# the time/space VISUALISER

THE NEW ZEALAND JOURNAL OF DOCTOR WHO

NUMBER ONE JULY 1987 $1.60 Post Inc:$2.00

FEATURING:

A TRIBUTE TO PATRICK TROUGHTON

SEASON 24 & THE NEW DOCTOR

THE TRIAL OF A TIME LORD REVIEWED

DALEK EARLY DEVELOPMENTAL HISTORY

BOOK REVIEWS:
SLIPBACK
BLACK ORCHID

TV REVIEWS:
GENESIS OF THE DALEKS
SEEDS OF DOOM
MASQUE OF MANDRAGORA

FAN FICTION:
'ORIGINS'

PREVIEW OF UPCOMING NZ TV SERIALS

...AND MUCH MORE BESIDES!

"Hello, I'm the Doctor..."

No, only joking, but this definitely is Number One of the only New Zealand based Doctor Who fan journal, Time/Space Visualiser, so-named, because it was the device William Hartnell's Doctor used to see scenes from any time or place he wished. Rather appropiate, I think.

This issue was published and written by only two of us, as the page opposite will show. I am Paul Scoones, and my co-editor is Paul Sinkovich. Although, as you will notice, I have written most of this issue, Number Two is planned as more of an equal effort on the writing front, and you, the reader, are warmly invited to send in your reviews and articles for publication. Indeed, it would lighten the workload on us, and secure more issues over a length of time. Also, please send in your answers to the T/SV questionaire form in the center pages, which will tell us what you want to see in future issues.

Being hard-working(!?) University students, the time we can spend on T/SV is somewhat limited, hence the September release date for Number Two. Below is a brief summary of what you can expect to see in that issue.

You've probably also noticed the proportionately large number of book/story reviews this issue. This is partly to provoke some sort of comment from you, the reader, in the hope that we can include a 'Feedback' letters page in Number Two. Note also the extended attack on The Trial of a Time Lord, and especially Slipback, the two reviews on which, incidentally, were written independently of each other, and not, as you might be inclined to suspect, a blatant rewording of the same basic opinion.

Is this the inaugural issue of many to come, or something more modest? Only time will tell...

PAUL SCOONES

NUMBER 2 SEPTEMBER 1987 24 Pages $1.60(Post Inc)
(See center Questionaire page for ordering details)
FEATURES: With any luck, Paul Sinkovich will be providing a look at Roger Delgado's "the Master". Also: Excerpts from a talk with Cyberman co-creator, Gerry Davis; The Missing Stories profiled, such as Planet of Storms, The Hidden Planet, The Nightmare Fair, etc; Targetting: the popular Target books looked at in detail; Reviews of Hand of Fear, Deadly Assassin, Face of Evil, Season 22, the books of The Ark, Celestial Toymaker, Fury From the Deep, Seeds of Death and more!

Time/Space Visualiser

Number One
July 1987

EDITORS, WRITERS, DESIGNERS, PUBLISHERS, DISTRIBUTORS: Paul Scoones, Paul Sinkovich

COVER: This is a print by the Italian artist, M.C.Escher, a lithograph done in 1930 which inspired Dr Who writer C.H.Bidmead. The name of the print is 'Castrovalva'.

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SUPPLEMENT:

In the center of this publication, you will find a brown page containing a readership questionaire which you are invited to answer. It is easily removed by carefully opening the staples.

Time/Space Visualiser is published by Paul Scoones and Paul Sinkovich, 1987. Doctor Who is a creation of the British Broadcasting Corporation. All letters, articles and short stories sent to this journal will be warmly received and considered for publication. If a return of submitted material is desired, please enclose a suitable SAE. Address all correspondence to P.O.Box 45034, Auckland 8.

FAN FICTION: Written any good Dr Who short stories lately? Send us your efforts and we'll publish your story. Up to 1500 words in length inside one issue; more than this, and we will serialise it in two or more parts.

FEEDBACK: We'd love to have a letters page, but unless we receive letters, this just isn't possible. Please write and tell us your views on T/SV and Doctor Who.

WANTED/FOR SALE: Trying to track down that elusive piece of Dr Who merchandise? Some for sale? We'll put your notice in the first issue we produce after you send it.Dr Who items only.

REVIEWS: Send us your reviews of any of the television stories or the books, fiction or non-fiction. We're always keen to publish other peoples' opinions.

## OBITUARY: PATRICK TROUGHTON

None of you can be unaware of the sad death of the second Doctor, Patrick Troughton, aged 67, earlier this year.

The modesty of Patrick Troughton must never be allowed to obscure the career of an actor who was critically acclaimed and greatly respected in all fields of his profession. Very few can claim to equal the range of his acting skills, as displayed in film performances of Shakespearean plays, two of the Ray Harryhausen epics, and his particularly haunting portrayal of a terrified priest in 'The Omen'. On television, Patrick Troughton's presence enriched innumerable drama serials, detective and other action programmes, family shows, children's programmes and situation comedies. He also ventured into the realms of fantasy in 'Doomwatch', 'Space 1999','The Box of Delights', and of course, 'Doctor Who'.

It is no hyperbole to state that Patrick Troughton's contribution to 'Dr Who' was vital in terms of the success of the series, for it required the talents of an actor as versatile and accomplished as Troughton to gain acceptance in the role after convincingly portraying,for the first time, the complete metamorphosis of a much-loved character, in this case from a capricious old man into a much younger, milder personality. A legion of fans, young and old, were hooked by the recorder-playing, frantic and whimsical Doctor, one of the most richly textured performances of the role we have ever seen.

Patrick Troughton left Dr Who after three years in order to avoid the risk of becoming typecast in the role. His subsequent career shows that any fears he may have had were misplaced. At first, his natural reticence made it extremely difficult for us to express our appreciation to him for the many hours of pleasure he had provided, although in

recent years he had begun to attend more of the conventions in Britain and the USA, winning still more admirers with his warmth, humour and remarkable knowledge of the early years of the programme. It was at one of these conventions, in Columbus, Georgia, that he suffered his second, fatal, heart-attack. He leaves a wife and six children. We have lost not only one of the ablest actors to have played the Doctor, but also one of Britain's finest character actors.

