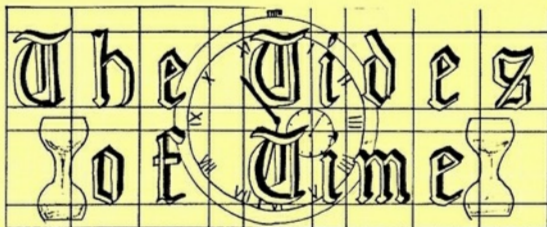


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TRINITY TERM 1990

40p





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You will no doubt have been pleased to discover that this issue of THE TIDES OF TIME is considerably cheaper than the last. Thanks should go to Paul Groves for pointing out, in the nicest possible way, that the OUSU photocopier was considerably cheaper than the one I had been using. In fact thanks should go to Paul generally for his continuing flow of enthusiasm, suggestions and contributions not just to the magazine but to the society as a whole. There is considerably less blank paper in this issue and a wider variety of contributors to whom I am very grateful. However I have little held over for next issue (that courtesy of Paul Groves) and so I'm going to plead for contributions again. Most importantly I HAVE YET TO RECEIVE ANY ARTWORK and am running out of tracing paper.

You may notice on the back of this magazine an application form for Whoniverse '90. This is being run in Abingdon in September and should be worth attending, not just because the committee have been asked to help as stewards. I gather that several guests have already agreed to come, work permitting, including John Nathan-Turner himself. Anyway, plug! plug! plug!

On a lighter note, having complained last issue that the committee couldn't spell my name, it has been pointed out to me that I can't either. On the form for the bank I put down that I was Louise Dennis. All I can say is it just shows what happens if you criticise the committee!

Finally I received this interesting little piece from Mark Dunn. I'm told that it is very funny if you understand cricket.

Louise Dennis

The Davison Years

ADRIC	st	LOGIC CODE	6	CYBERLEADER	6	
DOCTOR (4)	c	TIME WARP		6	BORUSA	1
TEGAN			run	out	18	
KAMELION			lbw*	6	DOCTOR	2
MASTER			retired	burnt	5	
TURLOUGH	c	SHIP HOME		6	LOGAR	10
DOCTOR (5)	c	SPECTROX TOXAEMIA		6	SHAREZ JEK	20
PERI				not	out	2
JN-T			still	not	out	20
<hr/>						<hr/>
TOTAL			for 7	wickets		84

* Lost Body Weight!

"Chap with wings, five rounds rapid."

From the moment he met Patrick Troughton on the London Underground, Brigadier Alastair Gordon Lethbridge-Stewart has been one of the best-loved characters on Doctor Who. Maybe this has something to do with his longevity, the 'Web of Fear' was broadcast in 1968 and of course his most recent appearance was only last year.

In the course of 23 stories the Brigadier has met all the Doctors bar the ill fated Colin Baker (and who knows what will happen in the N Doctors). This is ironic considering the Doctor's ability to regenerate troubled Lethbridge-Stewart greatly, though less so after witnessing the Doctor's third regeneration in the 'Planet of the Spiders'.

The Doctor's second meeting with Lethbridge-Stewart came just after his promotion to Brigadier and his appointment to the British section of UNIT. This was not perhaps the best job for a man whose first resort was often to blow things up! Of course this was quite often the correct action to take when facing the Doctor's enemies. However, the Doctor usually managed to find a cleaner solution.

Then came the UNIT years when the third Doctor and the Brigadier dealt with the Autons, Primords, Axos, Azal, Daleks, Dinosaurs and Roger Delgado's Master on numerous occasions. The Doctor (after Lethbridge-Stewart finally became convinced he was the Doctor) and the Brigadier had many arguments over the Master. The Doctor thought the Universe would be a duller place without him whereas the Brigadier would not shed a tear if, in the course of defeating some alien menace, the Master had been cut down in the crossfire. The Master knew very well what would happen if he resisted arrest by UNIT when the odds were against him.

As mentioned above the Brigadier believed in the power of military might. After he issued what is probably his most famous order, and the title of this piece, in 'The Daemons', and rifles had failed to affect Bok, he simply called for a Bazooka. Earlier in the same story he couldn't understand why the Doctor was so upset that his machine had blown up, after all the army were now through the barrier and ready to deal with anything!

The Brigadier never came to terms with the alienness of the Doctor, his ability to travel in time and space, or the internal dimensions of the TARDIS. In 'The Three Doctors' he assumes the only explanation of the reappearance of the second Doctor is that in tampering with his "infernal machine" the Doctor has changed back. In the same story he thinks Omega's world is in fact Cromer, and goes off to search for a telephone!

