short corridor, he could see silver trees that were like the one his double had been eating off in the void!

Susan looked at her grandfather and decided that it maybe unwise to disturb him. She answered her former science teacher's question.

"Ian, it may be - I think - some anti-gravity device built inside them."

Ian knew that it wasn't worth disagreeing with the girl. He remembered talking to Barbara about Susan once. He said: "She knows more science than I'll ever know!"

Barbara decided it was her turn to have a say. "Has it occurred to you, that they may simply be - balloons! I mean, they might be inflated by helium or some other inert gas ..."

Ian smiled at her. "No, I don't think so Barbara."

"They look too dense to be balloons," Susan added. "Anyway balloons don't glow."

"And if they were," concluded Ian, "they'd most probably float away!"

"It was only a suggestion!" pleaded Barbara. Ian and Susan laughed.

Suddenly the Doctor cleared his throat, attracting the attention he wanted. Ian, Barbara and Susan became silent.

The Doctor had walked ahead, out off the corridor, that lead on from the store room door, and into the open. "I'm afraid, you seem to have failed to notice something."

"Like what?" demanded Barbara.

"Walk out of the corridor and you'll see!"

They did so and found themselves looking at humanoids more closely. They were dressed in period costumes from every century on Earth!

"So there having a fancy dress ball," Ian said sarcastically.

"No Ian. Surely that's Lincoln and that's CLEOPATRA, and that's ..."

Susan summed it all up. "There identical to famous historical figures from Earth!"

It seemed impossible, but there they were.

"Someone's coming towards us," the Doctor voiced.

She was dressed in a black tunic and

had long blonde hair. It was the girl by the fountain.

"Now we find out if their friendly - or HOSTILE," murmured Barbara.

Susan looked carefully at the approaching female and whispered: "Lavina Wallace!"

She stood before them, smiling calmly. "Welcome. You are strangers here."

The Doctor, as he usually did, took command of the talking and explained to her who they were. The girl kept smiling.

Ian was busily thinking how her tunic complemented her body, when he received a cold stare from Barbara. He smiled at her. He knew he had been caught.

Meanwhile, Susan could remain silent no longer. She was sure it was Lavina Wallace, but what was she doing here. She never left Earth during her short lifetime. And what were people like Florence Nightingale and John F. Kennedy and others doing here. She asked.

"Aren't you Lavina Wallace, the Peace Politician of the Twenty-first Century? What are you doing here ...?" Susan quickly asked questions in succession, until she had to stop for breath.

The female looked at her, smiling, as one would smile at a child who was trying to comprehend a complicated subject.

She said smoothly: "Be patient. All will be explained. Follow me, I will take you to the Elders."

The time travellers were taken through the city, seeing different historical characters. Ian and Barbara knew some of them, but others - like Lavina Wallace - were born after Ian and Barbara's time. It was indeed a society of variations. Advanced alien architecture contrasted with costumes of ancient civilisations, Medieval England and others, which in turn contrasted with futuristic gowns of the Twenty-first Century onwards.

The Doctor was worried. Everything seemed to be going so smoothly. There was no trouble with the natives. It was almost BORING - as dull as the store-room. For once in his long life, could he be having no problems. It almost seemed impossible ...

Soon they came to a pair of large doors. Lavina turned and addressed them. "You will now see the Elders of Leisure and Relaxation".

The doors opened and they entered the open-air chamber and were welcomed by the First Elder. Other figures were there too, in varying attire. The time travellers and the humanoids stood before the two Elders.

The Elders began to speak in turn, explaining to the four travellers about the Existence,

"Here everything is perfectly balanced," started the First Elder.

"The scheme of things here is simple and precise." That was the Second Elder.

"We control here, guiding the ruling caste, the Sorexons through a life of relaxation and leisure."

"They need nothing more, want nothing more."

"Their life is full of happiness and tranquillity."

"Just look at their faces," beckoned the Second Elder.

The travellers did so and saw the happy contented faces of the Sorexons, dressed in their multi period clothes. It seemed what the Elders said was true. The Doctor could not see one sad face, but he still remained apprehensive. Everything was going so smoothly. In his experience that was rare. There must be a catch somewhere, he thought.

"We have detected that two of you are natives of the planet Earth."

"So no doubt, you have noticed that we Sorexons, except of course we Elders and the youth of our planet, are in the images of famous people from your planet."

"This is a gift we share."

