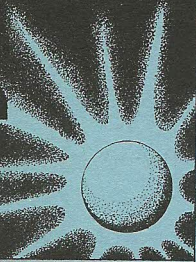


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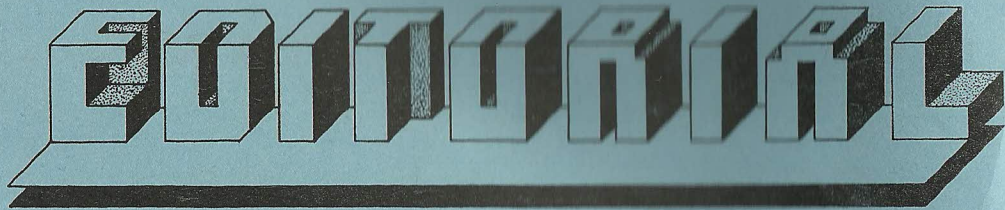
TARDIS



VOLUME: 3

NUMBER: 6





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TARDIS

Volume 3 Number 6 December 1978

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Well it is quick change time again with me as the fifth Tardis magazine editor to date but I am only doing this issue to fill the gap before Paul Mark Tams takes over next year.

With "Doctor Who fifteen years old this issue we celebrate the Doctor's reign with our cover drawings and inside with our photographic feature showing the more comical side of the programme that has helped set it above other science fiction programmes right from the start.

Graham Williams features this month in his occasional series of news from behind the scenes. Of particular interest are the reasons for removing the birthday party scene from "Stones of Blood", an anniversary celebration of the programmes fifteen years.

Tom Baker's hundredth episode featured in the "Ribos Operation" and we review this and "The Pirate Planet".

Before I sign off I must thank Paul Mark Tams for the front cover artwork. He did it at one days notice when it was clear that his original had got lost in the post.

I hope you find as much enjoyment in this issue as I enjoyed doing it.

Good Reading

David Parkil

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GRAHAM WILLIAMS COLUMN

The most important news at the moment is that Anthony Read has left to go back to his career of freelance writing for television and I understand that he is also currently working on a book - as far as I know none of his ventures are connected with science fiction or fantasy. I am delighted to say that Douglas Adams has taken over from Tony. I am sure many fans of 'Doctor Who' will have listened to and enjoyed his science fiction radio serial 'The Hitch Hiker's Guide to the Galaxy' which is currently being transmitted for the third time and is, I believe, not only to have a new run on radio but is to be made into an animated television film, a record and a novel! You will be even more familiar with his episode for the current season "The Pirate Planet".

Reaction from the audience so far is as favourable as ever and the response to the programme being transmitted abroad is gratifyingly enthusiastic. Apart from your own enquiries, we are now dealing with dozens of letters a week from America, Australia and Canada and are looking forward to hearing from our latest audience in Brunei!

The production is as always hectic and has been hampered as have all BBC Television programmes by the industrial action, which has involved us in a considerable amount of re-scheduling.

The latest news is that there will be no Christmas break in transmission, which in the light of the umbrella theme I think is a very good thing - I hope there will be other opportunities for repeats and compilations, etc in the New Year, but again I know of no plans at the moment.

We have just finished recording

the last story of the Season, "The Armageddon Factor", which introduces a character called the Shadow, but we have no plans to feature the role for next season which is in any case unlikely to have an overall theme. The umbrella theme is proving to be a very successful experiment, but it places rather too many strictures on the planning and production of the programme to be attempted too often.

On the subject of anniversaries, there was indeed a 'birthday party' scene in "The Stones of Blood", but this was not used because I felt that firstly the episode would have coincided with the 100th story, which was after all the intention, and I felt this would smack rather too much of congratulating ourselves rather than the programme being quite rightly congratulated by those people who had enjoyed it so much over the last fifteen years. It also raises the question of where do little Doctors come from! The human birthday party after all is an anniversary of a human birth - perhaps Doctors have regeneration parties - who knows?

Generally speaking: whilst we have finished recording this season we shall be involved for some time in post production work. We are of course busily engaged in devising the stories and plans for next year. We are really at the 'melting pot' stage where all the ideas are being banded about and in the process, I hope, the bad ones are flying out of the window at the rate of knots and the good ones are going into the scripts for your future enjoyment!

GRAHAM WILLIAMS
PRODUCER
DOCTOR WHO

MARTIN J WIGGINS'S HISTORY OF THE TIME LORDS TWELVE: RASILLON AND OMEGA

By the time Rasillon had reached his 149th period as President, he had perfected a time travel theory which he knew was workable. All that was needed was a power source great enough to provide enough energy to start the mechanism. He could see where this lay: in the Eye of Harmony which he had brought back from the Black Hole.

The Eye of Harmony was the nucleus of that Black Hole. Rasillon had stabilised all the elements of the Black Hole and set them in an eternally dynamic equation against the mass of the planet. The Sash would convert any power that came out of it into useful physical energy. All that was needed was a power surge to jog it into activity. Then it would go on virtually forever.

There was one problem: Rasillon was old. He had no regenerations left. His days were numbered, and how would he have time for his time travel work if he was weighed down by official duties as President? He decided to resign.

There was a second reason for this decision. If he died while still in office, there would be an election. However, if he resigned, he could choose his own successor, and he was anxious for the Presidency to remain in Arkalian hands. Party politics already emerging!

Rasillon looked round for a successor. He found a brilliant young Arkalian called Omega. This was the new President of the High Council.

Rasillon never completed his work. He collapsed while making notes on the time travel theory so that modifications could be made in the future. He called Omega to him, and explained to him the need for a power source. Before he could tell him about the Eye of Harmony, he lost consciousness and died.

Omega carried on the work with enthusiasm - he developed solar engineering. He headed a team who built the first TARDIS. Then he made his last journey to provide the power for that TARDIS.

The Eye of Harmony drew off a little of that power, but since no power was being drawn off it, it remained "dormant" until the Master drew off the power to regenerate himself for the thirteenth time - power of much greater denominations than could be obtained from a TARDIS.

Omega's successor was Pandad I, a Praedonian who turned out to be a very good President - he introduced the Laws of Time. He is particularly noted for his dialogues, which embraced philosophy and a thousand other subjects without losing relevance to the subject that the High Council was discussing. These were collected by an unknown compiler and give a good cross-section of that period's politics and social life.

The next important event in the History of Gallifrey was the Revolt of Morbius, but we have already dealt with that.

THE END

Television Review THE RIBOS OPERATION

It is somewhat ironic that after Robert Holmes successfully destroyed the image of Time Lords as superior beings he finds in his most recent story the introduction of another super being, the White Guardian. This is of course not his own invention but that of the production team who have used the white Guardian as a basis for a "story" spanning a whole season. From Gerry Davis's interview it seems likely that this first part of the story was written by Anthony Read, but whatever the origins this was a superb scene. While in flight the TARDIS suddenly stops, but where? Somewhere outside Time and Space? Somewhere the Guardian's created just to talk to the Doctor? The Guardian himself is one of those marvelous ideas in the programme. Instead of an awe inspiring being we see someone calmly sitting in a chair chatting about the end of Order in the Universe, although I have no idea why the Guardian could not get each segment for himself.