PATRICK TROUGHTON
Born: 25th March 1920
Died: 28th March 1987
DOCTOR WHO CREDITS
1966
The Power of the Daleks (6)
The Highlanders (4)
1967
The Underwater Menace (4)
The Moonbase (4)
The Macra Terror (4)
The Faceless Ones (6)
The Evil of the Daleks (7)
The Tomb of the Cybermen (4)
The Abominable Snowmen (6)
The Ice Warriors (6)
The Enemy of the World (6)
1968
The Web of Fear (6)
Fury From The Deep (6)
The Wheel in Space (6)
The Dominators (5)
The Mind Robber (5)
The Invasion (8)
The Krotons (4)
1969
The Seeds of Death (6)
The Space Pirates (6)
The War Games (10)
1972
The Three Doctors (4)
1983
The Five Doctors (1)
1985 The Two Doctors (3)

by PAUL SINKOVICH

# SEASON 24

SEASON 24 is the new batch of stories being made in Britain right now for a first screening between September and December this year. Of course, it will be several years before New Zealand television shows them, but this column will keep you up to date on the making of it.

The big news about Season 24 is that it will feature a brand new Doctor. Not only that, but it is sadly becoming increasingly likely that there will be no regeneration scene, because of the unavailability of Colin Baker, the previous Doctor. I hope that the first episode opens with the new Doctor staggering around just after regenerating in Colin Baker's costume, to retain firm links with the previous series. Anyway, enough of speculation, and onto the facts.

Story One has been written by Pip & Jane Baker, and features the return of their creation, The Rani, played by Kate O'Mara. The director is Andrew Morgan, and the designer is Ken Trew. Story One will be four episodes in length, and will feature new opening graphics and a re-worked music score, by Keff McCulloch. The entire season is only 14 episodes long, and is divided up into two four-parters and two three-parters. As to their precise order, no one is as yet quite sure, but it will either be 4-3-4-3, or 4-4-3-3. Both 3 Part stories will be directed by Christopher Clough, and the other four-parter is assigned to Nicholas Mallett, and the story itself will be written by new-comer Steven Wyatt. The whole season will be made on Videotape, as opposed to film, and it went into production on April 4th this year. We'll keep you posted on further developments.

THE NEW DOCTOR Sylvester McCoy

The New Doctor's Companion, Melanie (Bonnie Langford). She stars with him throughout Season 24.

# Dr.7

## Sylvester McCoy

In the stories being made right now, to screen in Britain at the end of this year, the Doctor has changed form yet again, to take on a seventh body, played by the Scottish actor, Sylvester McCoy.

McCoy says the new Doctor will be as eccentric as ever. "People will be surprised by his anger, quirkiness and dottiness." He hopes that his Doctor will be much like that of the late Patrick Troughton mixing curiosity and absentmindedness, and the part is geared to a greater emphasis on humour. Sylvester's inspiration for the character apparently comes from colourful TV professors like David Bellamy and Magnus Pyke.

Sylvester McCoy is a largely known actor, but he has had many diverse roles, mainly in theatre, in many Shakespearean roles. He has even acted with Bonnie Langford, who plays the Doctor's companion, Melanie.

Sylvester is 5'6", a 43 year-old whose real name is Patrick Kent-Smith. Like Tom Baker, he once trained to be a priest,but like Baker, he gave it up.McCoy is married with two young sons, who were delighted when he got the part on February 23rd this year. "People had been telling me for years,'You'd make a very good Doctor'...A producer friend phoned up JNT (Producer, John Nathan-Turner), and suggested me.

Sylvester is familiar with the Troughton, Pertwee and Tom Baker interpretations of the role."The magic of the series for me is that it appeals to all ages". We wish him all the best.

by PAUL SCOONES

Acknowledgements:CT April 1987; Marvel Dr Who Magazine No.124

VOLUME THREE: THE PROGRAMMES
THE SEQUEL TO VOLUME ONE
PAUL SCOONES

Back in 1981, a man called Jean-Marc Lofficier compiled a mountain of material on the first 116 Dr Who stories, that is, AN UNEARTHLY CHILD to LOGOPOLIS, then the most recent story to be shown, into what works out at about 225 pages. TARGET Books published this material in two volumes as part of their growing Dr Who paperback range.

Volume Two, "Who's Who and What's What," is largely an encyclopaedia of sorts, and whilst it is interesting and informative, it isn't nearly as useful as Volume One, "The Programmes," which covers the 116 stories by way of a chronological guide, giving the main production names, the casts, original screening dates and accurate plot synopses for every story. Bearing in mind that everything shown prior to mid-May 1966 had individual episode titles in addition to their overall story titles, these are also included, as are the production codes (with one mistake- X is THE ARK, and Y is THE CELESTIAL TOYMAKER) not the other way round), the season breaks, and, being a TARGET book, the Dr Who stories that have been novelised.

The one draw-back of Volume One is that it is now six years out of date. All of Peter Davison's and Colin Baker's Doctors stories have now been made and shown in Britain, and yet the Guide ends with Tom Baker's last story. Since there are no plans from TARGET to update the information in Volume One, I have taken the task upon myself, and am now nearing the completion of "The Doctor Who Programme Guide Volume Three: The Programmes 1982-1986, A Sequel To Volume One". All 28 stories are covered, from CASTROVALVA to THE TRIAL OF A TIME LORD. That last story I have broken up into it's three coded sub-stories, 7A, 7B, and 7C. The format I have used is as near as possible to that used in Volume One, as it is, after all, designed to update the first volume.

So why have I told you all this? Well, because by the time you read this, the third volume will be complete, and if you would like a copy of it, I will be happy to oblige. The cost, like with T/SV, will cover materials & postage alone. For further details, write to: Programme Guide 3 Offer Time/Space Visualiser, P.O.Box 45034, Auckland 8. Please do include an SAE.



by PAUL SCOONES

# THE TRIAL OF A TIME LORD

## A 14 part Adventure in Time and Space

## views on Season 23

The following article is a criticism of the story called 'The Trial of a Time Lord', which screened on British television in 14 parts from September 6th to December 6th last year. It is worth mentioning that if you haven't seen Trial yet, it might be a good idea to restrain from reading this until you have, unless of course you don't mind knowing what's going to happen beforehand. Nor, however, is it a blow-by-blow story breakdown, but for those of you who would like one, you can order a copy of my update to the Programme Guide, elsewhere in this issue. Be warned!

Trial was, as was often pointed out by the British media a trial period for the future of the show itself. BBC1 Controller, Michael Grade, reportedly had the decision to cancel Dr Who altogether resting on the success or failure of this one epic story. Well, we now know that Season 24 has gone into production, but with no more episodes than Trial had, and most importantly, with a new Doctor following the sacking of Colin Baker. It would not be unreasonable to suspect that the less-than-favourable response to Trial had something to do with the changes to Season 24.

