DOCTOR WHO

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Britain's Time Traveler Arrives in the Colonies

By ELLEN M. MORTIMER

November 23, 1978, marked the 15th anniversary of the oldest continuing science-fiction TV series in the world. *Doctor Who*, the BBC's Saturday evening institution, has delighted viewers since 1963 with the exploits of an eccentric alien scientist and his novel time machine, the TARDIS. However, most Americans were not even aware that the show existed until its U.S. premiere on independent television stations last October.

Considered to be "too British" for American audiences, *Doctor Who* had a limited success in the early 1970s on Public Broadcasting Service stations— notably in Chicago, Los Angeles and Philadelphia— when Jon Pertwee played the Doctor. But the show never gained network exposure in the United States, despite its popularity in at least 30 foreign countries, until *Star Wars* paved the way for an unprecedented surge of interest in science fiction. Time-Life Television saw fit to give the legendary Time Lord a second chance and imported 98 half-hour episodes of the serial for U.S. syndication. They featured actor Tom Baker in the title role of the eminently recyclable Doctor. Baker has played the part for the last five years. (See the accompanying episode guide of the Baker years.)

Very British

Americans are actually seeing season 11 of *Doctor Who*. The first syndicated episode, "Robot," features Tom Baker's premiere appearance as the Doctor. Four different actors have portrayed the time traveler, each in his own different way, since the inception of the series, adding to the originality of the show's concept and development over the years.

Mat Irvine, a BBC visual effects designer who has done quite a bit of work on the series in the past eight years, comments on the American premiere. "It seems slightly ironic to us as we've had it for 15 years! I read a lot of the American publications on television because there's a lot on the Gerry Anderson side. That's our [Great Britain's] *other* broadcasting company, Independent Television, which makes his series. But *Doctor Who*, which is the longest running science-fiction series in the world, never gets a mention in the States because it's never been sold in a big way before. We've just made an inroad...15 years late."

The series will not be shown in its totality in the States, only the last third of it. This is bound to cause continuity problems and many of the concepts familiar to the British viewer have to be explained to the uninitiated Americans.

"For someone coming to it fresh, as the majority of the American market will be, it may seem very strange," Irvine says. "It will probably seem totally British. There's no concession at all as there was with *Space: 1999*, which was pointedly made for the American market. The British market was secondary in that case, let's face it. I'm not knocking them for that, it's economics. But *Doctor Who* is made in the typical British stiff-upper-lip fashion and it's been made totally for the British market. I think that if the Americans can take it in that attitude, it will go down well."

The major element of the series, the TARDIS (Time And Relative Dimensions In Space), is an extraordinary vehicle that has carried the Doctor to and from his many adventures throughout the show's 15-year run. First of all, it is "dimensionally transcendental," or bigger on the inside than the outside. Secondly, although able to travel in time and space, the TARDIS tends to be erratic, not necessarily landing where the Doctor expects it to and adding to the unpredictability of the situations in which he invariably finds himself in. And third, a chameleon device used to blend TARDIS machines into any environment they land in, jammed during a visit to Earth —trapping the Doctor's TARDIS in the guise of a blue London police box.

Time machines we can understand, but what is a police box?

Mat Irvine laughs as he says, "That's something that's going to have to be explained to the American audience; what in fact a police box *was*. We don't even have them anymore. It was used before the portable walkie-talkies came into use. There were police boxes all over at one time. The light on the top used to flash, and if a policeman on beat came by and saw the light on, he would go into the box to answer a call." Apparently, the creators of the series wanted to use something familiar to their 1960s audience, never dreaming that a police box would come to be identified solely with time travel years later.

And what of the man who treks around in this curious machine? He is a renegade member of a highly sophisticated race known as the Time Lords. After discovering time travel and utilizing it for thousands of years, the rigidly aristocratic faction of the planet Gallifrey, the High Council of the Time Lord, decided to retire their TARDISes (TARDI?) and simply observe what was going on in the infinite number of time streams in their universe.