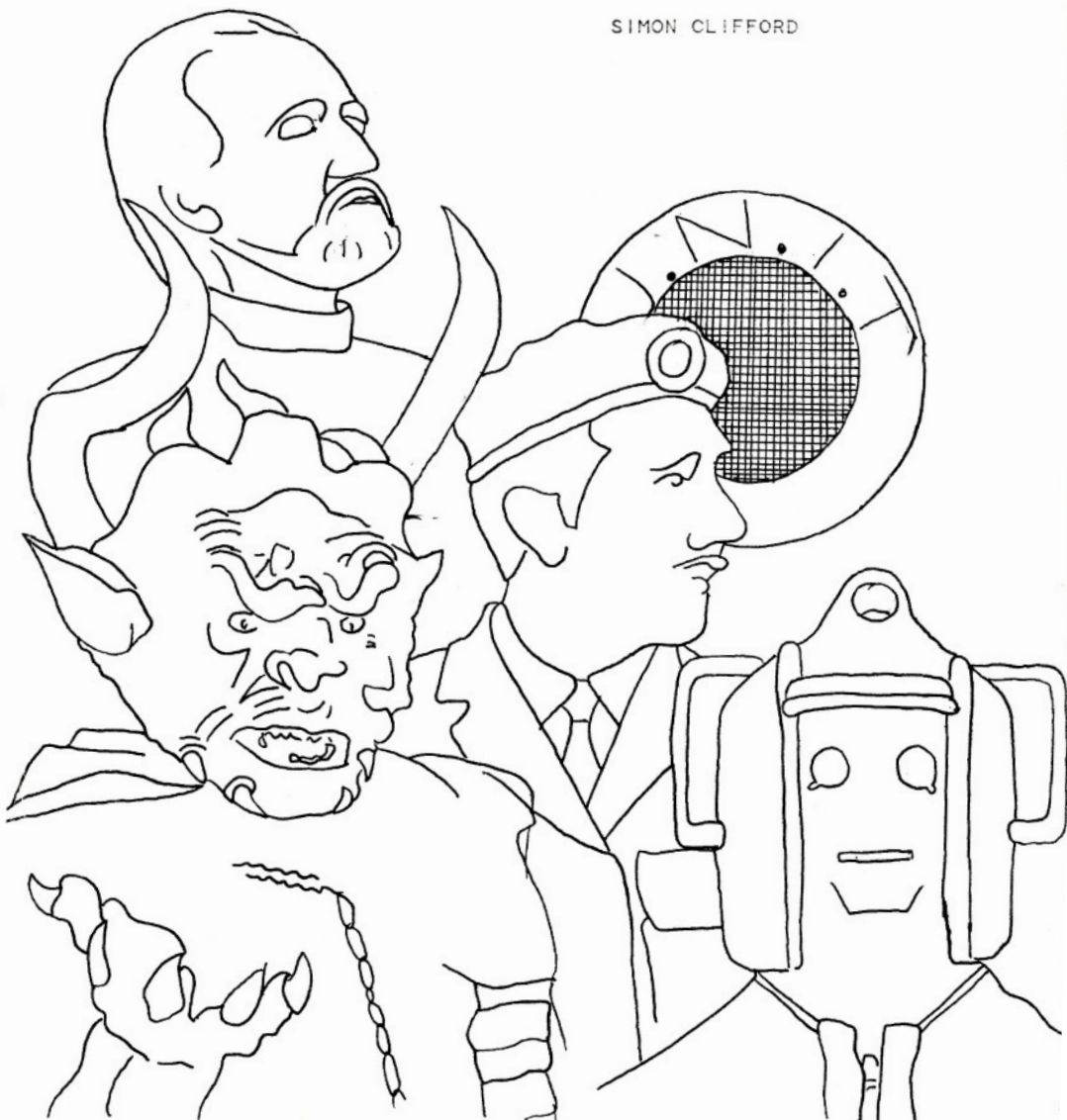
Naturally, though they attempted to hide it, the Brigadier and the Doctor were firm friends despite their frequent

disagreements, even the Brigadier blowing up the Silurians! 4
Possibly this was because the Doctor had seen the bully-boy
Brigade-Leader Lethbridge-Stewart in the alternative world of
'Inferno'.

The Brigadier remains one of the most popular of the Doctor's
companions and this is testimony to Nicholas Courtney's
portrayal.

Maybe the Brigadier's finale was in 'Battlefield', maybe not,
only time will tell.

SIMON CLIFFORD



Hilary Term Review

HORROR OF FANG ROCK had impressive sets, creditable model effects and more padding than Reuben's jumper. The basic storyline was the tried and tested standard, people isolated, under attack, and unable to escape. One of the strong points of the story was the Doctor's painstaking deduction of the nature of what was doing the attacking - yet despite his reasoning the death toll mounted.

The performances varied from the acceptable naivete of Vince to the ham stolidity of Reuben. I would have preferred a Nigel Havers-like charmer to play Palmerdale, rather than Sean Caffrey's unspeakable boulder. His obvious caddishness undermined the dramatic effect of the corruption of Vince. The tension of this moment and Skinsale's subsequent sabotage of the radio are diminished by the longeurs of pointless scenes involving the three shipwreck survivors and time spent going up and down stairs.

The last episode changed the story's direction from claustrophobic suspense to black comedy as we at last see the Rutan. It is difficult to imagine something looking so ridiculous (and like the Sontarans speaking in self mocking terms of military bragadaccio) carrying out the graphic nastiness of a "partial autopsy underwater". It is also difficult to imagine Terrance Dicks writing that line - this is surely Holmesian. Overall this is an example of a 70s four parter that naturally fits the requirements of today's three parters.

I found it hard to enjoy anything about RESURRECTION OF THE DALEKS. In 1984 the story seemed very impressive. Seeing it again made me wonder how little substance could be rated so highly.

For example, with few exceptions, the acting was atrocious. I was quite relieved whenever anybody on the prison ship got wiped out - the quality of acting would improve tremendously. All the lines Sneh Gupta had to say to establish the who, where, and why of the situation - "Morale is appalling... I'll report the captain... the captain is dead..." never sounded natural.

Then there is what happens to the TARDIS crew. Tegan spends most of the time under a blanket, Turlough creeping round the Dalek ship, and the Doctor spends most of a normal length episode strapped to a couch.