Then Romana enters the scene to become one of the Doctor's few Assistants /rather than Companions/ and she soon takes to the "new" quieter K9. It is always very difficult to know what to think about new companions in so short a time as four episodes but she was certainly given some strange lines. It is very surprising that Romana would not know that creatures like the Schrivenzale existed, and why did she seem so puzzled by the Doctor's mention of the rod of Rassillon? There are one or two other puzzling aspects, such as why did the coordinates of the first segment change? If the TARDIS was in the Space-Time vortex surely once they had latched onto a coordinate they would just go there, after all they are outside Time and Space.

Now onto the story itself which must be one of Robert Holmes' best, The dialogue was superb with the usual

Holmes wit and flair. The names themselves were ones to roll your tongue around, such as Jethrik, Graff Vynda-K and Schrivenzale.

The plot was unusual in as much the Doctor and Romana went wandering around, unhindered, until the end of episode two. We had almost two stories running parallel which suddenly joined together. These past few years the Doctor is involved in local affairs almost immediately.

A while ago I asked if there was any magic left in "Doctor Who", well "Ribos" answered that with a resounding "Yes". An excellent atmosphere was created in the mixture of historical Russian sets and costumes, the continually blowing wind and the beliefs of people. But the "magical" piece was poor old Bodkin, who finally found out he was right about the "ice crystals in the sky. This was a very touching moment, and made it doubly sad when he was shot by the Graff's guards. Agreed it was not an important part of the plot but it made everything more "human" and real. I hope we have many more moments like this to come.

Iain Cuthbertson has always been one of my favourite actors and how marvelously he played the part, a loveable villain, in some ways like the Monk. As with the Monk the Doctor was working against him but still getting on very well. Unstoffe, minus any nose trouble, added to the fun of the story and his "local bobby" scene in the jewel room was a great little piece. Perhaps the Graff's character was slightly over-acted but he and Sholakk provided the serious side to the story and kept the zany element from running wild.

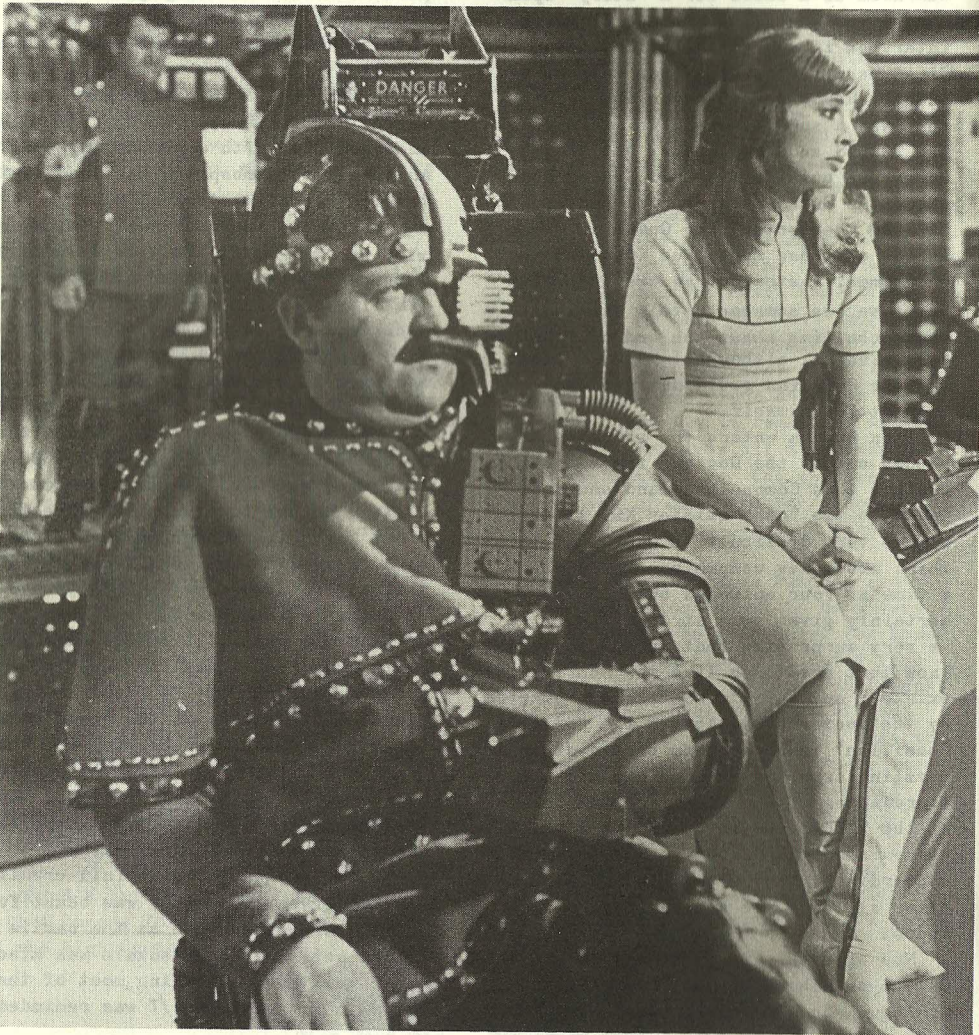
On the production side full credits must be given. The story was beautifully shot, with scenes such as the candle filled set. The Schrivenzale was also quite well shot, covering most of the flaws in its creation /I was reminded of



The ineffectiveness of a certain giant rat/. However the most marks must be given to Dudley Simpson. His music helped create the atmosphere so well, from organ music of the Guardian to that incredible music in the throne room/that bit's worth putting on a record/.

What a notable season this is going to be if this is the standard to be kept,

JAN VINCENT-RUDZKI



Television Review THE PIRATE PLANET

I must admit that I had a lot of reservations about this story by new writer Douglas Adams. The idea of a hollow planet sucking worlds dry of their wealth, bionic parrots etc. just did not seem right somehow for "Doctor Who". As it turned out, I found it to be one of the most enjoyable adventures ever in the series.

The basic plot was fairly simple, but very difficult to follow in some parts of the explanations- especially if you did not have a tape! Zanack was a happy, prosperous planet, until the reign of Queen Xanxia, who brought the planet to ruin. The Captain, a Galactic pirate, crash landed on the planet in a massive ship. The Queen attended to his terrible injuries, but gained control over him by replacing parts of his body with some sort of bionics, and could manipulate him by controlling these. She wanted to live for ever, so she made the Captain hollow out the planet then de-materialise it, and re-materialise around another planet to gain all their energies in order to keep the ancient Queen alive, and create a new body for her. When they materialised around Calufrax, little did they know it was the second segment of the Key to Time - thus the reason for the Doctor's arrival.

Within this fantastic concept were other way-out and very entertaining ideas. The parallels with a real sea pirate; a sinister looking executioner parrot, walking the plank, etc. showed up a lot of extremely imaginative writing from Douglas Adams.

The story was full of unexpected twists which kept up our interest to the very end. I was certainly fooled by the Mentiads in episode one, thinking that they would be villains. The double rôle of the nurse was also well hidden, and a complete surprise in episode four. The Captain, who we thought the main villain turned out to be a very sad figure in

the end, and I felt quite sorry for him.