The Doctor, actively rebellious and intensely curious about everything he's learned since childhood, reaches a critical point in his frustration with only receiving second-hand information about the intergalactic events. He finally steals a TARDIS that was in a repair shop and sets off to experience the universe directly. Even after his capture by the High Council and temporary exile to Earth, the Doctor maintains that his people are wrong not to defend weaker races against imposing conquerors; not to interfere where an invading evil was corrupting a potential good.

Since 1974, the long scarf, floppy hat and quick wit have been the symbols of Tom Baker's portrayal of the charismatic Time Lord. At a London convention held last summer by the Doctor Who Appreciation Society, Baker described his feelings on the role.

"I enjoy being a Saturday afternoon hero and I love playing the Doctor," he said, smiling over the hundreds of fans who had come to see him from as far away as Australia. "The role is not really an acting part in that it never develops fundamentally. The Doctor will never become interested in romance, violence or power, so he's limited in that way. He's really very goody-goody and like any other television hero basically, so the actor in the role must become inventive within those limitations, to become amusing and exciting to the audience in different ways."

Left: The Doctor finds himself surrounded by his arch-enemies, the Daleks in "Genesis of the Daleks." Right: Hunting in the sewers of Victorian London for giant rats in "The Talons of Weng-Chiang."

Hence, the Doctor is possessed of an almost camp humor, an unpredictable nature and unconventional dress, which cause him to stand out wherever and whenever he goes. Baker's incarnation of the dual-hearted Time Lord (one on either side of his chest) utilizes his superior intelligence and experience to solve any problems he runs into, as well as a natural charm to win over potential allies bewildered by his unusual personage. His near-bottomless coat pockets have been known to produce cricket balls, assorted pieces of scientific equipment from all planets and times, apple cores, the seemingly ever-present bag of jellybeans and a multi-purpose sonic screwdriver—which has been used as a laser lance, a lock-picker and, yes, even as a sonic screwdriver.

Dr. Who and Associates

Independent as the Doctor is, he still needs companionship. He has had a variety of friends and associates, most of them from the planet Earth. Many of the female companions were Dale Arden types (prone to screaming and fainting), until the 1970s popularized the image of the independent, resourceful yet feminine career woman. Enter Sarah Jane Smith, freelance journalist.

Smith, portrayed by Elisabeth Sladen, meets the Doctor when he is still in his third incarnation (Jon Pertwee) and actively the scientific advisor to UNIT. (While he was exiled to Earth, Brigadier Lethbridge-Stewart, an old friend from several adventures on Earth, set the Doctor up in his branch of the United Nations Intelligence Taskforce to give him an identity and to utilize the Time Lord's knowledge of alien invaders who were beginning to take an interest in space-aged Earth.) Her reporter's instincts are roused by the curious man with the police box in his room, and Sarah stows away aboard the TARDIS thinking that the Doctor is behind the disappearance of prominent scientists ("Dr. Who and the Time Warrior"). When she ends up back in medieval England, an astounded Sarah soon develops a deep respect for the Time Lord and accepts his invitation to travel further in the TARDIS. After his forced regeneration, the Doctor and Sarah are joined by an unwilling Harry Sullivan, on assignment at the time to UNIT. Played by Ian Marter (who also penned the paperback *Dr. Who and the Ark in Space*), Harry never intends to trek around with the odd personage he met at UNIT, but consequent events plunged him into a series of perilous adventures. Although he accepts the situations he finds himself in, Harry is just as glad to remain behind when the Doctor and Sarah leave Earth after defeating the Zygons ("Dr. Who and the Terror of the Zygons).

Sarah Jane Smith left the Doctor after three years; he was called home to Gallifrey and couldn't take her along. She is succeeded by a completely different companion, a primitive type named Leela. "Dr. Who and the Face of Evil" introduces Louise Jameson as the knife-wielding member of the Sevateem tribe, actually the descendants of an exploratory survey team of colonists whose computer the Doctor managed to misprogram. Still suffering from the effects of his "body change," the fourth Doctor vaguely remembers sneaking off in the TARDIS from UNIT headquarters, landing on the planet and aiding the colonists with their faulty computer. The machine develops into a megalomanic personality, the colonists degenerate into the Sevateem and the Tesh (Technicians) and Leela believes the Doctor to be the Evil One whose face is carved into a cliff. But Leela's basic instincts will not accept the Doctor as evil. She helps him to set her people back on their proper developmental tracks, and invites herself along by sneaking into the TARDIS as the Doctor tries to quietly leave.