The Elders did not elaborate much more, except saying that the youth were only allowed to copy a standard human form - one for the males and one for the females.

"This is only until they have reached twenty segments of age," continued the Second Elder.

"Then they enter a ceremony that will allow them to utilise their gift."

Finally the Elders dismissed them.

"You will find comfort here."

"Our servants, the Plebians, are at your service."

"Explore our Existence at your leisure."

The time travellers and the Sorexons left the chamber, leaving the Elders alone. Suddenly a distorted voice filled the room.

"YOU WILL KEEP WATCH ON THE TRAVELLERS. THEY MUST NOT INTERFERE WITH THE SCHEME OF THINGS HERE. DO YOU UNDERSTAND?"

"We understand," the Elders intoned.

"THE EXISTENCE MUST REMAIN BALANCED."

The Elders it seemed were not the absolute rulers.

The four travellers relaxed in a

small glade, surrounded by tinsel like trees of gold and silver.

"Isn't this wonderful," exclaimed Barbara.

"I don't like it. I just don't like it." The Doctor was still worried.

"You've said that before," Ian commented.

Susan looked at the Doctor's concerned face. When he was worried about something he generally was right.

"Why Grandfather?"

"Well child, I find it hard to put into words. It's the people I think."

Ian started to take the Doctor more seriously. "What do you mean?"

The Doctor looked at each of his companions in turn. "They're TOO friendly."

"Doctor, just because we've always generally met hostile creatures before," Barbara reasoned. "It doesn't mean we should expect the Sorexons to be hostile too."

Susan suddenly exclaimed.

"Grandfather look!"

She was pointing to a man who stood not far away. He was dressed in a frock-coat and check trousers and looked like the Doctor, except for the beard the stranger wore.

"It can't be!"

"It can," the Doctor whispered to himself.

The Doctor's double heard their voices and started to walk over to them and stopped a few paces away, staring at the Doctor incredulously.

"Pon my soul!" he said.

"Who are you," demanded Ian.

The double ignored the question and spoke to the time traveller. "You're the Doctor!"

"Yes."

"It is a pleasure to meet you. Allow myself to introduce myself. I am Rantazius of the planet Karan. I never thought I would have the privilage ..."

Susan cut in. "How is it you look like my grandfather?"

"Ah! I haven't explained have I?"

"No you haven't" said Ian.

"I will explain."

He told them that he used the device that the Sorexons use to create themselves into facsimiles of human characters. This machine is constantly scanning the planet Earth, recording the planet's history. From the recordings the Sorexons make themselves into duplicates of whoever they want. Rantazius tells them that he discovered the Doctor, by use of this device, in an Earth junk

yard, and was so impressed by him that he decided to make himself into a copy of him.

The Doctor laughed. "I'm flattered!"

Rantazius then said. "But I thought a beard would add more wisdom to your character so I grew one!"

"Well I suppose everyone's entitled to their opinion," the Doctor commented mildly.

Susan decided to leave the conversation and go and mix with someone more her own age. Barbara and Ian also left, but to explore the planet more fully.

The two old men hardly missed them. They carried on talking, but the Doctor's mind was elsewhere, and not on his double's questions about his travels in Time and Space.

Could Rantazius be the double he saw in the void? But if that was so, how did he get there? There were still questions yet to be answered.

"are there any other creatures on this planet?" asked the Doctor.

"Other creatures, mm? Well, besides the Sorexons and the Plebians, I believe there are cloud creatures called called, er - I remember now! There are creatures who inhabit the clouds above the Existence. They are known as Trotophons!"

Yet another piece that fitted into this mysterious puzzle. Could Cirrus, the cloud creature, who he saw in the void be a Trotophon? The Doctor wondered when the final pieces of this puzzle would be placed into position.

"Doctor, I'm worried about the Sorexons."

"Why?"

"It's the life they are leading. They do not seem to develop. I fear the path they are taking will lead to stagnation."

"Do you think is because they only laze about, mm?"

"Partly, Doctor. Haven't you noticed how docile they are. I've lived here for quite a while, and I've realised they have no survival drive whatsoever. I wonder, would you help me convince them that they must change their civilisation?"

"I agree with you. I'll help."

Not far away, a white-suited Plebian had its head cocked forward. Was it listening?

Meanwhile Susan, who was mixing with the youth of the Existence, was also discovering how passive the Sorexons were. Like their parents, the youngsters were friendly too. And the friendliest of the lot was Reguan,

who could be identified by a medalion which had a triangle on top of a circle engraved onto it.