Turning for a moment to the production. Like "The Ribos Operation", I think the quality of the direction was excellent, as were the sets and the incidental music. Some of the model work was very unrealistic, especially the dwellings of the people, which looked so obviously like models. The explosion of the bridge was very well carried out. I can not remember anything as big as the air-cars being built in the programme before, and they made quite a nice touch, as well as some easy ways out of difficult situations!

One of the weakest parts of the story was the characterisations. Apart from the Captain, who was excellently portrayed by Bruce Purchase, and perhaps Mr Fibuli there were no other outstanding characters. Kimus did not come over at all well neither did Mula. Perhaps, given more time, these characters would have come off better.

Like many "Doctor Who" stories nowadays, the ending was too rushed for my liking. Explanations were very difficult to follow - if there were any at all, and everything seemed to happen all at once. However, the very ending was a nice touch, and made a change from the usual - enter the TARDIS, de-materialisation, close.

Apart from these very few defects, which were not anywhere as obvious as the good side, I found the whole story extremely entertaining. It was full of imaginative and innovative writing and production. Douglas Adams style of writing, particularly the dialogue, was very refreshing, and there were some very nice touches of satire on our present day society for example the talk of incentives in the mines. A first-rate story; one which certainly calls for more stories from a very talented writer.

GERAINT JONES

TRANS-DIMENSIONAL MAILBAG

All letters intended for publication should be sent to J.Jeremy Bentham, (TARDIS MAILBAG), 8, Crespigny Rd., Hendon, London NW4 3DY

STATUS REPORT As a receiver of most of the non-DWAS fanzines in circulation, I must confess to being rather pleased of late with the trend towards optimistically minded letters being published in these papers. Whether this is a reflection on the programme itself nowadays, or merely a backlash against the "gloom and doom" prophets is yet to be seen. So with the next edition of TARDIS I shall be interested in printing letters of comment concerning this season. I'd like the letters, as far as possible, to be objective in outlook. Is the season so far a success? If so why? Does any success rest with the writers, the actors or what? Basically, what do you feel about the stories seen to date? The humour and pathos of 'Ribos Operation', the epic concept and gadgetry of 'Pirate Planet', the sci-fi/horror in 'Stones of Blood' or the swashbuckling atmosphere of 'Androids of Tara'. Lots of material to choose from I'm sure you agree so let's be hearing from you.

J.Jeremy Bentham.

Simon Danes, You asked in a
Worthing, Sussex. previous TARDIS
IS if Dr Who
Still scares us younger members.
I can assure you that it does!
"Planet of Evil was terrifying

for me and I couldn't sleep for a week afterwards. "Pyramids of Mars" was disturbing in places as was "Brain of Morbius" and "Seeds of Doom". "Talons of Weng-Chiang" was mildly spooky but in my opinion that is all the credit you can give it. But "Image of the Fendahl" especially was not enjoyed by my even younger brother - particularly when the hiker was killed. ((So the power to terrify is still within DR WHO's framework, but why I wonder. Just what qualities does this sci-fi series have above all others that makes it so horrifying and yet compelling to watch? JJB))

Andrew Gladden, Concerning Colin
Mostyn, Clwyd. Brake's letter in
TARDIS vol 3 # 4

about the list of individual episode titles for the Hartnell stories I would very much like to see this reprinted in the near future. I thought the rest of the issue was very well done with the first part of the Gerry Davis interview plus the one with Glyn Jones. Very good with lots of information.

Turning to PanoptiCon '78, this was fantastic and I hope you will organise a similar event for next year. For me the showing of 'An Unearthly Child' was the event of the Century and I hope it will persuade the BBC that many people do want to see the old stories again especially those who missed them first time around. Will 'An Unearthly Child' be shown again next year with the following three episodes? ((Although we shall endeavour to organise an event for 1979, its status as a Convention will rest heavily with you, the members. Bearing in thought the venue will, out of necessity, have to be London

just how many of you can confirm now that you'll be able to attend. Only your registrations basically can realise a Convention. As for a list of Hartnell episode titles; in my alter-ego as Historian, I'll see what can be done there. JJB))

Ian Mitchell, I enjoyed issue
Rugby, Midlands. 4 of TARDIS. As
to the letter
from the American, the last DR WHO
story that terrified me silly was
"Terror of the Autons". I still
shiver at the memory of that one.
I'll bet any money Jon Pertwee's
stories scared more youngsters than
Tom Baker's.

It is my belief people are more scared by images of things they know, i.e; Demons, spiders, maggots (the rat in 'Talons' could have been very frightening if used well) etc, or menacing backgrounds from things that re-assure you like tailor's dummies (Autons). For aliens, they would be better if only the imagination could play a bigger part. I thought Sontarans were more eerie with their helmets on than off.

((Very many people indeed feel that the Jon Pertwee stories were the most realistic and frightening because they brought alien menaces down to present-day Earth. However, would Ian lose his money to those in different age brackets who may have found other serials frightening with different Doctors? Jon Pertwee himself (pictured left) advocated horror in the familiar setting; perhaps a reason why "Terror of the Autons" caused such a fuss. It will indeed be interested to see which story will top the TARDIS poll next year since only one Earth story is being done this season. JJB))

Simon Meade, I agree with Paul
Stoke Poges. Mount's letter in
issue 4 regarding

his comment, "Some of the present criticism of DR WHO is justified but not all of it". A lot of what we criticise is very trivial, so trivial that it would go unnoticed by most DR WHO fans outside the Society. Supposing the DWAS had been formed ten years

ago? I'll bet we would have found quite a lot wrong with the stories then. I agree with the nostalgia buffs, there were some marvellous Troughton stories, viz; "Web of Fear", "The Invasion" etc, but there have also been some terrific Baker serials, "Pyramids of Mars", "Ark in Space", "The Sun Makers". Let's stop incessantly criticising the series and look instead to its many good points.

As for DR WHO 'fans'. At the PanoptiCon I spoke to many people who thought that K-9 was a waste of time and tax-payers money, yet when he appeared almost the entire audience rose to take pictures of him/her/it. Maybe everyone does have a soft spot for K-9 after all. ((Having had the heart-stopping privilege of interviewing K-9 on stage, I've got a soft spot for him/her/it;- the quicksand on Morcombe Bay (only joking John). I hope that Simon's perception that comparing DR WHO today with DR WHO of yesterday is a dangerous pursuit, gets across to people. DR WHO has always had production faults. The magic is in getting involved with the plot, not worrying about the BBC side of it; they get paid to worry about that sort of thing. JJB))

Stephen James Walker, No doubt
Bromley, Kent. everyone is
still recovering from the Convention. I think
a good time was had by all - I
certainly enjoyed myself. I enjoyed
especially a lengthy conversation
with Dick Mills (BBC Sound Effects).
I'd never met him before and he
struck me as a very interesting
personality with a marvellous sense
of humour. He told me that he is
thinking of doing another l.p
featuring mainly 1960s DR WHO Sound
Effects -- Chumblies, Zarbi, Mire
Beasts and the like. Sounds
interesting.
((Ignoring Stephen's excruciating
last-line pun, all of us on the
Executive wish Dick the very best of
luck with his proposed new album,
especially as there is a possibility
Drog Lengden might be asked
to do the cover. . . JJB))



John Huscroft, Chelmsford, Essex. I noted you are inviting comments on 'CELESTIAL TOYROOM', well here are some of my thoughts.