After becoming somewhat civilized, Leela leaves the Doctor, following a harrowing adventure on Gallifrey, to marry Guard Andred, with whom she has fallen in love. But the Doctor still has K-9, a computerized mongrel picked up in an earlier adventure, who trundles after the Time Lord offering fierce loyalty, very uncanine advice and a constant annoyance as he defeats the Doctor again and again at one of their never-ending games of chess.

The current companion is one of the Doctor's own race, a Time Lady called Romana. She has been assigned to help the Doctor find the six segments of the Key to Time by the omnipotent Guardians of Time. Mary Tamm, who has played glamorous Lady Romana as of last September, remarks that her character is "supposed to be the Doctor's intellectual equal." Just graduated from the Time Academy, Romana has book knowledge, but lacks the Doctor's experience. At first, the Doctor is wary of this bright, challenging young woman, but they soon learn respect for each other.

What Makes the Doctor Run

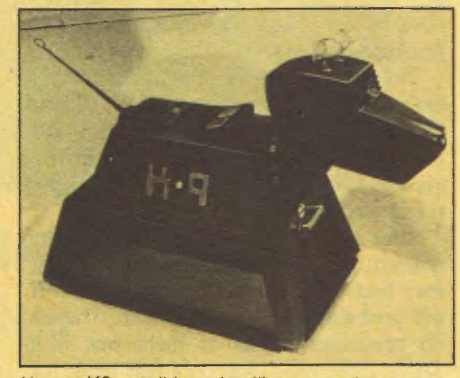
Graham Williams, who has been producing the series for the past three years, sums up his experiences in this way: "If you've done *Doctor Who*, you can do anything. The production schedule we keep is grueling and it's difficult for anyone to do for *more* than three years. It's probably one of the most difficult shows that the BBC does."

Unlike in the United States where entertainment is big business and TV is number one, the BBC has a mere seven studios set up for electronic recording on videotape. Due to a lack of space, none of the BBC series, including *Doctor Who*, has standing sets. Everything is built from scratch for each story, and the actors only see the finished sets on the actual days of recording. Special effects are usually done during taping sessions, or later transferred from one millimeter film.

Anthony Read, the script editor before Douglas Adams took over last November, decided on the 14th and 15th seasons' storylines in collaboration with Graham Williams. Generally, they chose a futuristic story, a historical one, a space adventure and variations or combinations of those themes.

"Usually, three stories are being developed at once until one is taped, one is in rehearsal and the third is being

From "The Sontaran Experiment." During filming Baker was injured and the show was cut from four to two episodes; he had tripped over his scarf.



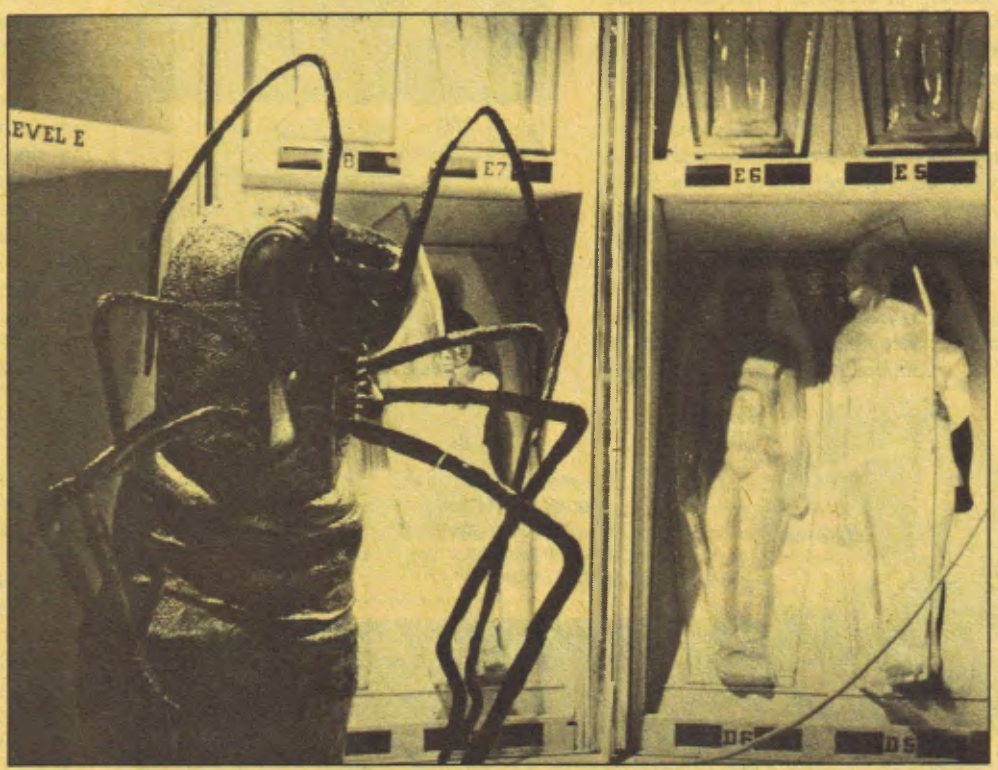
Above: K9, a talking, dog-like computer joined the Doctor in the episode "The Invisible Enemy." Right: The Doctor, K9 and Lady Romana.