Sadly, Trial wasn't the great new revival for the show that everyone thought it might be, and indeed it should have been. It was supposed to be a grand improvement on the much-criticized Season 22, but it ended being pale by comparison. What started off as a promising season deteriorated towards the conclusion as the scripts became heavily flawed with blunders, caused largely, I suspect, by not having one script editor for the entire story. Farming out the story to four writers probably didn't help either.

The basic premise of the Trial was a clever satire of the goings-on behind-the-scenes. There were many parallels, but I won't point them out here. In case you are not aware, Trial can be broken down into four seperate segments dividing up the 14 episodes thus: 4-4-4-2, and although it was not presented as such, each of the four segments had a

Michael Jayston (the Valeyard)

story title, which were, in chronological order, 'The Mysterious Planet', 'Mindwarp', 'Terror of the Vervoids' and 'The Ultimate Foe'.

'The Mysterious Planet' was Robert Holmes' last complete story for Dr Who. Sadly, it by no means his best contribution, although many of the tried-and-tested Holmesian formulas were there. Maney was spent on these opening four episodes presumably to impress those viewers more endeared to the glossy look of American productions of this kind. Who can find fault with the opening shot with the camera sweeping smoothly over the surface of the enormous Time Lord ship? Special effects are all very well, but they do not make a good story. Good writing, directing and acting are needed for this, as the classic stories of the sixties, seventies, and early eighties will show. Unfortunately, the direction also let this story down somewhat, with Nicholas Mallett making the fatal mistake of not keeping the pace going, but instead allowing long periods of calm in the narration of the plot. Acting, however was in top form. The Time Lord courtroom personalities; the Valeyard (Michael Jayston), the Inquisitor (Lynda Bellingham) and, of course, the good Doctor himself, played by Colin Baker in a more subdued manner than his frantic and often boisterous persona of his seven previous stories. Nicola Bryant's Peri, too, has matured into a more rational and sensible companion, giving one the impression that there have been many adventures for the TARDIS crew since they left Tranquil Repose. But the scene-steallers for this story were those two loveable mercenaries, Glitz and Dibber, played with great enthusiasm by Tony Selby and Glen

Nicola Bryant (Peri)

Bonnie Langford (New companion, Melanie Bush)

Murphy. The characterisations left me with a nagging feeling that I recognised them from another story. A few days later it came to me - Garron and Unstoffe from another Robert Holmes story, 'The Ribos Operation'. It is impossible to tell whether Holmes was reusing the characterisations conciously or not, but the similarities are too great to ignore. As for the plot, well, it left a few loose ends but these were happily tied up at the conclusion of the trial - one of the few things to reach a successful conclusion in the Trial.

'Mindwarp' was another disturbing story like Philip Martin's first script, 'Vengeance on Varos'. Again he has teamed up with director Ron Jones to produce a story full of the signs of a frightening alien culture in a murky atmosphere of blurred distinctions between good and bad, right and wrong. Conciously or not, 'Mindwarp' owed something to a story we have recently seen as a repeat - 'The Brain of Morbius'. Both centered around a fanatical medical scientist's attempts to succeed in accomplishing a perfect brain transplant of some great being's mind. My main criticisms of this story were that Brian Blessed played his part way over the top so that his King Yrcanos character bordered on the believable, and that the Doctor's affiliations to the enemy were not properly explained. My interpretation of the plot is that the Doctor was somewhat'brainwashed'by Crozier's machine, but later came right again, whilst still keeping up the pretence. Sil had improved for this story, and Kiv was an even better character, played with great feeling by Christopher Ryan. Peri's death scene was equally magnificent, spoilt only by the revelation to the contrary in the last segment. It leaves me wondering how much of what we saw in that last episode of'Mindwarp'actually occured.

With the conclusion of'Mindwarp', events were right up to date with the time of the Trial, and so to conduct his defence, the Doctor picked something from his future, and this is where things started to go disasterously wrong. To

have the Doctor witness an event from his near-future and then go off and experience it with the knowledge he has gained is in any ones' books a big no-no. We should have seen the Doctor in 'Terror of the Vervoids' going around saying "Ah, I know what happens now..." etc, but of course that wouldn't make a very interesting story, would it? This is the first of the major blunders in Trial, but doesn't really affect the actual story of 'Terror of the Vervoids', which covers four of the five episodes that husband-and-wife team, Pip & Jane Baker wrote for Trial. Again, this story owes alot to another - 'Nightmare of Eden', as well as one or two others. I kept recognising ideas, and I'm convinced there's also some Space 1999 in there as well - the Bakers wrote for this series at one time. Away from the influences and similarities, though, I felt that with a very few exceptions, the acting was the poorest this season has seen. After all the publicity about the original Avengers girl, Honor Blackman, appearing in Dr Who, she played the character of Professor Lasky so flatly. There was so much potential in the part, and yet because of the way it was played, the character was instantly forgettable. Such a shame, as she was one of the main parts. Even Commodore Travers, played by Michael Craig, was somewhat wooden. The monsters on the other hand, were superb. The wierd Mogarians were unusual enough, but the colourful plant-like Vervoids were brilliant, and easily win my award for the best monster of the season. What a pity that they were absolutely unique, thus forbidding any return in a future story. At times, however, you really had to con-

centrate on what they were saying - much the same problem as with the Cybermen in 'Attack'. The highlight of the Vervoid story came very early on in the plot - at the end of episode one. You have to see it to believe it.

Which brings me to the last two episodes of Trial, known as 'The Ultimate Foe'. If you ask me, they should have been called 'The Ultimate Mistake', a much more fitting name. Never before (and I hope never again), have I come away from a Dr Who story wishing it had never been made, but it was that bad. I suppose the only way to rectify it would be for the Doctor to wake up and find it was all a bad dream. Bad it was; dream it unfortunately wasn't. There were too many flaws and blunders to list the all, but I shall attempt to pick out a few.

Firstly, immediately after the conclusion of the Vervoid plot, the Time Lords accuse the Doctor of genocide, when, as you and I know, in Genesis of the Daleks, the Time Lord sent him to Skaro on a genocide mission against the Daleks All I can conclude is that they realised this themselves, as the charges were dropped for no really good reason an episode later. The Valeyard was another big blunder - he is actually the Doctor, or rather an amalgamation of the Doctor's evil side somewhere between his twelfth and thirteenth regeneration! Or should that be incarnation? Having the Valeyard out to see the Doctor lose all his regenerations is just plain stupidity on the part of the writers. The Doctor obviously has to reach the end of his lives in order for the Valeyard to come into existence. It was a nice idea - the Valeyard was 'The Ultimate Foe', e.g. the Doctor must fight himself, but it just didn't work. I'll bet anything that if the Doctor ever reaches his 13th self on television, the Valeyard plot won't make an appearance. Not unless by that time Dr Who once again has a caring production team who stick to the continuity of the entire saga. On the subject of continuity, how can Melanie, who comes from the Doctor's future, go off and begin her adventures with him after the Trial, seeing as chronologically, the Doctor has yet to have the adventure where they meet up? No, that was a big mistake guys, and the answer is that Melanie has to be taken straight back to wherever it was that the Master got her from.