Personally I like the balance of the newsletter as it stands. It's informative as it should be and I enjoy Jan and Jeremy's columns for news of STINPOs, merchandise, events etc. Also 'Fanzines in Focus' I would like to see retained as a regular item -- it is always interesting to read of other member's endeavours. On the DWAS merchandise side I have a suggestion for the Photographic Department. I understand there are twenty b&w stills permanently available. How about another twenty? I find postcard size photos easier to store than BBC 8" x 6" stills. ((This was one of many replies Gordon received to do with how well C.T. has done over the past year. For 1979, changes will be made that will, hopefully, retain

the best features and replace redundant ones with new ideas. We're always open to suggestions though. Concerning the Photo Department, a new list of b&w stills available in postcard size will be released in the Spring. Start saving. JJB))

Roderick Thompson, Putney Heath, London. While finding most of

Richard Landen's TARDIS 'Instruction Manual' very interesting, there would seem to be a couple of errors concerning the STASIS SWITCH (panel 1, ref 6) in vol 3 # 2.

Firstly, one cannot travel in the fourth dimension. It is not possible to travel in time in the same way as objects move in space, since bodies are not localised in time the way they are in space. Bodies extend in time and the motion of any object into the past or future would be blocked by its own presence in the past or future. Motion results from our

decomposition of Space/Time into three-dimensional cross-sections with time as a parameter. This decomposition is not unique, hence there is no unique time axis for the TARDIS to travel along. There cannot be such a thing as travelling solely in time.

Also, if the TARDIS were not dispersed and did not deviate from the space/time continuum, as when the Doctor took Sarah and Laurence Scarman from 1911 to 1980 then it would have been continuously in existence in the same place from 1911 to 1980 which was clearly not the case. If it then travelled back by the same method, then at each moment in the journey time would appear to be moving both forwards and backwards for the travellers which is clearly absurd.

Thirdly, time does not really travel. Any talk of the 'flow of time' is merely picturesque metaphor. Apart from the fact that the motion of time would require would require the existence of a "higher order" time, if time did change, it would be quite useless as a measurable co-ordinate. In fact time travel cannot exist as a concept since it has nowhere to travel to. Time has no location; it is a label for describing events. Thus there is no motion of time to be harnessed for travelling in time. It would be like travelling in space by using some motion of space. ((Over to you Richard. JJB))

Chris Dunk, Carshalton, Surrey. I would like to comment on the issue raised by Colin Tucker in TARDIS 4 - that of "Radio Times" DR WHO coverage. The BBC have not lost interest in the series at all, and you cannot gauge BBC interest in a programme by the "Radio Times" anyway. To quote Graham Williams - "Radio Times is totally independent. It decides what material it wants to include each week and then the various Production Offices supply whatever information is required of them." I expect if

the DR WHO Production Team had their way there would be pages of DR WHO each and every week, but they have little or no influence at all. ((A quite correct piece of information from Chris there which will, I trust, exonerate the Producer and Script-Editor from such accusations in the future. Ultimately decisions rest with the editor of 'Radio Times' and that publication itself has changed many times over since the days pre-1969 when every DR WHO serial had a preview article. JJB))

Tim Munro, Huddersfield. I enjoyed the repeats of "Invisible Enemy" and "Sun Makers" during the summer but surely we could have had better ones instead. "The Three Doctors" would have been nice. The BBC go on about copyright reasons preventing them showing programmes over three years old. This reason does not seem to stop repeats of "Monty Python" now well over the mark being screened. The Beeb claim it is illogical to screen shows where the familiar Baker face is not present. Rubbish! I never saw many Pertwee serials, being rather young and those I do remember are very hazy. Much the same for the Troughtons I watched. If I had my way some of the garbage being shown during school holidays (e.g; "Belle and Sebastian" would be replaced by serials such as "Three Doctors", "Seeds of Death" and "Day of the Daleks".

((Sadly there is a general policy decision within the BBC not to screen DR WHO serials which do not have the current Doctor and his companions in. it is a fact of life that the BBC must cater for a wider general viewing public that the 1000 odd Society members, and here identity confusion does arise -- as a letter in the most recent edition of FUTURE Magazine will testify. Also, because it is not classed strictly as a children's serial DR WHO cannot be shown early morning when parents might be absent. JJB))

That's it for the Trans-Dimensional Mailbag for this year. It only remains for me to wish you all a merry Xmas and to leave you with a little puzzle. Which TARGET DR WHO cover features a Doctor that isn't????????????????



WELL - HOW PECULIAR!



WHAT HAPPENED, DOCTOR? THE LAST THING I REMEMBER WAS DAYRAVEN AIMING HIS STAFF AT US - AND THAT FLASH!

WE'RE STILL HERE - BUT HE'S GONE!

YES... MOST INTERESTING, DAYRAVEN'S SO-CALLED MAGE-STAFF IS ABOUT AS MAGICAL AS THE AVERAGE GATE-POST, SO IT'S OBVIOUSLY NOT RESPONSIBLE FOR WHAT HAPPENED.

WE'VE BEEN DISPLACED IN TIME - THE ORGONE OVERLOAD OF KRAAD'S VESSEL IS CREATING TEARS IN THE SPACE-TIME CONTINUUM. WE SORT OF FELL THROUGH ONE OF THEM!



WE'VE ARRIVED ABOUT TWO HOURS IN THE PAST, AS FAR AS I CAN MAKE OUT!

HOW CAN YOU TELL?

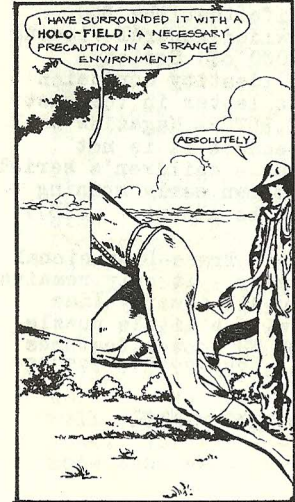
I'M A TIME LORD. I KNOW ABOUT THESE THINGS!



QUITE FORTUITOUS, REALLY. NOW WE'LL HAVE TIME IN HAND TO SHUT OFF THE ORGONE DRAIN. THIS WAY, ISN'T IT?

A SHORT STEP - AT SPRIGHTLY PACE BROUGHT US SOON - TO THE STAR-NIGHT'S WAIN

HERE IT LIES, DOCTOR. I DON'T SEE ANYTHING.



I HAVE SURROUNDED IT WITH A HOLO-FIELD: A NECESSARY PRECAUTION IN A STRANGE ENVIRONMENT.

ABSOLUTELY!

TO YOUR HUMBLE MINSTREL, MUCH THAT TRANSPIRED THAT CURIOUS DAY WAS CLOAKED IN MYSTERY; A SHIP UNVIEWABLE THAT SAILED THE SPACES BETWEEN THE VERY STARS; A STRANGE THING INDEED! TO RETURN TO MY TALE - THE TIME WAS SOON COME WHEN THE STAR-FARER SPOKE A SOLEMN FAREWELL...