prepared," says Read. "The stories are done in either four or six parts, though four is considered ideal for *Doctor Who*. Rehearsals go on for 10 days, with two of the 24-minute segments being prepared simultaneously. There are six stories per season, or six 24-minute segments."

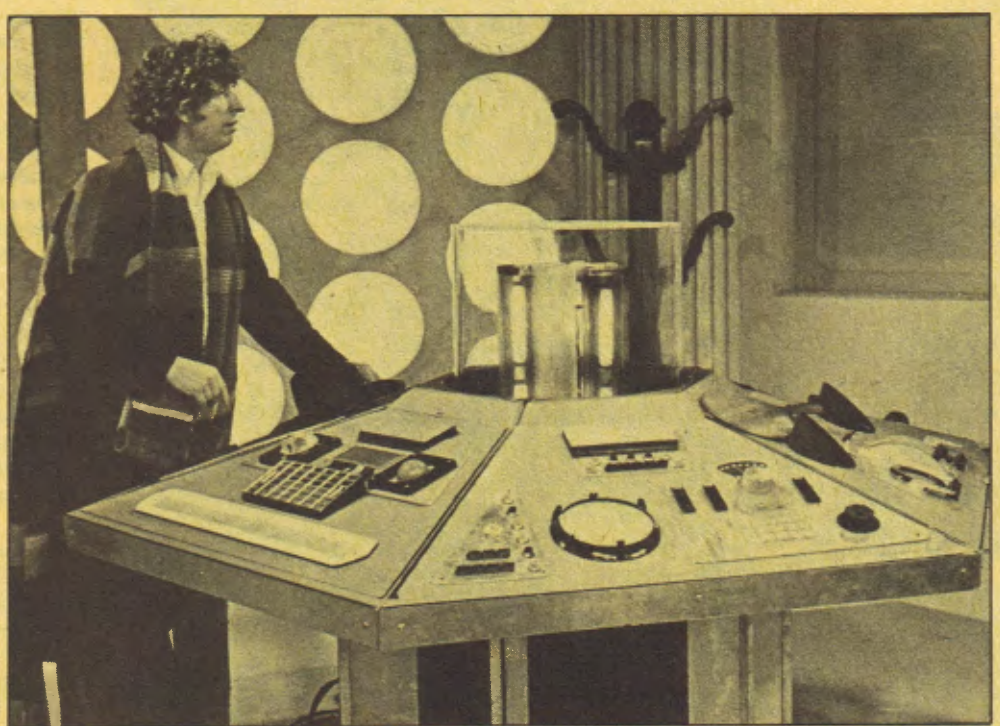
"There are only five days of actual studio time," notes producer Williams. "Rehearsals are in another building entirely, with the sets and props marked out on the floor with tape. Most of the time, the actual recording days are divided into two days on location, three in the studio."

"The schedule is very tight for everyone," Mat Irvine says seriously. "There's no room, no time for anything to go wrong in the studios."