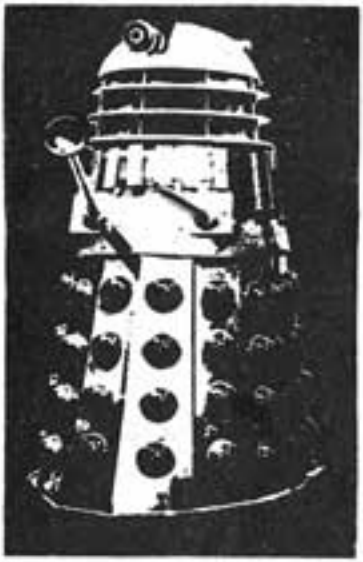
I could write a very long feature on the questions and problems that this story has raised (perhaps I will?), but this is, or rather, was a review of Season 23. Season 24 doesn't have to try very hard to be an improvement. If you have seen Trial, write in and tell us what you thought of it.



by PAUL SCOONES

# DALEK

## EARLY DEVELOPMENTAL HISTORY



You probably all saw 'Genesis of the Daleks', but how many of you, I wonder, are aware that an earlier, contradictory version of the origins of the Daleks has been presented in the series - and by the same writer, Terry Nation! The year was 1963, and the story was the second ever to be made. Called 'The Daleks', or 'The Dead Planet', it introduced the now-famous monsters for the very first time when the Doctor and his friends arrived on the planet Skaro and encountered a group of Thals camped near a huge metal city, in which lived the Daleks. They were dependant on power received through the metal floors, and were consquently unable to venture out onto the surface of Skaro. Nor could they survive without massive doses of radiation. The irony of their situation was that the Thals had evolved through the doses of radiation into beautiful humanoid beings, whilst their counterparts, the Dals, had gone from being what the Thals had become to shrunken, withered, slimey revolting little clawed creatures who were forced to inhabit mobile life-support units called Daleks after the original name of their race.

If you think you might've seen this story on television about seven or eight years ago, that's because Terry Nation's script was later rewritten and refilmed as a feature film riding on the mid-sixties popularity of the Daleks. It starred Peter Cushing as the Doctor, a human inventor, and was called 'Dr Who and the Daleks'. A sequel was also made, and as I said, it screened on television here some years back, but the films are generally not accepted as part of the established mythos of Doctor Who.

The 1963 seven-part Dalek story with William Hartnell as the Doctor, is however, and this is where our problems arise; trying to explain a connection between 'The Daleks' and 'Genesis of the Daleks'.

The easy way out is to assume that the two stories were infact occuring in two different timestreams; this would explain away the reappearance of the Daleks after their

seemingly total destruction at the climax of 'The Daleks'. Thus all other Dalek stories could stem from either 'Genesis', or any number of as yet unseen alternative origins. But this is a ridiculous situation, and I am far more in favour of an explanation which conects 'Genesis' with 'The Daleks' as the first and second stories in Dalek history.

Firstly, it is not unreasonable to assume that there were at least Thals living on other parts of Skaro, as we only saw a minute portion, relatively speaking, in 'Genesis'(or any of the other three Skaro stories). Secondly, Davros was a sly old chap, typified by the rejuvenation system he built into his wheelchair to enable him to survive the Dalek blast in 'Genesis', and it is highly unlikely that in his determination to see his Mk3 Travel Machines succeed, he confined his operations to the Elite Bunker. Would it not be likely -even probable - that he set up a back-up colony of Daleks elsewhere on the planet? If you can accept this, then enter the city of Daleks in the 1963 story. The Thals outside the city had journeyed there from a plateau region, and it is possible that they were totally detached,from civilisation as seen in 'Genesis',much like some African tribes on Earth. They would not know about Davros and the true origins of the Daleks, and the evil creator may have even programmed false beliefs about their past history into the minds of the Daleks in the city, perhaps as a safe-guard. Something, however, obviously went wrong in their production line, or else these Daleks were extremely early versions of Davros'es creations,because of their dependence on radiation and their mobility restrictions. But it is likely that Davros wiped all knowledge of their Kaled roots from their minds

Stills from 'The Daleks' (1963).
by PAUL SCCONES

BOOK REVIEW

'Doctor Who-Black Orchid' by Terence Dudley. No.113. TV Series No.121. TARGET 9/2/87

For a very good reason, it was with greater anticipation than usual that I sat down to read Black Orchid for the first time. You see, back in '83 I tried my hand at novelising a Dr Who story from a recording of the TV story, Black Orchid. Naturally, my version was somewhat pale by comparison with other Dr Who novels but it gave me a knowledge and appreciation of that serial which goes beyond most others.

Now Terence Dudley has written his version, thus completing Davison's first season after a long wait. Dudley wrote the original script for Black Orchid, and in my eyes, that's always a recipe for the success of the novel. This is no exception. The book is quite simply superb. Dudley obviously loves his subject,and piles masses of descriptive and informative detail into the text - here you can learn a great deal about social cricket and 1920's upper-class mannerisms and etiquette, for example.

Of the two-part serials that I have read as novelisations so far, The Sontaran Experiment was average, whilst The Awakening was splendid. This one, however is even better, and I look forward to reading Dudley's other two-parter,The King's Demons, hopefully in the near future. He displays a rare skill in his narrative as he goes from one scene to the next, exploring each character and scene with much greater depth than was ever put across on the screen. The Doctor is deeply embarrassed at being accused of murder, Tegan is fustrated at having to explain the elementary rules of cricket to Nyssa and Adric, and Charles is overjoyed at the Time Lord's skill with a bat! So good is this novel that Dudley I think can be excused the one slight continuity blunder he makes-see if you can pick it out. I said I knew alot about Black Orchid; well reading this book has given me far greater insight into this marvellous little serial. If you only collect the cream of the Dr Who novelisations, be sure to get this one - it's worth every cent you pay!

by PAUL SCOONES

BOOK REVIEW

'Doctor Who-Slipback' by Eric Saward. TARGET 21/8/86

Slipback is divided into two parts. The second part is basically what was originally transmitted, the first a prologue Saward added. Part One is utterly boring, and the only reason I read Part Two was because Paul was jumping down my throat about meeting the Thursday deadline. Anyway, one fault with this book is that Saward has tried to apply the Douglas Adams style of humour to Doctor Who; the other fault is Saward's total total incompetence in writing in this style. Whilst Adams can produce a wonderfully involved story, with humourous side-tracks, interesting characters, insignificant events that turn out out to be relevant, Saward produces a drab storyline with side-tracks that are just plain silly. Saward draws heavily on Adams work; his use of alcohol is very Adams, the bit about the psychiatrists that are always followed by rain is exactly what happened with the Rain God in Adams' fourth book 'So Long And Thanks For All The Fish' in his Hitch-Hiker Trilogy.