THE DAMAGE TO THE SPACE-TIME CONTINUUM IS REPAIRED; THE THREAT IS PAST; I THANK YOU ALL FOR YOUR ASSISTANCE, FOR NOW I MUST RESUME MY JOURNEY.

A PLEASURE, KRAAD. LOOK US UP WHENEVER YOU'RE IN THE SPACE-SECTOR.

STOUT FELLOWS, THOSE ZIASUDRANS - NOT LIKE SOME RACES I'VE MET. BUT NOW, WE HAVE A SMALL MATTER TO ATTEND TO...



AN EVIL LIGHT DANCED - IN THE EYE OF DAYRAVEN GLOWN AMONG SORCERERS - AS HE SWAGGERED HOME

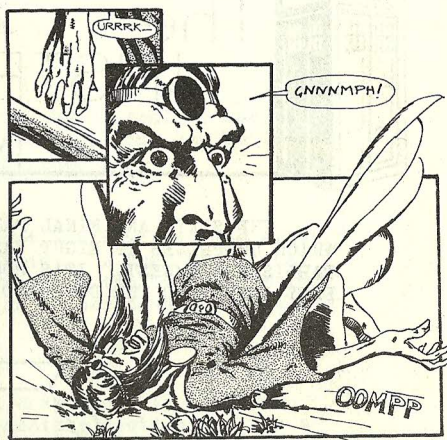
A PITY, CAPTAIN: THE DOCTOR AND THE DEMON I WOULD LIEFER HAVE SPARED, BUT NONE SHALL OPPOSE DAYRAVEN AND LIVE...

COULDN'T AGREE MORE, OLD TROUT!



GAA... DOCTOR, BUT YOU'RE DEAD!

OH YES? AND HOW MANY OTHER TALKING CORPSES DO YOU KNOW?



URRRK...

GNNMPPH!

OMPP



WELL, THAT WAS SOMEWHAT EASIER THAN I EXPECTED. OUR FRIEND THE HAT-RACK OBVIOUSLY ISN'T IN FIGHTING MOOD, AND AS FOR POOR OLD DAYRAVEN HERE...

IS HE...?

DEAD NO MORE THAN I AM, PAM. HE'S SIMPLY FAINTED WITH SHOCK. AWFULLY SENSITIVE, THESE WIZARDS! LET'S GET HIM SOMEWHERE, AHEM... CONVENIENT.



URRRAH...



WHAT...?



WHERE AM I... SPLURT!



BUT NOW THAT THAT LITTLE MATTER HAS BEEN TIDIED UP, I THINK IT'S ABOUT TIME WE WERE ON OUR WAY...

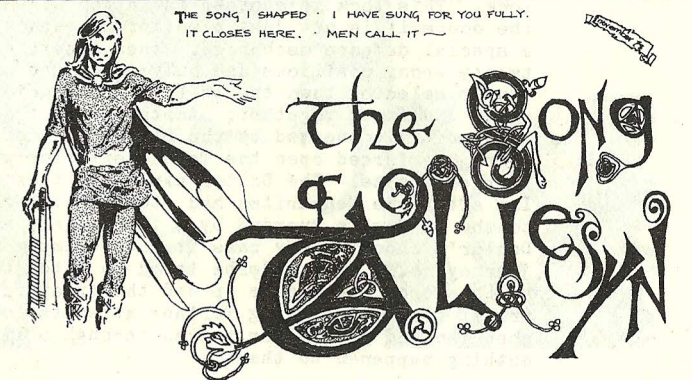
SO, FAREWELL THEN, DOCTOR - AND LIKEWISE SWEET PAM! MAYBE OUR PATHS WILL CROSS AGAIN SOME BRIGHT DAY...

THE DINGS OF THIS DAY HAVE BEEN STRANGE AND WONDROUS. BE ASSURED, I SHALL SHAPE THEM INTO A SONG THAT WILL ENDURE FOREVER!



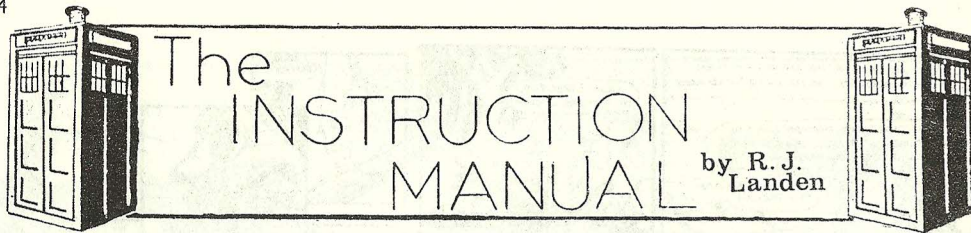
RELEASE ME FROM THIS VILE PEVICE! DESIST, YOU VERMIN, OR - PLURT!

I ALWAYS APPRECIATE A SPOT OF GABARET!



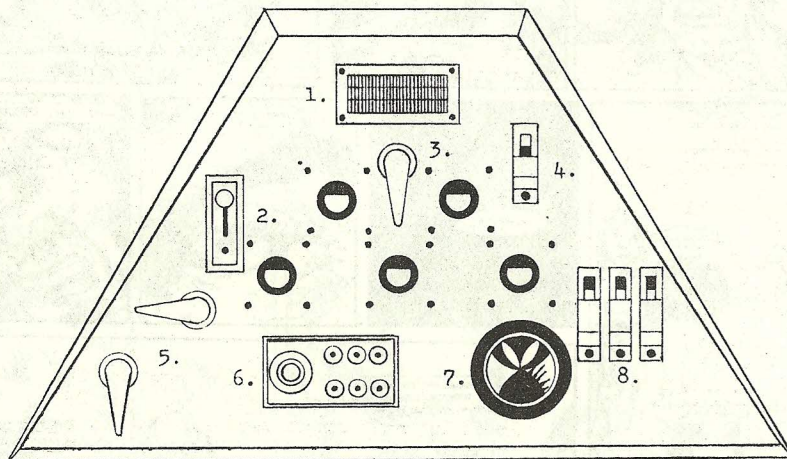
THE SONG I SHAPED - I HAVE SUNG FOR YOU FULLY. IT CLOSSES HERE. MEN CALL IT -

The Song of CALIEN



THE SIXTH AND FINAL PART OF THE TARDIS CONSOLE IS PANEL 2, WHICH COMPRISES OF EIGHT BASIC CONTROL FUNCTIONS. IT IS SITUATED TARDIS SOUTH/WEST. IT'S POSITIONING BEING IMPORTANT REGARDING EASY ACCESS TO THE DOOR AND SCANNER SWITCHES.

PANEL 2



INDEX

1. THE AUDIO UNIT:

(see Panel 5, reference 2)

2. THE DOOR SWITCH:

This control operates the massive entrance doors and can only be overridden by the use of the electronic key in the special lock. This lock is another invention of the Doctor's and to open the doors it is not just a matter of turning the key, for it has a special defence mechanism. When inserting the key there are twenty wrong positions and only one right one. If a wrong position is selected then the whole of the inside of the lockpiece melts and fuses together. Another aspect of the lock is that it is directly connected to the Dimension Control, so that if the doors are forced open the Tardis exterior will revert to its 'correct' size. The Doctor explained this on journey no.8, to Ian after the Sensorites had stolen the lock. Also the entrance to the Tardis is guarded by a force field and only beings of the Doctor's choosing may pass it. An example of this occurred on journey no.14 when a Zarbi tried to enter the ship. As it did so the force field came up and the creature received severe electrical shocks, deterring further attempts to gain entry. However, when Ian and the Doctor walked through a little while later, nothing happened to them.