Susan decided she'd have to teach these young Sorexons to start to question their elders and just stop wanting to relax all of time. Susan feels, after living in the early sixties on Earth, that youth should question the system and everything else (even though she does not always question her grandfather).

Later Susan disappeared. Barbara and Ian could find her no where.

"She can't just have vanished," Ian was saying.

"But she has."

"You think we'd better tell the Doctor?"

"No, we'd better not. We don't want to have to start him worrying him. You know what he's like sometimes."

Ian noticed some young Sorexons relaxing by a silver tree. He suggested to Barbara that they could ask them, if they had seen Susan. Barbara agreed.

They walked over to them and asked.

A young man, with a triangle on a circle on his medalion, told the two teachers that they haven't met Susan yet. They wandered off, leaving Barbara and Ian still wondering. Where could that girl have got to.

Suddenly something distracted Ian's thought's. He'd seen something.

"Barbara. Look!"

She came over and looked at what Ian was pointing at. There was wire running around the plants. They followed its course, finding it lead into the silver coloured soil. Ian started to dig with his hands. What would he find...?

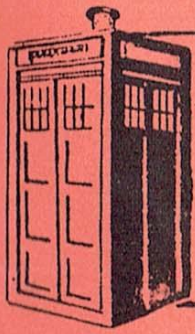
Barbara watched on, as the man she loved searched for the source of the wire. She wasn't qualified in Science as Ian was, but she couldn't think of a logical reason for wire to be running through a patch of plants ... Suddenly Ian found it. It was a small black box, about the size of a medium sized dictionary.

"It's vibrating," he reported.

"But what was it doing buried there?"

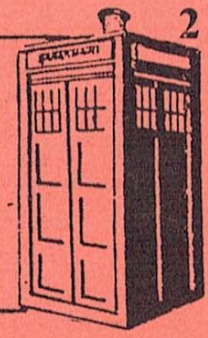
Ian stood up and Barbara moved closer, both unaware to the figure that was creeping up behind them. Suddenly it clubbed Ian with a short metal pole. He fell to the ground. Barbara quickly spun round to face their attacker ... and screamed!