To be fair some things were excellent - all of the Bomb Squad in the warehouse, Maurice Colbourne and Terry Molloy sparring as Lytton and Davros. The spacecraft effects stood up well (marred only by the BBC Micro computer graphics imposed to indicate lasers). The loose Dalek creature in the warehouse was the best thing in part one, but by part two Matthew Robinson's directorial technique of sweeping circles around the actors in the warehouse became tiresome.

There's no book of this story, perhaps one reason for its status as a classic - before seeing it again I had it filed away in my mind as one of the best Davison made. For once I have to

agree with John Nathan-Turner - the memory does cheat after 6
all...

The Target book of THE CLAWS OF AXOS is one of Terrance Dicks' better efforts. It was the only preparation I had for a story that unfolded at a fast and furious rate. There was much to enjoy, and much to forgive, but above all it never committed the cardinal sin of being boring.

I can forgive the dodgy particle physics that underpin the plot (exemplified by the laboratory dial creaking off fractions of Light Speed) for the sake of some fine set piece scenes between Pertwee and Delgado.

The first part was particularly impressive, with its opening montage of shots of Axos in space, writhing Axos lumpoids, UNIT HQ and the doomed yokel Pigbin Josh, himself a scavenger. The plot twists and turns, propelled by the ably emotionless Voice of Axos/Axon Man, (Bernard Holley).

Direction is fast but also thoughtful enough to provide several striking images. As well as such tricks as pulling up from a close up on a radar screen to focus on the action, and the camera panning across the reactor room, there is also the visual fascination of the lightshow provided by the Eye of Axos, and the remarkable rotating Axon head. I can forgive the felt tip lettering TOP SECRET and the positioning of soldiers beneath the large sign "THIS WAY TO DEADLY NUCLEAR REACTOR" because both the tracking of Axos and the final battle against it convey a sense of urgency and determination. I can forgive the Axon walking like an Egyptian down a corridor and providing the ultimate obstructed view through a windscreen for the sake of the whiplash electrocuting tentacles. Even the usual dire Pertwee radiophonic music can't detract from such a mix of the sublime and the ridiculous.

THE EDGE OF DESTRUCTION is a curiosity born out of a crisis. Unplanned, written in a few days, apparently the subject of much argument between cast and writer, it was not the easiest story to watch patiently. Only Jacqueline Hill really rises above the material, and even she suffers from being able to work out the solution to the problem from the slightest of clues. William Russell is relegated to a state of temporary concussion, and Susan is both unearthly and unlovely. Hartnell stumbles occasionally with his lines, and this and the blackout in part one are reminders of the theatricality of the whole story - it could easily have been written for stage and not TV. There are some interesting glimpses of the TARDIS interior, particularly the malfunctioning food and drink machine, very similar to the one in Magdalen JCR. A few of the lines and the significance of the lighting were lost on the video copy, although it didn't hide the clumsiness of the scene where Susan 'overhears' Ian and Barbara. And I do like the couches that slide out of the wall - proof that there is an MFI on Gallifrey.

When THE SONTARAN EXPERIMENT was first shown in 1975, I couldn't bear to watch it - the unmasking of the Sontaran is one of the standard 'behind the sofa' scenes of Doctor Who. Visually, the most serious casualty of the intervening fifteen years is the robot, now looking like an escapee from a Smash

7 advert. Styre is really quite a sympathetic character, a harassed Biology student trying to complete his practical on time. The Dartmoor scenery is a very refreshing change from the usual gravel pit in Essex, and the Sontaran Globe nestling on a craggy tor is a splendid sight. It is also surprising to see an effective snake puppet years before the fiasco of 'Kinda'. The scene where Sarah has lost both the Doctor (captured by Galsec) and Harry (vanished from the ravine) is reminder of how powerful and frightening the series was then - she is isolated and alone in a vast but desolate landscape. As usual, Tom Baker sparkles - just imagine Colin Baker, unbearably pompous, delivering the challenge for combat. I have only one slight criticism to make - why is there no wreckage of the spaceship that exploded? A minor flaw in a story that is small but perfectly formed.

I have only three things to say about CASTROVALVA.

- 1) At least Matthew Waterhouse wasn't in it most of the time.
- 2) In the twenty odd years between 'Edge of Destruction' and 'Castrovalva' the TARDIS warning system has improved. No more mysterious pains in the neck and melting clockfaces, just mysterious messages and melting lipstick.
- 3) Nice to see that the Time Lords use the good old BBC Micro to store the computer data. Seeing the MODE 4: CHR\$(141) lettering reminded me of Computer Studies at school. The computer display in 'Castrovalva' is actually very significant. In its dialectic of real world interfaces and dimensional integration we can perceive the essence of the Bidmead philosophy of the hard science that lies behind the most trivial of actions, epitomised by the fact that there are 387 staged to landing the TARDIS. Yes, very significant... and delightfully silly.

THE WAR MACHINES has been the revelation of this term, and undoubtedly the best Hartnell story shown by the society so far. It is fascinating to compare it with stories that were to come - consider the presentation of young people in this story and their 80's counterparts in 'Survival'; or the forgivably clumsy War Machine and the ludicrous Cleaners in 'Paradise Towers'.

The story has its flaws. Hartnell, I'm afraid, is one of them. He had been the star of the series for so long (and was to record only two more stories) that he is by now quite uncontrollable - or rather, undirectable. An early warning sign is the tingling skin ("a feeling of evil... like the Daleks.") Undoubtedly his worst scene followed WOTAN's telephone message, jumping about and becoming incoherent as he describes something "enormous" - the ham in his performance.