3. Information not available:

4. THE SCANNER SWITCH:

To activate the main Scanner this is the control to use. The sub-scanners are also controlled from here, but can be individually turned off from their personalized switch.

5. THE TREMULATOR SWITCH:

These two levers are used to send out sonic vibrations exactly opposite to any that may be present outside, be they of natural phenomena or of malevolent origins. By using the Tremulator the Doctor is able to cancel out such things as earthquakes, tidal waves and hurricanes, etc.

6. THE PAUSE CONTROL:

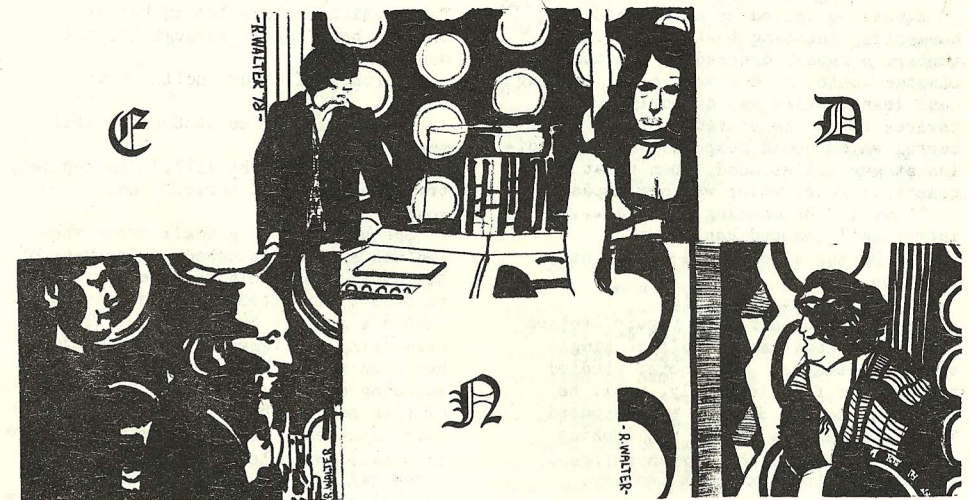
Once the course settings have been computed this unit can then override and deviate the ship to another destination for a predetermined period. It will hold the Ship at this new position but as soon as the 'pause period' is expired then the Navigational Instruments (see Panel 1.) will carry out their original programme automatically.

7. THE HELMIC REGULATOR:

The Helmic Regulator is a manual control for guiding the Ship through the Time Vortex and has a constant override facility against the Navigational Instruments. (It could be compared to the steering wheel of a car or 'joystick' of an aeroplane)

8. THE DRIFT COMPENSATORS:

These merely compensate for the fluctuations such as Time Eddies and random molecular disturbances, which could cause the Ship to literally fade away. It is an instrument very similar to that of the A.F.C. (automatic frequency control) on Earth radio and television receivers.





DOCTOR WHO AND THE "DEN OF ACCUSATION"

BY DAVID AUGER

A Sequel to "The Sorexon Connection"

It gave the Doctor a strange feeling to be talking to Rantazius. It was almost as if he was talking to himself. But then this world, the Existence, into which he had arrived was just as strange, with its inhabitants in the images of famous historical figures from Earth. It seemed a friendly world, but now he had been asked to help change the Existence of Everlasting Light.

"I try not to get involved in local politics, but I seem to have a habit of - er - getting involved."

"Yes, Doctor. We try to mind our own modes, but it doesn't quite function that way, does it?"

Suddenly the Doctor noticed that they were surrounded by Sorexons, dressed in their motley selection of clothes. No emotion showed on their faces; they just stared at Rantazius himself. He quickly looked at each of them. Usually, such a varying array of characters might have seemed a trifle amusing, but at the moment it did not seem so. The Sorexons presented a sinister air.

The Doctor gestured to Rantazius.

"We have guests, it seems."

Rantazius looked up at the menacing humanoids, noticing that one of their number, a female dressed in a futuristic plastic tunic, held a malevolent looking hand laser, which was directly leveled towards them! He stared at the crystal barrel which could reap instant destruction at any millisecond, then up at her beautiful face, which was now impassive.

"What is the meaning of this intrusion!" snapped Rantazius.

The Doctor also voiced Rantazius' question.

"You will remain still."

The order came from a figure dressed in a brown habit and a pair of single strapped sandals. The Doctor studied the friar's face intently, until he realised who the Sorexon was supposed to be a facsimile of; he was looking at Martin Luther, the German religious reformer of the sixteenth century.

"And if we don't," Rantazius ventured.

Lavina Wallace, the Twenty-first Century peace politician whom the Doctor and his companions met when they first arrived here, motioned meanfully with her laser gun. "You will do as ordered, or you will risk being destroyed."

The Sorexon, who was in the image of Luther, again spoke.

"You are to be taken to the Elders of Relaxation and Leisure."

"Come."

The Doctor and Rantazius looked at each other. Things seemed to have suddenly taken a turn for the worse. And the Doctor realised, that his suspicions that the Sorexons were less friendly than they appeared, were now well founded. Barbara and Chesterton were wrong, he was right. But at the moment, he couldn't take much joy in that fact.

She stared down at his unconscious face, which she cradled in her arms. She ran her fingers through his hair, wondering

"Barbara, I'm sure he'll be all right."

Barbara looked up at Susan's well meaning face.

"Yes, I'm sure he will," she replied, trying to convince herself that he would.

She had been in a small grove when Ian was suddenly clubbed on the back of his neck. She could remember turning to face their attacker, then someone jabbed a syringe into her arm. The next thing she remembered was opening her eyes and seeing a hazed figure standing over her. She had put her fist to her mouth in fright, then the image cleared. It was Susan. They were in a cell, with low bunks against the three walls. On one of these lay Ian; eyes closed, not moving. For a horrible

moment, she thought he was dead, until Susan quickly reassured her. Ian was just unconscious from the blow he'd received. The entrance to their prison was barred by thin beams of laser light which crossed the doorway. Beyond was a corridor.

Susan then told Barbara how she came to be here. She was talking to the young Sorexons when they suddenly changed their manner. Reguan produced a laser gun and forced her to come to this cell, where he left her.

"So we're prisoners," Barbara said glumly.

"Grandfather was right. They WERE too friendly."

"Yes, we should have listened to him."

Suddenly there were footsteps outside the cell. Barbara and Susan looked up and saw that it was a young male Sorexon, wearing a medalion boasting a triangle on top of a circle. It was Reguan.

He surveyed them for a few moments before talking. "You will be held here until it is time for you to be adapted," he said unemotionally.

"Why are you doing this?" Susan asked, walking up to the beams. "Why?"

Reguan looked down at the young girl. "You cannot be allowed to disturb the equilibrium of the Existence."

"But we weren't doing anything," Barbara objected.

"You have disturbed the balance, so you must be adapted before you cause any more harm."