TO BE CONCLUDED



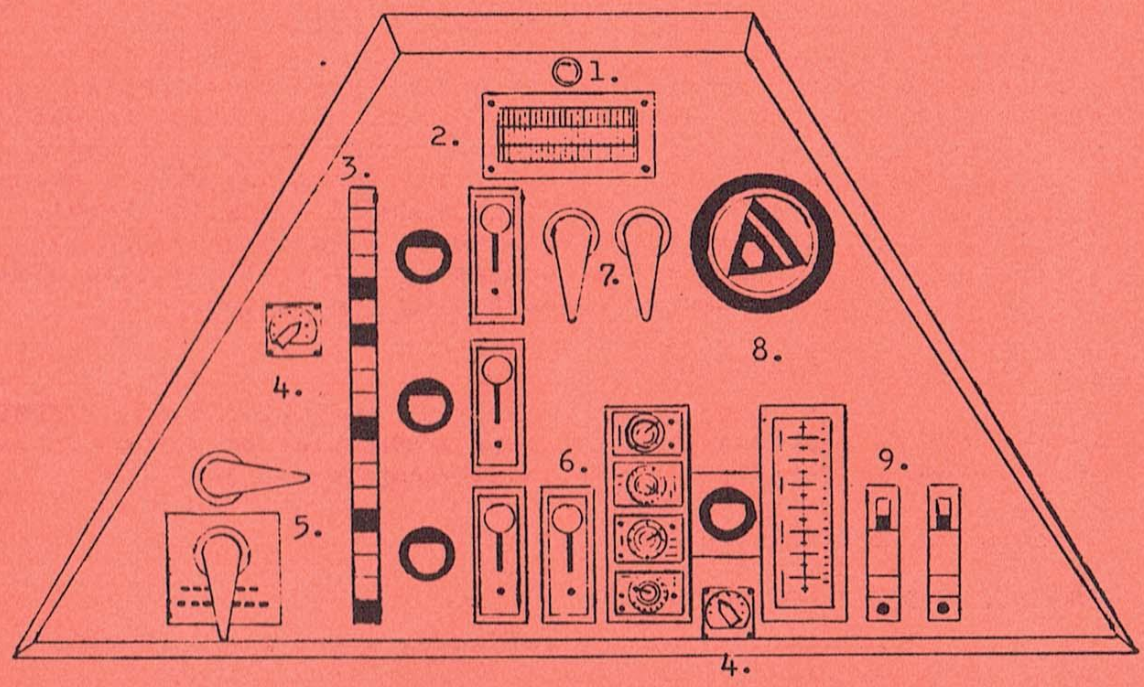
The INSTRUCTION MANUAL

by R. J. Landen



SITUATED TARDIS POSITION, NORTH WEST, PANEL 3 IS MAINLY CONCERNED WITH COMMUNICATIONS, AS WELL AS IMPENDING ENVIRONMENTS. THIS PARTICULAR PANEL IS PROBABLY ONE OF THE MORE INTRICATE SIDES OF THE CONSOLE AND OWES A CONSIDERABLE AMCUNT OF ITS ORIGINS TO THE DOCTOR.

PANEL 3



INDEX

1. TELESCOPIC MICROPHONE:-

For all communications in normal space and sub-space the Audio Unit (see no.2) may be utilized, but for breaching interstitial space-time this unit, the Telescopic Microphone, is necessary. It can also provide a telepathic link between two or more Tardises when required, extending in to position automatically.

2. THE AUDIO UNIT:-

(see Vol 2 no. 1, Panel 5, reference 2)

3. THE VOICE INTEGRATOR:-

Considering the numerous civilizations the Doctor has visited and the countless number he has yet to meet, it becomes clear that a tremendous communication problem arises. It was for this reason that the Doctor put forward the idea for a machine that could accept vocal sounds and translate them into one standard language. A Time Lord named Therde worked on the Doctor's theo-

ries for several years and eventually came up with the Voice Integrator. This machine automatically detects the main language of a planet and through the Telepathic Circuits (see Panel 4) enables passengers of the Tardis to understand what the aliens are saying, and in turn it allows the aliens to comprehend the Travellers. So because of the Voice Intergrator's automatic function, all the aliens encountered so far appear to be speaking in 'English'.

4. VISUAL STABILIZER CIRCUITS:-

As may have been noticed there are no conventional lights in the Tardis. This is because the Visual Stabilizer Circuits control the amount of light in the Ship. They do so by governing the activity of particles of light (Photons) thus providing a greater or lesser intensity of brightness.

5. THE EMERGENCY SWITCH:-

Twice we have seen the Doctor use this unit. Once on Dulkis (journey 57) when the Tardis was threatened by white-hot molten lava, and the second time when the Master projected the Doctor out of our space-time continuum altogether. On Dulkis the Doctor removed the emergency cover and plugged in a special escape unit. He had never used it before. This took the Tardis out of reality into a world of fiction where the Doctor had to face the Mind-Robber. The cause for the Emergency Unit's second activation was when the Doctor found himself stuck 'nowhere'. The Telepathic Circuits put him in touch with Jo on board the Ship and she then released the emergency cover at the same time pulling down the top lever, re-instating the Doctor.

6. THE GYRO-SERIES AND DIALS:-

As an aircraft uses gyros to help it keep stable in flight, so the Tardis employs slightly more sophisticated gyros to keep her on an even keel in flight through space and time.

7. Information not available:-

8. THE ENVIRONMENT GOVERNOR:-

Time, like most things, is susceptible to 'natural phenomena'. There are such effects as Time Eddies. These temporarily reverse time in a local area. Time-Slips - instabilities in time which cause two Time-Streams to cross; e.g. seeing an old fashioned stage coach travelling up a Motorway (these Time displacements are sometimes referred to by humans as ghosts). Temporal Feedback - this prevents a person from doing something he wishes. A good example of this was 'Clive of India', who attempted to commit suicide when he was a young man. Three times he pulled the trigger of his gun and each time it failed to operate, yet whenever he turned the gun away it worked perfectly. This was due to Destiny dictating that Clive should live. The Environment Governor counteracts these phenomena within the Tardis as it would be highly dangerous to experience such events while travelling through the Time-Vortex.

9. THE LINEAR CALCULATOR:-

Light travels at varying frequencies. So if the Ship materialises in an environment different from that of Earth it is possible that the occupants of the Tardis could become 'blind' if the light frequency was beyond the range of their capabilities. The Linear Calculator merely adapts the Ship's travellers, again via the Telepathic Circuits, enabling them to see their new surroundings correctly. (Incidentally, if this unit were to be used on Earth, the humans would be most surprised to learn what lives alongside them.)