Fortunately, this story doesn't feature the Doctor that much. When it does Hartnell is usually in an interesting setting - hobnobbing with the Civil Service, or being benignly tolerant with Swinging London. The story isn't really about him - all he does for three episodes is say "I fear what might happen" or "I feared that might happen". His histrionics stand out because they are at odds with the naturalism of the rest of the acting, given that some of it is the naturalism of being controlled by WOTAN.

This naturalism means that Jackie Lane steals every scene she appears in; gives us the wonderful tramp, and makes us care

when he dies, trying to be pathetically courteous. Above all there is the wonderful scene of Ben's escape, a matter of anguished looks that led one viewer to compare the impact of these silent glances with the climax of 'Bonnie and Clyde', as Warren Beatty and Faye Dunaway realise they are cornered.

It is the direction, the choice of viewpoints, that gives power to such scenes. Another is when Ben is dragged into the warehouse. From the previous shot, we know where the War Machine is. The camera backs away at the same speed as Ben is dragged forward, coming to rest in the position where we know the War Machine to be. Ben protests: he is told to be silent: and then the screen goes grey, not black - a greyness which matches the extermination effect.

There is all this to admire, and only the basic script to deride. There are verbal cliches - "Where am I? What is this place?" says the man free from hypnosis, "There's a door here, shall we go in?" a soldier asks politely. The direction can tend to be melodramatic - the GPO Tower skewed at an angle, the quaint cymbal clashing title sequence. And the climax is quite funny. "Am I immortal?" WOTAN burbles as a war machine casually kills off Krimpton, not Brett the creator - a war machine that has climbed an awful lot of steps. It is however quite a shock to see a story that is so old contain better acting and direction than some efforts in the 80s. It certainly deserves release on BBC video.

THE HORNS OF NIMON is probably the only story that can be epitomised by a single sound effect. The effect lasts only a few seconds, but the sound of glass breaking and Zebedee springing when part of the TARDIS console explodes really encapsulates the entire attitude and style of the story. 'The Horns of Nimon' had scenes that had to be seen to be believed Tom Baker staging a bull fight, and attempting mouth to mouth resuscitation on K9; and Romana smiling coyly and saying "Oh, you're so clever, Doctor.". As for those extras, the rest of the Anethan tribute bearers... there was a grisly fascination about watching these poor people make the most of the limited scenes that they have. Whenever they were the background to conversation, they could be seen to be concentrating on every word, almost to the extent of moving their lips silently.

What are the redeeming features to be found here? Well, Janet Ellis is quite good - better than she was on 'Blue Peter'. Douglas Adams dialogue like "The Nimon is their god. He has a power complex." "That fits." The scene shifting in the maze itself was very effective.

In defence, perhaps it should be said that at least two ideas never made it to the finished production. The Nimon were meant to be elegantly choreographed, moving like dancers, instead of swaying about so much. They were also meant to take off their masks at some point, having disguised themselves to infiltrate Skonnos.

Two scenes are significant to any appreciation of the story. Well, really it's one scene, Soldeed advancing and quavering "Lord Nimon?" - duplicated in part one and part four. They demonstrate that 'the Horns of Nimon' is the definitive 'running down corridors' story.

PAUL DUMONT

The Official Doc Soc Guide to the Lesser Known Doctor Who Monsters

In order of non-appearance:

THE GARLICS:

The poisonous breath of these aliens is their deadliest weapon. They were defeated, though, when the Doctor sprayed the atmosphere of their spaceship-cum-greenhouse with Oraldene.

After their first appearance school playgrounds echoed for weeks with the harsh metallic cry: "SUF-FO-CATE!"

THE TARB!:

These insectoid creatures bored their enemies to death by telling them rubbish jokes. They were in fact mindless beings controlled by a superior intelligence. Their natural enemies were the winged Beneltona, whose jokes to be honest weren't much better.

THE WET!:

This popular monster, played in a cameo by producer John Nathan-Turner, only ever appeared in the story "The Leisure Camp". It gave Tom Baker a big wet kiss, got a slap on the wrist and ran away whimpering, never to be seen again.

AGADOO:

Featured in the stories "The Curse of Benidorm" and "The Monster of Benidorm", this was a gestalt creature consisting of thirteen football hooligans with Union Jack shorts and lager cans doing the conga round a Spanish resort. It was utterly defeated when it attempted an 11+ maths exam.

THE BYGONES:

The Bygones were found skulking under Loch Ness after their home planet Nostalgia was destroyed by an omnibus edition of Neighbours. They are only dangerous when they meet a post-Pertwee Doctor because "all their stories are crap".

THE HORROR OF GLAM ROCK:

The star-shaped electric guitar, 30" flares and platform shoes were the Horror's formidable weapons. The vibrations from one stomping session threatened to destroy an isolated lighthouse until the Doctor paralysed the thing's brain by showing it the latest Brother Beyond video.

THE CURSE OF BENDIX:

These tiny creatures feed on those vital components of household appliances which take the repair man six hours to find only to discover it is the one part he hasn't got a spare for in his van and ordering a new one will take at least two weeks.

They are never completely destroyed and have returned to threaten the Earth many times.