Now to the actual storyline. Ignoring Part One, it's possible to salvage some sort of story - definitely not one to fit the Doctor Who format - but nevertheless a story. The reason I say this is simply because this humour, even when written well, is not suitable for Doctor Who. Many people say Graham Williams' Seasons (15,16,17) had too much humour, but it is nothing compared with Slipback. Things like Peri falling down the shaft and having a 8,000,003 to 1 chance of survival, and as for the Doctor being drunk! The good Doctor with his highly-valued morals, his great wisdom and self-control! Ford Prefect-yes, the Doctor-no.

Considering this was written for radio, something new could be expected - I wouldn't mind if Slipback was just a humourous story making fun of Doctor Who as it tries to, but I couldn't get a laugh out of Slipback no matter Saward, and myself, tried. If it was well written, I would've enjoyed it, but it wasn't, and I didn't. I just can't see it as part of the so-called 'Whoniverse'. Can you. You may think this review is extremely mean, unfair, wrong, etc, and that Slipback is a good book. Please write and tell us what you think.



by PAUL SINKOVICH

BOOK REVIEW

'Doctor Who-Slipback' by Eric Saward. TARGET 21/8/86

I think 'Slipback' did only one thing for me - it confirmed my suspicions that the name 'Eric Saward' is in fact used by two seperate people!

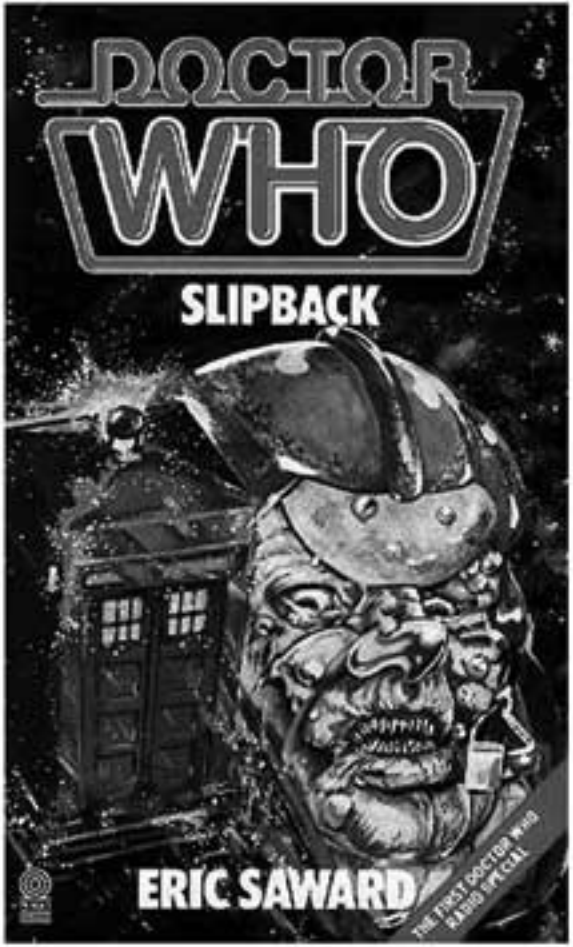
But seriously, it is virtually incredible that the popular and successful script editor from 1982 to 1986, the writer of such masterpieces as 'Earthshock' and 'Resurrection of the Daleks' as tv scripts, and 'The Visitation' book, can write such weak and flawed books as 'The Twin Dilemma' and now Slipback'.

Well,'Twin Dilemma' wasn't all that bad, but it certainly doesn't rank on my list of favourite books in the series either; and after reading'Slipback', it seems to me that 'Twin Dilemma' might have been alot worse if Saward wasn't obligated to (roughly) keep to the tv script of Anthony Steven's Colin Baker debut story.

Back in 1982, however, when I read Saward's first book, 'The Visitation', I was immediately impressed by the high standard of writing, and feeling for the character of the Doctor and his companions, and it was (initially) a disappointment to me when I learnt that he hadn't been the one to novelise his second script,'Earthshock'. When his second book did come out, it hardly seemed worth the wait. His unfunny attempts at humour fell flat, and damaged a potentially very deep and dramatic portrayal of the Doctor's relationship with his friend and mentor, Azmael. In Dr Who Magazine 104, the reviewer likened the style of 'Twin Dilemma' to the satirical humour of Douglas Adams. Slipback, however, goes as far as to copy lines and ideas virtually verbitam from Adams' Hitch-Hiker books, of which I am very fond. Like the writers of 'Dr Who-The Unfolding Text', though, I believe that this sort of humour isn't right for the dramatic context of Dr Who. Slipback was just a bad rip-off of the Hitch-Hiker novels under the banner of Dr Who, and it failed miserably. It abounds with contradictions and misinterpretations of the mythos and character of the Doctor and his universe - can this possibly be the same Eric Saward applauded for great attention to continuity during his era as script editor? It is plainly obvious that Saward has taken the script he penned for the one-and-only Radio 4 Dr Who adventure broadcast in 1985, and turned it into a satire of the whole show, and only in this respect does it perhaps work. For me, 'Slipback' will always be set aside from the rest of the TARGET novels on my shelf.



by PAUL SCOONES




The cover of 'Slipback', reviewed opposite. The book became available in NZ at the same time as No.112

108 THE KING'S DEMONS (Terence Dudley)
- SLIPBACK (Eric Saward)
109 THE SAVAGES (Ian Stuart Black)
- HARRY SULLIVAN'S WAR (Ian Marter)
110 FURY FROM THE DEEP (Victor Pemberton)
111 THE CELESTIAL TOYMAKER (G.Davis & A.Bingeman)
112 THE SEEDS OF DEATH (Terrance Dicks)
113 BLACK ORCHID (Terence Dudley)
114 THE ARK (Paul Erickson)
115 THE MIND ROBBER (Peter Ling)
116 THE FACELESS ONES (Terrance Dicks)
117 THE SPACE MUSEUM (Glyn Jones)
118 THE SENSORITES (Nigel Robinson)
119 THE REIGN OF TERROR (Ian Marter)
120 THE ROMANS (Donald Cotton)
121 THE AMBASSADORS OF DEATH (Terrance Dicks)
122 THE MASSACRE (John Lucarotti)
123 THE MACRA TERROR (Ian Stuart Black)
124 THE RESCUE (Ian Marter)