Dick Mills, from BBC's Radiophonic Workshop, adds the sound effects to the video tapes and Dudley Simpson does the incidental music. Mills has been working on *Doctor Who*'s sound effects for the past five years. "There's quite a bit of responsibility attached to it," he says. "I'm working alone; I haven't got a team of people working for me. We [at the Radiophonic Workshop] found that there was no need for two people to become involved on every program, so we doubled our production capacity by letting everyone be responsible for their own shows. With *Doctor Who*, some stories call for electronic sounds synonymous with science fiction, and the historical dramas call for more naturalistic sounds."



Humans hide (in the background) from the carnivorous Wirrn who have invaded "The Ark in Space."



The Doctor in one of the many control rooms within the TARDIS, his time/space machine.

To those who have romantic notions concerning the peculiar noises the TARDIS emanates during landings and take-offs the time machine's ancient engines originate from the bass strings of an old piano. The sounds are taped and re-recorded at different speeds.

And what of the haunting, vibrating theme from *Doctor Who*?

"The *Doctor Who* signature tune was written in a normal fashion on music paper back in 1963. It was composed by Ron Granier, but there are, in fact, no musicians playing contemporary instruments on it," Mills says. "It was all done by cutting separate notes from prerecordings of different sound sources and mixing them together. We used to tune the sounds, then copy them at different speeds to give us the notes we required. All the notes for the melody and the base line were then played together until we got the signature tune," Mills explains.

Both Mills and Irvine have witnessed the transitions from one Doctor to another, a risky undertaking in a popular series. But even a complete change in the show's hero did nothing to defer the fans. "That's what makes the series unique in itself. Where else has a main character been changed *four* times?" says Irvine. Mills elaborates, "The changeover to different actors is a very good vehicle to insure that no one person becomes typecast as the Doctor, and of course, it means that every time the actor changes, a new interpretation is given to the part. William Hartnell [the original Doctor] was a brisk, grandfatherly type; Patrick Troughton was more whimsical; Jon Pertwee took the part very seriously; and Tom Baker is different again."

The TARDIS is attacked by an energy force in "Masque of Mandragora."

One alien menace even Americans are familiar with are the Daleks. Though they have only appeared once to haunt the fourth Doctor ("Genesis of the Daleks"), they are still one of the most identifiable symbols in *Doctor Who*. Irvine says, "Besides the Doctor, the Daleks are *Doctor Who*. They remain popular over the years because they're non-humanoid. In actual fact, everyone thinks they are robots, but they are actually 'containers' for a creature that sits in the head."