The Matrix Quiz

10

- 1) The Great Fire of London was caused by which species ?
- 2) On what planet did the 5th Doctor encounter the Tractators ?
- 3) What caused the 3rd Doctor to regenerate into the 4th ?
- 4) Who controlled the Loch Ness Monster ?
- 5) Who are the arch enemy of the Sontarans ?
- 6) Where was the original K9 built ?
- 7) Who tried to provoke a war between Earth and Draconia ?
- 8) Where did the Doctor first encounter the Cybermen ?
- 9) Where did the 1st Doctor encounter the Voords ?
- 10) Which companion was a naval surgeon ?
- 11) Against whom did the Doctor first fight with Alistair Lethbridge Stewart and what rank was he at the time ?
- 12) Which companion originated in E-Space ?
- 13) Who was the last of the Jaggroth and where did the Doctor encounter him ?
- 14) On what planet did the Doctor encounter Alpha Centuri ?
- 15) Which of the Doctor's companions has been nearly sacrificed the most times ?
- 16) What did all the stories in the 1989 season have in common and in which other year did this happen ?
- 17) What was Tegan's surname ?
- 18) In which story was the Sonic Screwdriver destroyed and in which incarnation was the Doctor first seen using it ?
- 19) Which member of the High Council of the Time Lords was in league with Omega in Arc of Infinity ?
- 20) What is the Time Lord Prison Planet ?
- 21) Where did the Meddling Monk originate ?
- 22) Name the 3rd Doctor's female companions.
- 23) Which species are related to the Silurians ?

PAUL GROVES

Symbiotic Atrophy or, Whither DWAS?

Many members of the Oxford Doctor Who Society will be aware of the Doctor Who Appreciation Society. A large number of those will probably have been members at some time, or indeed be members today. Those who have been members of the society will realise that it has spent much of the past few years existing under a black cloud as the organised world of Doctor Who enthusiasts it created apparently displays a belief that a large semi-regulatory body is no longer needed. The DWAS enters the 1990s under as many question marks as can be found on Sylvester McCoy's jumper.

In the early years of its existence the DWAS was a relatively small organisation. Indeed, it originally was little more than a college-based society like our own, founded by undergraduates at Westfield College in a university perhaps even more federal than our own, London, around an already established magazine, TARDIS. Many of the names involved in DWAS at this stage will be familiar to those veterans who remember the early editions of 'Doctor Who Weekly'; in charge of TARDIS was Gordon Blows, an early feature writer on the publication, and filling the role of society Historian was future Contributing Editor to its successor publication 'Doctor Who Monthly', Jeremy Bentham. Society Co-ordinator was Stephen Payne, now publisher and editor of 'Starburst' magazine, and president was Jan Vincent-Rudzki, editor of 'TV Zone'.

As the above indicates, publishing was in many ways the main remit of DWAS for most of its history. As well as TARDIS, DWAS brought out what evolved into its newsletter, 'Celestial Toyroom', a fan fiction magazine, 'Cosmic Masque', originally under the aegis of present-day Target Books novelist, John Peel, and a myriad of products from Jeremy Bentham's Reference Department and the Art Department. Before there was any serious mature publication dedicated to 'Doctor Who' on general sale, DWAS preached to a captive audience.

Even in the early 1980s DWAS was comfortably secure. Despite the blow of the departure of Jeremy Bentham to his own 'pirate' Reference Department, Cybermark Services, the David Saunders administration, consisting for about four years before 1985 of perhaps the most tightly-knit and continuous group of executive members, presided over a steady expansion culminating in a publicity drive in the wider 'Doctor Who' market which by this time had swelled to a size unknown when the society was founded in 1976.

It was the development of this market that appeared to be the catalyst for the problems that DWAS has faced in the past few years. The new generation of fans that discovered the society in the middle years of the last decade were the first to have been reared not on Target Books and TV Comic, but on a vastly

expanded Doctor Who Library and the ever-more informative 'Doctor Who Magazine' issued by Marvel Comics with the help of not just Bentham but other DWAS luminaries such as the controversial Richard Lunden, and the more orthodox Gary Russell and Richard Marson. To these members the payment of £6.00 for what remained (despite the rise in membership from 1500 in October 1983 to more than twice that number by the opening of 1986) a frequently late 'Celestial Toyroom' that was only printed in two colours, contained very little photographic content, no features as such and, in the sparse news months of late 1985, followed the unimaginative rule that rumours should not be reported, seemed a waste of funds. The belated move to amalgamate TARDIS with CT in April 1986, with added two pounds on the membership fee, did little to stop the growing exodus from the society that has characterised the late 1980s. 12

The instability in the management of the society during this period contrasted with the stability found in the emerging free market that was increasingly coming to challenge the hegemony of the DWAS. Since its foundation in August 1983 as an A5 photocopied twelve-page fanzine, DWB - in full, 'Doctor Who Bulletin', has been consistently under the editorship of Gary Levy. While its style has changed - the January 1990 issue was a multi-paged entity with many, A4, pages in full-colour, much high quality artwork and in-depth features on a broad variety of telefantasy topics in addition to those on Doctor Who, - the change has at least been gradual. Its rival news publication, CT, has changed radically as each new editor has stamped his individual mark on it, from the 'Letraset spree', as one reader termed the style of Neil Hutchings, editor from April 1986 to May 1988, to the more serious and formal, but opinionated and individualistic style of Brian Robb, Neil Hutchings' successor - allegedly sacked due to his forthrightness - which has led to an inconsistency that could have ultimately seriously harmed it. Financial problems also affected the performance of the society, as fan art and fiction went out of fashion against the onslaught of better photographic reproduction in fanzines such as 'The Frame', edited by David Howe and Mark Stammers, themselves former DWAS executive members.

At the dawn of the new decade, and a new era in the programme's history, the DWAS is faced with the problem of what and how to reform itself. The recent almost unprecedented questionnaire, DWAS 90, in which the reshaping of the society was handed over almost totally to the membership, reveals a society at a loss. Like a Wirrn grub in the 'Ark in Space', the once dependent non-DWAS fan producers, whether DWB, the resurgent CMS with its 'In Vision' series, or the fan repertory society 'Audio Visuals' with their series of playlets, are coming to dominate and swallow up the single body of organised fandom, that like Commander Noah was initially able to master them. The commander of Nerva Beacon was only able to reassert his true nature in an act of self-sacrifice. It remains an open question as to whether DWAS will be forced to follow the same course.