106 VENGEANCE ON VAROS (Philip Martin)
ATTACK OF THE CYBERMEN (Eric Saward)
THE TIME MEDDLER (Nigel Robinson)
THE MYSTERIOUS PLANET (Terrance Dicks)
MINDWARP (Philip Martin)
TERROR OF THE VERVOIDS (Pip & Jane Baker)
THE ULTIMATE FOE (Pip & Jane Baker)
THE SMUGGLERS (Terrance Dicks)
THE WHEEL IN SPACE (Nigel Robinson)
- K9 & COMPANY (Terence Dudley)

Above is a list of TARGET releases-those that have recently come out and those yet to arrive in the bookshops. 'Black Orchid' came out mid-May, and 'The Ark' in June.

A Prequel To 'An Unearthly Child'...

# ORIGINS

FAN FICTION

A Short Story
By PAUL SCOONES

Hushed whisperings traversed the teleporter crew as their distinguished visitor entered his destination settings, checked them twice, and then stepped onto the transmitter pad. This was indeed highly irregular, a trip into the Outer Wastes by anyone, let alone a dignitary of his importance. Undoubtedly there were those present among the crew who smelled a story with promise of reward from the Public Register Video, the Gallifreyan news service, but all refrained from such enterprising actions until they had at least performed their set tasks and sent this Time Lord on his way. After a short delay, the clearance came through on the operations console. Following standard proceedure, the lateral stabilisers were checked onee more before triggering the moleculisers. A halo of almost blinding light sprang up around the figure, and in a sudden burst of radiance, his molecules dispersed along a directional beam. When the glare subsided, the Time Lord was gone.

Miles away, in the Outer Wilderness, but still within sight of the city from whence he came, the Time Lord's molecules rematerialised in a second light-flash. He felt himself over with the manner of one not used to teleporting and then looked around him, and smiled with satisfaction at the accuracy with which he had estimated the co-ordinate settings. He was standing on the side of a small mountain, a slight breeze plucking at his robes. He was old in his first body. Many of his peers had given theirs up already in favour of younger, mobile versions, but he liked this aged body of his. After a pause, he began to climb the slope, a terrain of scrub, boulders, rocky outcrops, and even the occasional spread of grass. He picked the best path through these obstacles with care, but he moved with the confident air of someone who knew the area well, although he hadn't been to this deserted place for many years. His tired old body soon began to protest, making his climbing slow and laboured, but his determination drove him onwards until he reached the base of the solitary tree growing out of the hillside.

The tree was older than he, or anyone else for that matter, could remember, and as he lowered his tired old

body to the dry earth bordered by the gnarled roots, he recalled in his mind's eye, the wise old man who had been the former occupant of this very spot. He was a hermit... a monk, but also a childhood mentor. Sitting beneath the tree he had watched the great metal dome with the city complex shielded inside rise up, down there on the wild, windswept plains beyond the mountain slopes - or had he? That old hermit had kept his eyes firmly closed most of the time...closed in meditation, shut off from the outside world. Some said that he could read the future with his mind, and that was why he left for another place, because he didn't like what he'd discovered. Most cared not to ponder the implications of this, and his leaving had been hushed up in certain quarters.

The mentor's young pupil had been absent from these parts for many years prior to this pilgrimage. His concern had been with life within the city which now housed nearly all the planet's population. The vegetation had hastily grown back to hide the remains of the once-scattered, but sophisticated dwellings which had dotted the landscape once upon a time. Society had since become clean to the point of the absence of dust. It was ordered and organised by choice. The quest for knowledge had finally superceded the need to work for personal survival. One was looked after by the Capitol now. Everyone lived by codes of conduct and conformed to a rigid hierarchy by choice alone. They even had personalised codes to supplement their often overly elaborate names. The Gallifreyan sitting beneath the tree remembering his childhood mentor was guilty of just such a name. Understandably, more often than not, he was called by his code - Theta Sigma. Most called him 'Thete'.

The last time he had been here on this spot, not long before his mentor departed, the wise old man had spoken of many things Thete regreted he had failed to comprehend. The potential good and the potential evil of the accumulated knowledge of the Time Lords stored down in the city was one of the things he had understood clearly. 'Unused knowledge is no better than no knowledge at all, and one takes a lot less effort to come by than the other' - that was what he had said. He had also told Thete something that,through instinctive commonsense, the young pupil had never imparted to anyone else. He had spoken of a time of great complacentcy in Gallifreyan Society coupled with the decaying of the 'old ways', and followed by a period of great unrest and upheaval. 'Sooner or later, this time

of turmoil will come, and when it does, you must be able to survive. You will see it coming if you watch and learn. Most observe the Universe, and yet can't tell you what's going on in their own city. So much for total knowledge, eh?' The words were as clear in Thete's mind now as when he had first heard them all those years ago. 'You must recognise the signs and act accordingly. Follow in my footsteps and I can assure your safety'. That last phrase was troubling him the most. His mentor had never given him such advice before, and certainly not since. Age had made Thete wise; he now understood better than ever before what it was that his teacher had been telling him. Those displaced words of advice from his long-past days as a student had gradually taken on an uncomfortable truth. Reality was catching up with the old hermit's prophesy

Gallifrey had become stagnant. Nothing like the exciting years of his childhood. Then life must have been lonely for that ancient old man who sat under a tree behind his house; Day after day, month after month, year after year under his tree, cross-legged, half way up the mountain behind the house where Thete used to live. Then things had been happening, the culmination of years of work in the erection of a great dome to house their civilisation. It was true that Gallifrey had boasted great cities prior to the building of the dome, but this was their crowning achievement. Everyone under one roof, secure and protected in a totally controlled environment, safe in the knowledge of the added protection of the recently-perfected transduction barrier. The Time Lords had always pursued knowledge, but it was in Thete's generation that they shook off the last threads in the wholehearted and singleminded pursuit of it.