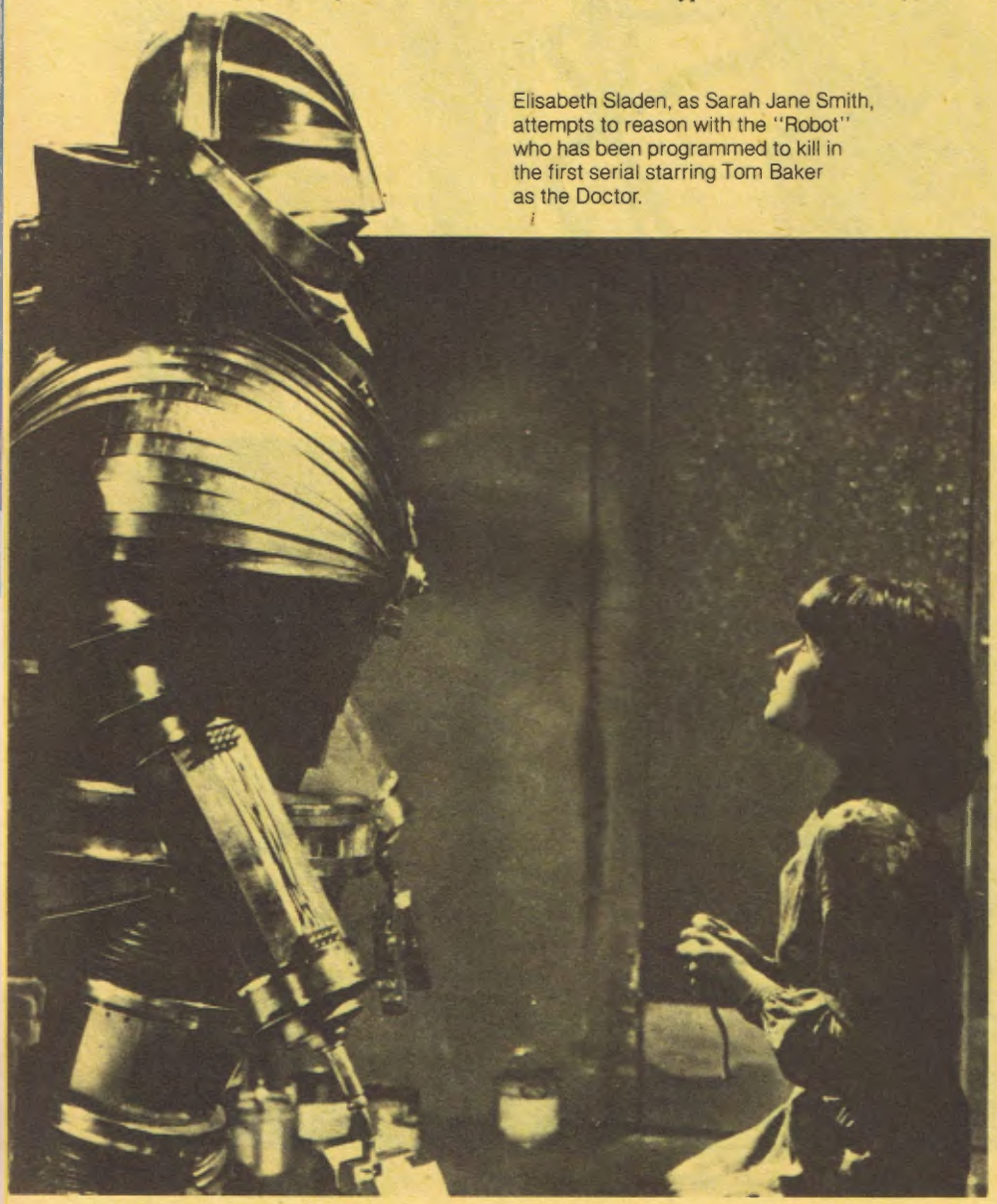
The Daleks played against a *fifth* Doctor when Peter Cushing portrayed the Doctor in two films made in the early sixties: *Doctor Who and the Daleks* and *Daleks: Invasion Earth*. But many hardcore fans discount the films because they did not remain true to the established series.

A series of paperbacks on many of the *Doctor Who* stories is currently being published by Pinnacle Books. *Doctor Who and the Day of the Daleks* and *Doctor Who and the Doomsday Weapon* appear this month. In addition, Pinnacle will release *Doctor Who and the Dinosaur Invasion* and *Doctor Who and the Genesis of the Daleks* in May, and *Doctor Who and the Revenge of the Cybermen* and *Doctor Who and the Loch Ness Monster* in June. Target Books Limited, in England, has already published over 50 different stories, as well as *The Making of Doctor Who*, two *Doctor Who Monster Books* and *The Doctor Who Dinosaur Book*.

Although time travel is only a speculative concept, *Doctor Who* brings to it a fantastic reality. Conjecture or pure fantasy, the series touches the imagination and the dreamer inside us all. The Doctor is a positive extreme: a blatant non-conforming individualist with solid principles, a brilliant mind, a sparkling sense of humor, a childlike curiosity and a machine bigger inside than out that can take him anywhere he wants or put him somewhere he'd probably want to explore anyway.

Doctor Who has now charmed Americans in at least 65 markets across the United States. Stephanie Stefko, assistant to the promotion director at Time-Life Television, says that the mail response has been "stupendous." And Bob Williamson, general manager of WOR in New York, hopes that the show will have a long, successful run. "I was intrigued by it," Williamson says. "I love it and that's why we [WOR] have it. The concepts and elements are fascinating."