With that said, he left.

Susan looked at Barbara, puzzled.

"What did we do?"

"I don't know, Susan. I don't know."

"Barbara Barbara ..." the murmurs came from Ian. She looked down at his dazed face. "Ian?" He managed a smile.

"I seem to have had an accident," he said casually.

He bent forward a fraction and felt the back of his neck. He winced. Barbara looked at him for a few moments, then said softly: "Ian, you're all right." She bent down and kissed him.

Ian put his arm around her. "Yes, I'm all right."

Susan looked over at Ian and Barbara. Yes, Ian was all right, but what about her grandfather?

It had been a place of welcoming for the Doctor, but now it was a den of

accusation. Rantazius and himself, stood before the Elders, whose friendly manner had passed away without any sign that it had ever been evident, like the many worlds he had visited in his TARDIS, which were now far away, beyond the reach of even the electronic "eyes" that scanned the heavens.

Unemotionally, the Elders accused the two aliens of trying to interfere with the balance of the Existence, and - with out any form of trial - they informed them that they would be banished, when the Exit from the Existence was prepared.

The Doctor and Rantazius protested, demanding their rights as intelligent beings, and that they did not know that they WERE interfering. The Elders ignored their voices. The whole confrontation took place in no time at all. It seemed to the Doctor, that it all took place in a matter of seconds. All his mind was relating to, was their sentence: that they were going to be banished from the Existence - to where? Could it be - COULD IT BE THE VOID, where he saw Rantazius, his double? Everything seemed to be fitting into place; the final pieces of the jig-saw were starting to join, forming a revelation which was still not clear.

A sudden thought came to his learned mind: HE WASN'T IN THE VOID WITH RANTAZIUS. So he was never exiled with his double - but could he be sure of that? It hadn't happened yet! So what he saw when the TARDIS landed in the void, wasn't certain until it became fact!

The Doctor's mind then wandered over how he could have landed in the void, anyway. Could he have crossed a dimension barrier? But that was impossible. But what if there was a hole - a rip - in the dimensional fabric of space, which the Ship slipped through, into the void. It was a theory that was possible.

But how did the Sorexons intend to put Rantazius and himself into the void?

There was still a slight pain in the back of Ian's neck, but he tried to ignore it, as Susan and Barbara told him what had happened. He listened with discipline, taking in the facts that were revealed to him, trying to decipher what he actually did to provoke the attack. They hadn't been hostile in any way towards the Sorexons. They had doubted their friendliness, that was true, but they had not broadcasted it to the planet's inhabitants. His mind started

to concentrate on the small box, he and Barbara discovered in the grove, before he was suddenly concussed. Could that have had anything to do with it?

He broke away from his thoughts, when a young Sorexon male walked up to the laser beams, that kept them imprisoned in their cell. Ian immediately identified him as Reguan, whom Barbara and Susan had talked of. He looked at the young humancoid's medalion. It boasted a triangle on top of a circle. He was right. This was Reguan.

Reguan spoke.

"You are to be taken to be adapted." He waited for his three captives to react and walk up to the beams. They did not.

"We don't want to be - "adapted"!" Ian said sharply.

"You have no choice in the matter. You are to be adapted."

Barbara and Susan looked nervously at Ian, wondering if his attitude would bring them instant destruction. But was that any better than being "adapted"?

Ian continued. "No I think I'll - no, WE'LL - stay right here, thank you." Ian smiled in his mind momentarily, wondering what the Doctor would have thought of his audacity, which was so like that of the old time traveller.

"You will move!" Reguan motioned with his laser gun, that was clasped in his hand.

"How are we supposed to MOVE with those beams still on," intervened Barbara logically.

Reguan stared at her for a moment, registering that fact. He turned and walked across to the corridor and activated a heat button on the wall.

Ian quickly saw his chance. It was a slight chance, but Ian had always been headstrong and quick to act. If he wasn't, he'd most probably have never joined Doctor Who on his travels.

The second the beams vanished, leaving the entrance to the cell open, he dashed into action. He shot through the doorway and onto the surprised Sorexon. Reguan turned and Ian brought his fist, in a well directed strike, into the alien's solar plexus. Reguan gasped, winded, and dropped the hand laser. Ian was momentarily stunned by the fact how easy it was to fight with the Sorexon. He seemed to have no strength at all; his opponent was quite weak. During Ian's lapse of concentration, Reguan made a movement for his laser weapon. Ian quickly checked this with a punch in Reguan's jaw. The alien

fell backwards from the force of the blow, to the floor where he lay unmoving.

Barbara and Susan ventured out of the cell. Barbara went over to Ian, while Susan went over and knelt by the young Sorexon.

"Are you all right?" Barbara asked.

"If you keep asking me that, I'll start to think that you don't want me to be "all right", Ian retorted, then smiled.

Suddenly Susan cried out. Barbara and Ian turned and looked down at her, kneeling by Reguan's static body. She looked at them, shock falling her eyes. She opened her mouth to speak, but the words didn't come.

Ian looked at her, concern filling his face. "What's up?"

"He's" Susan paused and looked down at Reguan's sightless eyes.

"Yes, Susan?" asked Barbara, almost in a whisper.

Susan breathed in, holding her breath momentarily, then spluttered: "He's dead!"

Ian quickly knelt down by the body and felt for Reguan's pulse. His face displayed what he found. "He can't be I only hit him he can't be."

He felt his body start to fill with emotion. He tensed himself, trying to control his shaking. He'd always thought of himself as a logical man, but the sudden shock stunned his control.

Death wasn't something new to him. He had been in the battle inside the Summer Palace of the Mighty Kublai Khan. But he'd never killed a man in single combat He didn't even mean to kill the young Sorexon. He'd only meant to stun him. He didn't hit Reguan hard enough How could he have been killed? He looked up at his two female companions; emotion mingled with confusion in his eyes.

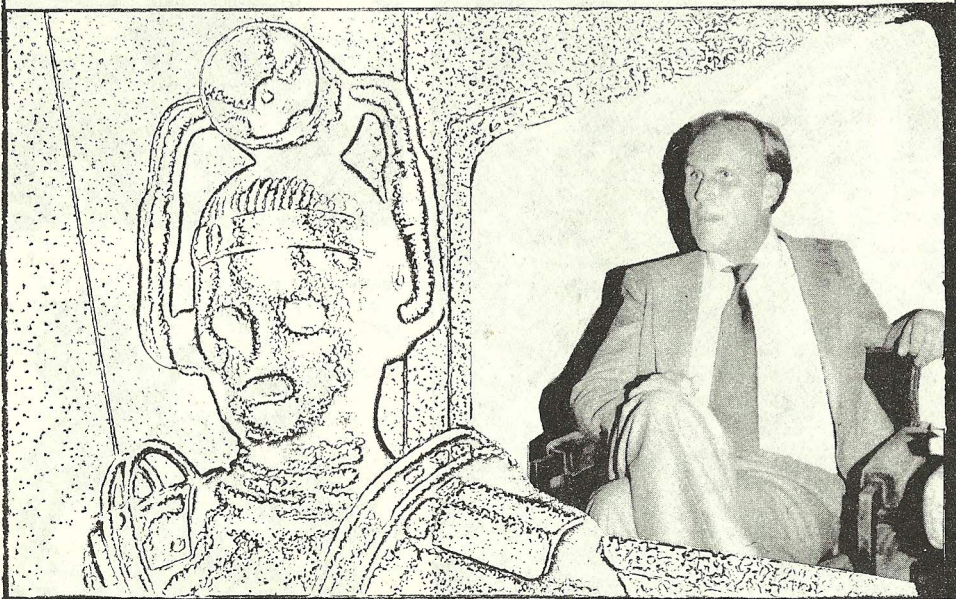
He looked round and saw the hand laser on the ground. He moved towards it, trying to put the feelings that racked his mind away



15 *th* We cross the void beyond the mind - the lighter side of WHO we find!