MATTHEW KILBURN

PART 2 The King

The huge creature was a dull brown colour with a black stripe leading from the forehead down the length of its back. As he was born to the ground, Goran rolled to one side from under it so instead of tearing out his throat the cat's teeth sank into his already injured shoulder. Ace scrambled across to her rucksack and dug out the two cans of Nitro-9 she had stashed away in it. Uncapping one she threw it so it exploded to one side of the struggle. The cat let go of Goran and ran for the trees. At the edge it paused and looked back at them. Ace hastily lobbed the other can at it. The ensuing explosion picked the animal up and flung the body into the trunk of one of the trees. It fell lifeless to the ground. Its back broken in two. Ace picked out the First Aid tin and moved over to Goran.

"What was that?" he asked.

"Some sort of cat, I think."

"I didn't mean the vellen, I meant what caused the explosions?"

"That was some Nitro-9 I made."

"You made!"

"It was quite effective, wasn't it?"

The Doctor heard the two explosions echoing from the forest and paused to scan the horizon. His captor started and then quickened his pace pushing the Doctor hurriedly before him. By this time they were in the midst of a ramshackle pitched camp. The explosions brought men out of the tents; pale, weary, frightened men. They looked towards the forest as if expecting some portent of doom. There was a vague muted murmuring about the Marlins and secret weapons. They remained watching as silence fell until officers of some sort appeared and ordered them back. The Doctor and his captor came at last to a long low tent. Inside was a grim thick-set man with blonde hair, greying at the temples. He sat at a table, writing.

"A looter, Sir!" said the Doctor's captor.

The man glanced up briefly and took a fresh sheet of paper.

"Name?" he asked.

"Well, I am generally known as the Doctor and I'm afraid you're all under an unfortunate misapprehension..."

"A doctor?" asked the man sharply.

"Yes, of most disciplines in fact. Do you need some help?"

"Can you operate Nomar medical equipment?"

"I can't say I'm familiar with it, but it shouldn't be too hard to pick up. Medical technology is much the same throughout the universe."

His captor snorted, "With respect, Sir, he's making it up. He knows there are no doctors. He's trying to dodge the charge."

"Not necessarily," said his superior, "and besides we've got nothing to lose. Let's see what he can do. Leader Zarin, take him to the medical tent and supply him with that equipment we brought with us. We'll know if he's a doctor soon enough."

The Nomar Medical Kit was a large black case containing advanced, compact surgical equipment. The Medical Tent was overflowing; orderlies continued to carry in wounded men, dumping them in any available space, neglecting to remove those who had died. A few women moved about bandaging minor wounds, but without the knowledge to tackle anything more serious. The Doctor, realising that valuable time would be lost in any attempt to organise the situation, simply started on the first man lying in the door of the tent. Within minutes his captors were convinced. The Doctor requested that the dead be removed. Leader Zarin was unwillingly delegated to the task while the Doctor continued doggedly working his way down the tent. 14

Ace and Goran had taken a path that skirted the worst of the carnage but at the edge of the camp they came across a row of corpses awaiting burial. Ace surprised herself with the speed with which she had come to terms with the horror of the battle. The sight of the bodies was grim but they no longer upset her as had the first glimpse of the field or the discovery of the dying warrior. Goran fell silent as they walked past ceasing even what conversation had persisted before. He was leaning heavily on her as she helped him along and Ace suspected a slight fever. His eyes were bright and his breath came short and fast. Suddenly he stopped and seemed to slip from her so he was kneeling on the ground beside one of the bodies. He reached out and touched the boy's face, then dropped his hand.

"We're nearly there," said Ace, trying to help him up.

"He was my squire," said Goran.

"Oh," Ace shifted awkwardly.

"We got separated. I should have made sure he was alright. He'd never fought before."

Quite suddenly he began to cry. Angrily he scrambled to his feet wiping the tears. He staggered slightly, clutching at Ace's shoulder.

"It's all my fault," he murmured.

"No it isn't, you couldn't have known."

One hand touched her face tilting it upwards so he could stare down intently at her.

"You really have come from a long way from here," he said.

"Yes, a very long way."

"I am King Goran. King of Lyutzen. These are my soldiers. This is my war."

"You are King?"

"Yes. They invaded, you see. This is good farm land. I must keep Lyutzen whole. We must fight or we will be overrun and sink back still further into savagery. I had to fight, what else could I have done?"

Ace found she had no answer.

"We must keep alive the Nomar way of life."

Ace began to move him once more in the direction of the camp.

"But I thought the Nomar Empire was corrupt."

"We were only a small outpost. Stories reached us of course. They were harsh in many ways and oppressive but they protected us from such as the Marlyns. Life here is much better than elsewhere even now. I am fighting to preserve something, to save something of what was, can you understand that?"

"Yes, of course."

15 The entrance to the camp was just ahead of them. Ace was relieved. She lacked the Doctor's detachment, and was aware of the dangers of becoming too involved with Goran's ideals. She knew he was trying to explain some deeply held belief to her. The Doctor, in one of his more cynical moments, had told her that belief caused more unnecessary death than any other single factor in the universe.