Thete wasn't entirely sure why he had felt the strong compulsion to return to this spot after all these years, but he did know that for the first time since the old hermit departed, he badly needed his advice. If his mentor had been right - and he had been so far - then Gallifrey was soon to experience something that Thete knew he couldn't be a part of. He had always had a strong instinct for survival - his formal teacher, Cardinal Borusa of the Academy of Prydonians had pointed that out on more than one occasion. But it was not only his survival, but that of others that mattered to Thete; it was this quality that had induced him to rescue a member of the High Council from certain destruction in a malfunctioning time elipse vortex. It had brought him an excellent reputation in Time Lord circles, a rejuvenation of his body awarded by

the High Council saving him from a first regeneration brought on by the extreme age of his body, and the promise of a place on the Council and the training leading up to it. Thete was now one of those Councillors; infact he was strongly tipped to succeed the President when he was due to retire in twenty or so years.

But such elevation in status had not clouded his mind to the learnings of his childhood. The words of his mentor were etched on his mind. Down there, in the city, he knew for a fact that a relatively small but determined group were secretly opposed to the staid existence of the Gallifreyan Time Lord. Open rebellion was a certainty, it was just a matter of when. Thete had no guilt on this matter; he had tried in vain to make his worst fears known to the usually understanding higher members of the Council, but none would listen. They were so complacent after over eight hundred years of peaceful studious learnings and quiet everyday surroundings that such a concept was uncomprehenable. They saw rebellions on other worlds all the time, sometimes successful, sometimes not, sometimes with bloodshed, sometimes not, but they could not even imagine it applied to their own world. Thete had no idea why he was so aware of this appraaching danger whilst they remained so unaware. But he did know what he had to do now. Returning to this spot had somehow reassured him that the mentor wasn't some childhood fantasy, elaborate though it may have been.

Thete struggled to his feet, and started to descend the slope, back the way he had come. There was much to be done if he was to follow in his mentor's footsteps and leave Gallifrey before it was too late - if it wasn't already. A momentary feeling of coldness fell on him like a blanket and he rapidly quickened his pace. It was if just for a moment, he had been able to see what lay within the walls of the city, what was going on in there at that very moment, what lay ahead for Gallifrey, and also for Thete.

He thought fast as he hurried across the rugged ground The key to it all was in obtaining a time ship, and he was scheduled to inspect the maintenance bays for the older TARDIS craft - there was his chance. His qualifications would be more than sufficient to enable him to pilot one of the time ships - he did have a Doctorate, after all. A top-ranking degree was what he had, and he was well known as 'the Doctor' because of it. Not many Time Lords had done what he was about to do, but it was without a doubt the first stepping stone to many things to come...

All clippings are from the NZ Herald. The top-right corner piece is from 2/4/87, all the rest are 12/5/87.

'Tea With Daleks' is a surprisingly accurate piece of writing for a New Zealand paper article on Dr Who. The only error is in saying that the Daleks made their first appearance in 1962, when in fact it was 1963. As for the programme listing for the first episode - well, I only included it for the amusing comment about The Tripods - I totally agree. The Tom Baker photo is a publicity shot from 'The Power of Kroll', and I thought to include the notice of Pat Troughton's death in light of this issue's feature. PLEASE SEND ANY NEWSPAPER CLIPPINGS FOR THIS PAGE BUT INCLUDE THE DATE AND THE PAPER IT CAME FROM.

# Tea With Daleks

The dreaded Daleks, now one of the most successful and long-lasting science-fiction "monsters" on television, reappear on TV-2 at 5.30 tonight in a rerun *Dr Who* story, *The Genesis of the Daleks*.

This six-part tale takes Dr Who (Tom Baker) back in time to try to prevent the Kaleds' creation of the Daleks.

The fictional Daleks had their origins in the evil mind of a crippled Kaled scientist named Davros who invented a travel machine in which the Kaleds, genetically crippled by years of warfare, could move about.

However, he also gave them a ruthless intelligence and destructive powers which were not part of the original design.

In reality, the Daleks, which look for all the world like malevolent pepper pots, were the brainchild of Terry Nation, one of the original scriptwriters for *Dr Who* Nation also devised *Survivors* TV-1 at 11 tonight.

The Daleks first made an appearance in 1962 and, almost immediately, the playgrounds of Britain were full of little boys shuffling around with arms stiffly extended, intoning in metallic voices "Ex-ter-minate, Ex-ter-minate."

In addition to Dr Who, the Daleks had to contend with another formidable foe, Mrs Mary Whitehouse, secretary of the National Viewers and Listeners' Association in Britain. She asserted that the Daleks were giving young children nightmares.

An estimated worldwide audience of 88 million watch *Dr Who* and, surprisingly, research indicates that 60 per cent of them are adult.

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## Second 'Dr Who' Actor Dies

British actor Patrick Troughton, who was the second Dr Who in the long running BBC series of that name, has died, aged 67.

He succumbed to a heart attack while visiting Columbus, Georgia, for a science fiction convention.

Tom Baker . . . Dr Who (5.30)

5.30: DR WHO. Genesis of the Daleks (R). New story but back in familiar territory. Daleks-land, the home of the creatures most identified with the saga. The Tripods (Saturday night) are nothing like in the same league.

# G E N E S I S  O F  T H E  D A L E K S

Reviewed by PAUL SCOONES

Of late, we have been treated to many of the classics of the Tom Baker Era. 'Genesis of the Daleks' is one of them without a doubt. As you will no doubt be aware, Genesis is meant to appear in between 'The Sontaran Experiment', and 'Revenge of the Cybermen'. For some reason that has yet to be adequately explained to me, TVNZ left it out. This would've been inexcuseable had they not elected to eventually screen Genesis, seven stories later.

The story rates, quite simply, as one of the very best Dalek stories of all time. The Dalek creatures are tricky things to write adventures for - they're so limited in their physical capabilities - and so they are at their best when not appearing in the entire story, but remaining a scary and potentially lethal background menace. The stories I am thinking of are 'Power of the Daleks', 'Day of the Daleks', 'Revelation', and a few others. 'Genesis', is of course, also one of these.

Unusually for a six-parter, the pace is kept up throughout, a pace that doesn't allow you to stop and ask such uncomfortable questions as why wasn't Sarah affected by the radiation after loading the Thal rocket? How could two races living within walking distance of each other carry on a thousand years war? How will Bettan and her team survive in the wasteland?, and the most difficult to explain away, How do the events of this story fit in with the very first Dalek story, 'The Daleks' (1963)? This last question is one I have chosen to examine in more detail in another article in this issue.