INTERVIEW



GERRY DAVIS

We continued to talk about the Cybermen and their design. On showing Gerry Davis the Target cover to "Tenth Planet" he was surprised that the Cybermen had looked that way remembering more the later designs.

"The Cybermen costumes didn't quite work out. What we really wanted was something you can't do, and this is breaking up the frame of the human body, so shoulders start in different places, for instance. Anyway, we had to compromise, and what resulted was the best we could do. The basic concept of the Cybermen was that they have a blank face, with no features. The trouble was that every time you got a different designer the Cybermen kept changing."

Many Members of DWAS had commented on the end of the "Tenth Planet" Target book where the Doctor changed.

We asked Mr. Davis why he had changed it.

"This is something brought about by publishing really. You can't end one book with a sequel leading to another book. You can with the series, but I didn't know then that I was going to write another Cyberman book. I had to make the book a complete thing, but I thought it would be of interest to fans to include the transformation. The bulk of the transformation did not occur in "Tenth Planet" but in "Power of the Daleks". In the book I tried to elaborate on the series, putting in things that could not be done on T.V. The transformation itself was not so much physical as psychological, we had a totally different Doctor."

Reaching this point we asked about how the character of Troughton's Doctor was decided.

"We had to change the concept of

the Doctor. We spent a whole day, Producer, Head of Serials, Patrick Troughton, myself and some others at a meeting. As the morning went on it became chaotic. Everyone was giving ideas, but there was no real cohesion. I could see that Troughton was getting very irritated. He was very uneasy about taking the job anyway, thinking he might be type-cast. So at the end of the morning I realised we were getting nowhere, and so, just Patrick Troughton and myself worked out the character. Really it came mostly out of Troughton's own character. In an odd sort of way he was playing himself. He is hard to pin down, shifting, always eluding the issue. This was very different from the positive, dogmatic character of Hartnell. So by the end of the day we went back and I said I'd thought we had it.

I thought it would be very interesting to have a character who never quite said what he meant, who really uses the intelligence of the people he is with. He knows the answer all the time, if he suggests something he knows the outcome. He is watching, he's really directing, but he doesn't want to show he is directing, like the old Doctor."

What actually happened in the transformation was not clear. We wondered if Troughton's Doctor was meant to be a younger version of Hartnell's. "Yes, I think we're all different characters at different stages in our lives. Peter Ustinov wrote a play where he appeared as himself and three other people appeared as the men he was at different ages, 20, 40, 60 and 80 year old versions of him all met and they were different people. I think this is very true. So if we jumped back in time along the Doctor's life he would be a different person, but he'd still be the same inside."

The 'new' Doctor was a younger actor, was this just the way it worked out, or by design?

"Don't forget that 'Doctor Who' is a terrible strain, working week in, week out. William Hartnell dropped out because he was really getting tired and strained by it. It's a gruelling thing. He wasn't ill but he'd had a long grind doing 'Doctor Who' for three years, so we needed someone with loads of stamina to stand it."

We asked why the first Troughton story was a Dalek one, and if the reactivated Dalek had indeed recognised the Doctor.

"I think perhaps we used the Daleks to help the new Doctor settle in as they would attract a large audience. The Dalek had been able to see through the disguise of the new Doctor and recognise him."

'Evil of the Daleks' seemed very much like a final Dalek story, was this so?

"Yes it was. The reason was that Terry Nation wanted them taken out of the BBC because he had plans to set up a film series, backed by American money. He had not written the stories himself at this time as he'd been in 'The Saint' and 'The Baron'. The Daleks were very popular, mainly because of their design by Raymond Cusick.

Incidentally, Victoria was named after my own daughter."

We asked Mr. Davis's opinion of the TARDIS.

"It was a way of getting from place to place. Opening and end sequences were in the TARDIS. It was a big, cumbersome set, and we kept it out as much as possible.

Mr. Davis had already mentioned how gruelling the programme could be. What was his opinion of a 48 week season?

"I enjoyed it, and much preferred it. The worst nightmare for me is working to a limited number of episodes. Apart from anything else I think that having to work at that pace gives much better results, and people can't tinker with it. For a

series that's on for a limited number of months there's so much interference as there is a lot of time and they can spend time tinkering with it, then the original quality of the story is lost."

We asked that when the companions were chosen if they were specifically written in, or what?

"You plan to have a new companion, and don't just take them for a story. What used to happen was that the Editor wrote the link scenes. So I wrote the scenes at the beginnings and ends, and that's where you really introduce the characters. A good example is the change-over scene in 'Power of the Daleks'."

Gerry Davis left as Script Editor after 'Evil of the Daleks'. Did he have any specific reason for leaving?

"I'd been on the programme for over 18 months and I had a chance to set up 'First Lady'. This was a much greater challenge as the location was tied to one town, and not anywhere in Time and Space."

'Tomb of the Cybermen' was the very next story, and this came in for a great deal of criticism for its fear element. How careful had Gerry Davis been about frightening the audience?

"I think we should make the programme frightening. I'm sure kids like being frightened. There is a good way and a bad way of scaring people. The great prohibition I had was that nothing deadly related to anything in the home. Nothing a monster did could ever give the children ideas."

One thing I particularly liked about Troughton's and Hartnell's Doctors was that they did not get involved in the 'Starsky and Hutch' type of fisticuffs. Pertwee's Doctor was always trying to be a James Bond type. There was a scene in 'The Gunfighters' where the Doctor said he never used firearms."

'Revenge of the Cybermen' was Gerry Davis's latest story which

came in for some criticism.

"The story that appeared on TV was not really mine. Originally the production team thought they would have very little money to spend on the story and I wrote it using a basic set, getting everything out of it. They then found they had more money, and Bob Holmes re-wrote it, introducing the Vogans. I'm afraid I didn't like the end product at all."

We finally asked if Gerry Davis would like to edit the programme again, and what he would do.



"I don't think so, I've too many things going now. I wouldn't try to bring the clock back, but I'd have respect for the past. I tried to get the writers to write economically i.e. for sets, and then make sure the set was really used, having all sorts of ramifications to it. An example is an underground city/workshop, like 'Moonbase' where the Gravitron control room was mostly used. So we get 4 episodes with one magnificent set, instead of half a dozen inferior sets."

The same goes for characters. Instead of having too many people popping in and out and too much running around there should be much more concentration on characters, putting the money on five top actors. A good example is 'Celestial Toy-maker', with only 2 sets per episode and an excellent actor like Michael Gough".

Written by:

Jan Vincent-Rudzki
Stephen Payne