As they reached the entrance there was a cry, and a young man dashed up to them. He had tousled brown hair, blue eyes and a beaked nose. A greatcoat hung open from his shoulders so that the breastplate was plain to see. He was holding his moulded helmet in one hand.

"Thank Heavens you are safe!" he said gripping Goran's arm. "We feared the worst!"

Relinquishing Ace, Goran grasped the man, "You are still alive! Thank God for that!" and the men hugged each other.

"What has been happening?" asked Goran.

"The Marlyn leaders are with your council now. They're treating them with kid gloves though because of the explosions." "Explosions?"

"Didn't you hear them? Down by the river, the soldiers think it is a new weapon."

Goran threw back his head and laughed, "That was Ace here. She saved me from a vellen. Ace this is Roth Milasen."

Roth gripped her proffered hand and shook it. The king calmed down, "I hope," he said, "we won't see another day like this,"

In due course the Doctor was summoned to see to Goran's wounds and learned of Ace's presence in the camp. Thus, when she turned up in the medical tent later that day, he merely said:

"Well, you seem to have done alright for yourself."

"Yeah, wicked. Imagine meeting a king!"

The Doctor smiled at her enthusiasm.

"I need to keep an eye on some of these men for a few more days yet, so you can get to know him better."

"We're going to Bergen then?"

The army was setting out for the capital next day.

The Doctor nodded, "Yes, we're nearly ready. I'm travelling with the medical carts and Colonel Kant."

"The king wants me to ride in front with him and Roth."

"I should comply," advised the Doctor. "We won't be here long enough to arouse jealousies at court and in the short term the best bet is to keep close to the king."

The Doctor went off to find Colonel Kant, the grim man to whom he had first been taken as a captive. The Colonel was a solid, reliable soldier who had worked his way up through the ranks. His first loyalty was to Milasen who maintained this section of the army, though he was in Bergen not at the battle, acting as regent in the king's absence. His second was to his men about whom he cared deeply. The Doctor asked him about the king.

"Goran?" asked the Colonel, "His family have been rulers of Lyutzen since before the Nomars came. The Nomars set up an elected council to govern but Goran took over when they left."

"Do you mean he seized power?"

"He is rightful king."

The Doctor frowned, "What happened to the council?"

"Oh, they were all executed - except for two of them, Milasen and Lorndurnam." 16

"Why not those two?"

Colonel Kant looked up from the shield he was burnishing. "Lorndurnam begged for mercy." He shrugged. "The king found him beneath his contempt. Milasen, though, fostered the king after his own father was killed in a rebellion against the Nomars. Milasen's family goes back almost as far as Goran's. However when the Nomars came Goran's family rebelled constantly, whereas Milasen's joined forces with the Nomars becoming the local administrators."

"They collaborated."

Kant grunted noncommittally, "The Nomars were good for us, even the King says so. They made us the most powerful nation on Glia. In return we supplied them with labour and food and recruits for their army. However when they left..."

"When did they leave?" questioned the Doctor.

"About ten years ago now. Anyway when they left they took their protection and technology with them. Gradually our electricity generators stopped working, the power packs in our weapons ran down..."

"How long were the Nomars here?"

"It's a hundred and fifty years since the first arrived."

"A hundred and fifty years," said the Doctor aghast, "and no one here can even repair an electricity generator!"

Kant sighed. "They imported everything they needed. They said Glia's use was as a strategic frontier post. People who wanted to learn how things worked generally went offworld. Since the last Nomar ship left, none have returned. When they left they took all the technicians and most of the soldiers with them as part of the Nomar army."

"Why didn't the king and Milasen go with them? Both appear to be competent soldiers."

"The king was too young at the time and Milasen was never a part of the army: he was a civilian administrator. When the king came of age he took over from the council, executed the troublemakers and assumed his rightful place as ruler of Lyutzen."

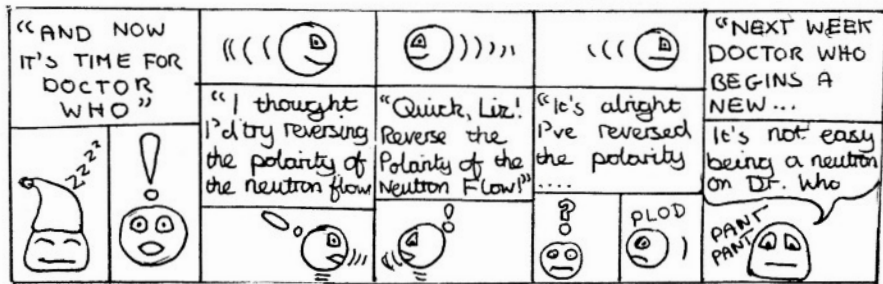
"How old is the king now?"

"Twenty-one."

"And he is an unconstitutional ruler? He can do exactly as he likes?"

"Of course, he is the king. He is answerable only to God!"

LOUISE DENNIS



Questionnaire Results

You may have wondered if those mysterious questionnaires that were handed out last term have been of any use. The short answer is yes, as what you voted for is what we are showing so you had better like it! The longer answer is that they fill up part of this illustrious journal.

Now down to the facts; by far the most popular Doctor is Tom Baker polling 27 votes followed by Jon Pertwee with 3, McCoy got two votes, Hartnell and Davison 1 each. Neither Colin Baker or Patrick Troughton got anything : shame on you.

As for the favourite story category : classics such as 'City of Death', 'Deadly Assassin', and 'Talons of Weng-Chiang' got 3 votes a piece. Mind you, hot on their heels were such, hmm, interesting stories as 'Warriors of the Deep', 'Hand of Fear' and 'Horns of Nimon' all of which got one vote each. I was surprised that 'Keeper of Traken', 'Pyramids of Mars' and 'Caves of Androzanni' didn't get any votes at all.