Michael Wisher's Davros was superb, and more than made up for the slight woodeness of the rest of the cast. His death scene was one of the highlights of the story. Dalek creator, Terry Nation, wrote Genesis in part as a parallel with the Nazis. It is interesting to note that Guy Siner and Hilary Minster, German soldiers in 'Allo 'Allo, played like-roles in Genesis. Lastly, did you pick up on the hurried last-minute costume change for Sarah and the Doctor to run into the next,but earlier made,story,'Revenge of the Cybermen'?

# THE SEEDS OF DOOM

Reviewed by PAUL SCOONES

It may not have been quite in the same league as Genesis of the Daleks, but The Seeds of Doom is nevertheless remembered as something of a classic, falling as it did at the very end of an entire season,(13), of very good stories. Undoubtedly, Seeds of Doom wouldn't have been quite the success it was without the introductory two episodes tacked onto the originally-planned four part adventure. Those additional two episodes were set, if you remember, in Antarctica, and told of the discovery of the pair of pods, and the consquences of the growth of one of them. There was little the Doctor could do - he found the second pod, but he was unable to save the base, or it's crew, or stop Scorby and Keeler taking the other pod. The Krynoid died in the explosion at the end of Part Two, not by the Doctor's hand at all. But despite all this, it was a valuable, and very nearly lethal, lesson for the Time Lord, who was painfully aware that if he was going to save the rest of the world, he had to take some firm action against the crazed millionaire, Harrison Chase, the proud immoral owner of the stolen Krynoid pod.

Despite the all too obvious signs, Seeds was not simply a monster-invades-earth story, but a study of the various psychological reactions of the humans involved to the crisis they faced. The latter parts, with everyone trapped in Chase's residence, beseiged by the fully-grown Krynoid creature, were a joy to watch, and full credit must go to the actors involved. John Challis' Scorby had a real feel for his mercenary part, and Tony Beckley's Chase was a genuinely frightening portrayal of a man posessed by an obsession. On the subject of actors, Nicholas Courtney, alias the Brigadier, was meant to have appeared in Seeds, leading the army (UNIT) attack on the Krynoid. Indeed, UNIT was also intended to have featured more prominently throughout, but with the unavailability of Courtney, the role of the soldiers was played down somewhat. This was the late Douglas Camfield's last chance to direct for Doctor Who; he has done more than anyone else as director, and it was also the last for writer Robert Banks Stewart, who went on to produce 'Bergerac' and 'Lovejoy', amongst other shows. On a last note, the Krynoid effects may not have been excellent, but they showed a marked improvement from the dinosaurs!

# THE MASQUE OF MANDRAGORA

Reviewed by PAUL SCOONES

Historical stories have never fared well in Doctor Who against the great Dalek epics and other futuristic adventures. The purely historical ones, e.g. those with no other science fiction elements in them other than the presence of the TARDIS crew, were phased out in 1966 after a massive decline in ratings, and apart from a brief return with 1982's Black Orchid, they have stayed away from Doctor Who, the only way to get a historical story on Doctor Who then and now was to give it some additional alien threat. We have seen the Sontaran Linx in the Middle Ages, and Sutekh's Mummies in 1911 of late, and now we have just seen the Doctor and Sarah defeating Mandragora energy in Italy, 1492.

The Masque of Mandragora was nothing short of excellent when compared to other historical adventures. The setting of the Italian Renaissance,with the Doctor being careful not to interfere in the looming birth of modern science! He did, however,bring Mandragora to Earth making Masque one of the few stories where the Doctor not only defeats the menace, but is also responsible for it's presence. This formula was quickly used again, in the upcoming Face of Evil.

The town was perfect in every detail, and some of you may have noticed that it was infact Portmeirion, the setting for 'The Prisoner' series. The costumes and sets were also excellent, and many of the scenes had vaguely Shakespearean qualities about them, especially those between the Italians alone.

The writer was Louis Marks, writing his last script for the show to date, and possibly his best when compared to the other three (Planet of Giants(1964),Day of the Daleks(1972),Planet of Evil(1975)), although I am inclined to believe that the script had alot of input from then-script editor, the late great Robert Holmes, who always confessed a desire for a certain degree of accuracy in the history content of Doctor Who, and full credit must also go to the director, Rodney Bennett, who had alot to do with the look of the story, if not the writing. One last thing - I am puzzled by the inclusion of that final scene where the Doctor says that Mandragora will return in 500 years time. It's my guess that the Producer, Philip Hinchcliffe, always intended a rematch for the Doctor and Mandragora, but never made it.

Note: The following story listings are correct subject to the continued uninterrupted screening of Doctor Who episodes in chronological order every Tuesday and Wednesday night.

23 June to 1 July 1987 (UK Showing: October,1976)
THE HAND OF FEAR (4 Parts, by Bob Baker & Dave Martin)
Sarah Jane's last adventure, in which she almost gets fried by radiation and kidnapped by an alien criminal called Eldrad...or rather, what's left of Eldrad...

7 July to 15 July 1987 (UK Showing: October/November,1976)
THE DEADLY ASSASSIN (4 Parts, by Robert Holmes)
A very exciting story, this one, as the Doctor goes home to Gallifrey and is charged with assasinating the President of the Time Lords. The real assassin is an old enemy...

21 July to 29 July 1987 (UK Showing: January,1977)
THE FACE OF EVIL (4 Parts, by Chris Boucher)
Leela, the female Tarzan in a leather leotard, joins the Time Lord on a jungle world, home to a large monument, a face carved into the side of a rock cliff...

4 August to 12 August 1987 (UK Showing: January/February'77)
THE ROBOTS OF DEATH (4 Parts, by Chris Boucher)
Set entirely aboard a Sandminer vehicle on the desert planet Kaldor, the Doctor and Leela investigate a number of strange and macabre deaths among the Sandminer crew.

18 August to 2 September 1987 (UK Showing:February/April'77)
THE TALONS OF WENG-CHIANG (6 Parts, by Robert Holmes)
The Doctor is very much like Sherlock Holmes as he becomes involved in a murder investigation in Victorian London.The answers, however, lie in events of the far future...

8 September to 16 September 1987 (UK Showing:September1977)
HORROR OF FANG ROCK (4 Parts, by Terrance Dicks)
The 15th Season opens with the Doctor and Leela battling an enemy of the Sontaran race in Fang Rock lighthouse in the year 1909. Not many survive the battle...

22 September to 30 September 1987 (UK Showing;October 1977)
THE INVISIBLE ENEMY (4 Parts, by Bob Baker & Dave Martin)
K9, the robot dog, makes it's entrance in an adventure based partly inside the Doctor's brain. Spacecraft and laser blasters abound in this adventure.

UPCOMING:Image of the Fendahl/The Sunmakers/Underworld.



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