On the other hand I wasn't surprised that Sarah came out as the top companion with 11 votes. Ace and K9 came out joint second with 4 votes each. Even Jo and Zoe notched up one vote, but poor old Mel didn't get anything.

27 versus 6 of you were in favour of watching Black and White episodes. The only trouble now, though, is finding a story of convenient length which is made even more difficult because hardly any Troughton stories exist in full.

18 as opposed to 10 said that they would like to see odd episodes. We will ignore the bright spark who asked if we could show the even episodes as well. Perhaps in 9th week we could put on 'Evil of the Daleks' episode 2.

We come now to the stories which you would like to see this term. 'Full Circle' and 'Snakedance' did well, as did 'Planet of the Spiders' but unfortunately we don't have access to a respectable enough copy of the story. Lots of other stories got at least one vote including 'Image of the Fendahl', 'Pirate Planet' and the "Prisoner of Zenda one" ('Androids of Tara'). In addition we had some odd entries like 'Dr Who and the Daleks in how to get a first in finals'. In judging which stories to show quality does appear to be an important factor. Paul Dumont said he thought only BBC quality videos were suitable enough to show.

13 people said they would not like to see anything apart from Doctor Who, but 20 people were in favour of other things. The most popular choice was Blakes' 7 getting 14 votes, followed by 'Sapphire and Steel' with 9 and 'The Prisoner' with 6. A couple of people even voted for 'Star Trek'!?!

Lastly we come to the comments people made which ranged 18
 from the succinctly put "None" from John Howroyd to the slightly
 controversial "Prog was better before Nathan-Turner took over,"
 and from Mark Ainsworth "At least one scene showing Sophie
 Aldred per week." Some of you clearly enjoyed the meetings as
 Denni Schnapp said "I enjoy the meetings" and Tim Proctor
 responded "keep up the good work". Thanks to both of you (the
 money is on its way). Even Davros had something to say :
 "Freedom, fairness, democracy, that is the creed of cowards."

To ensure total fairness, I will also reveal how inept the
 committee was in completing the form. The Treasurer, whoops I
 didn't mean to mention names, on being asked to write his name
 down replied "That's a tough one." The Vice presidents 4th
 choice for a Doctor Who story to be shown was 'Flash Gordon' and
 the secretary put against the membership number "Too important
 to have one".

Thus ended the survey. Thank's to everyone who participated
 and I leave the last word to Ian Minton : "Not really up on Dr
 Who, I just come along to watch good videos."

ADAM STEPHENS (I think, not that he bothered to sign it !)

Answers to Quiz

Score one point for each question unless otherwise stated.

- | | |
|---|---|
| 1) TERILEPTILS. | 14) PELADON. |
| 2) FRONTIOS. | 15) SARAH JANE SMITH (with
Jo Grant a close second |
| 3) An overdose of RADIATION
on Metebelis 3. | 16) They are all set on EARTH.
1970. (2 points) |
| 4) THE ZYGONS. | 17) JOVANKA. |
| 5) THE RUTANS. | 18) THE VISITATION.
2nd (Patrick Troughton).
(2 points) |
| 6) BI-AL FOUNDATION. | 19) COUNCILLOR HEDIN. |
| 7) THE MASTER (AND THE DALEKS). | 20) SHADA. |
| 8) ANTARCTICA. | 21) GALLIFREY. |
| 9) MARINUS. | 22) LIZ SHAW.
JO GRANT.
SARAH JANE SMITH.
(3 points) |
| 10) HARRY SULLIVAN. | 23) THE SEA DEVILS |
| 11) THE GREAT INTELLIGENCE
and its YETI ROBOTS.
COLONEL. (2 points) | |
| 12) ADRIC. | |
| 13) SCAROTH. | |
| 13) PARIS. | |

How did you score ?

0 to 7 Pathetic.

8 to 14 Good.

15 to 21 Very Good.

22 to 29 Brilliant, award yourself a D.Phil in Time Lord
 History!

☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆

WHONIVERSE 1990

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1990 DOCTOR WHO CONVENTION

SEPTEMBER 1ST

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No corners have been cut in order to make sure that this will be one convention that will not be easily forgotten. So why not book your place now and make sure that you don't get left out in the cold.

The convention will be held in the superb Amey Hall, located in the town of Abingdon, about 8 miles out of Oxford, an easy destination to reach wherever you come from.

We have invited guests from various Dr. Who eras and their replies are flowing in thick and fast. We are very pleased with our results in this area and think that you will be too.

Admission for the day, starting at 10 in the morning and going on till about 10.30 in the evening, costs £15 and includes lunch.

You can write or ring for more details at the address below (the telephone number is 0235 29643).

To register, simply fill in the form below and send it, along with 5 stamped self addressed envelopes to:-

WHONIVERSE 1990
12 Edward Street
Abingdon
Oxon
OX14 1DL



----- ✂ -----
FULL NAME: _____

NAME ON BADGE: _____

FULL ADDRESS: _____

TEL. NO. (HOME): _____ WORK: _____

I enclose a cheque/postal order for £15.00 made payable to Whoniverse 1990.
Please tick if you wish to have details on any of the following.
Dealers table/Art...../Fancy Dress/Short stories

"I agree to comply with the requests of the organisers and their stewards and to settle all bills incurred by me at this event"

SIGNED: _____ DATE _____

IF UNDER 16 MUST BE SIGNED BY PARENT OR GUARDIAN