"Time is relative," the Doctor has said on more than one occasion. After 15 years, with four different Doctors and no end in sight, it is easy to predict that *Doctor Who* will continue on. . . in the past, the present and the future. ★



Elisabeth Sladen, as Sarah Jane Smith, attempts to reason with the "Robot" who has been programmed to kill in the first serial starring Tom Baker as the Doctor.

DOCTOR WHO

Episode Guide

By ELLEN M. MORTIMER

Fourth Doctor—Tom Baker

1974-75 Season

1. ROBOT

by Terrance Dicks (4 parts)

Recovering from his latest body regeneration, the Doctor, his assistant Sarah Jane Smith and UNIT's newest member, naval doctor Harry Sullivan, help UNIT investigate the thefts of top secret computer codes and the plans for a disintegrator gun. A plot to blackmail the world by the dissident scientists of Thinktank is uncovered when Sarah, on a journalistic visit to the research center, finds that the administrators are using Professor Kettlewell's robot in a suspicious manner. The Doctor must get past the giant robot and the deadly disintegration gun and into a self-contained bunker before the Thinktank rebels use the computer codes to launch nuclear missiles and begin World War III.

2. THE ARK IN SPACE

by Robert Holmes (4 parts)

A once-skeptical Harry Sullivan, on his first trip in the TARDIS, finds himself in the far future on an automated space station with the Doctor and Sarah. Earth had been bombarded by deadly solar flares centuries ago and the last remnants of the human race lie in suspended animation waiting for their computers to awaken them when the Earth is viable again. But something has caused a fault in the system. The Doctor discovers that the huge wasp-like Wirrn have invaded the station hoping to destroy the sleeping humans and claim Earth for themselves. Some of the Wirrn, in their larval stage, have absorbed humans to gain their knowledge and there is little time before they emerge as adults.

3. THE SONTARAN EXPERIMENT

by Bob Baker and Dave Martin (2 parts)

The Doctor, Sarah and Harry transmit down to Earth to correct a fault in the receiving station so that the Ark's inhabitants can begin to resettle their world. But a Sontaran warrior, Field Major Styre, is there already. He is experimenting on a group of humans who returned from colonies to see if Earth was habitable again. Styre tortures them to report human weaknesses to his race's fleet, which is waiting to take over the planet.

4. GENESIS OF THE DALEKS

by Terry Nation (6 parts)

As Sarah, Harry and the Doctor beam up to the Ark, they are diverted by the Time Lords to Skaro, a planet in ruins from a thousand-year war between the native Kaleds and Thals. Davros, a horribly crippled scientist and leader of the Kaleds, knows that radiation is mutating his people. He sets out to find their final form and remove any emotion or conscience from the creatures his race will become. Encasing them in travel machines, Davros creates an ultimate race of warriors whose only purpose in life is conquest. And the Doctor's task is to stop Davros' evil invention, the Daleks, before they can embark on their horrible mission, one that he knows only too well they can accomplish.

5. THE REVENGE OF THE CYBERMEN

by Gerry Davis (4 parts)

Finishing his task on Skaro, the Doctor's time ring brings the three travelers to the Ark, but at an earlier time. Now it is being used for its original purpose, as a beacon to guide spaceships. But most of the crew has died from a mysterious plague, which the Doctor suspects is not of a natural origin. A Cybermat, which injects poison into its victims, is found, confirming to the Doctor that the Cybermen are nearby. They want to

The Doctor attends a masquerade ball in Renaissance Italy in "The Masque of Mandragora."

destroy an asteroid, the remains of the planet of gold, called Voga. The Vogans are the Cybermen's ancient enemies because gold is lethal to them and the silver giants need the beacon in order to succeed.

6. TERROR OF THE ZYGONS

by Robert Banks Stewart (4 parts)

Summoned back to Earth by the Brigadier, the Doctor and companions find Scotland's Loch Ness area in turmoil from the savage destruction of oil rigs in the loch. The infamous monster is actually a cyborg, a half-machine, half-animal creature of the Zygons. The alien race had crash-landed on Earth centuries before and hid in the bottom of the loch in their crippled ship, until rig building threatened discovery. Unable to return to their now-destroyed home planet, the Zygons set out to claim Earth for their own through shape-changing and their Skarasen cyborg.

Sarah and the Doctor flee from the monster in "The Seeds of Doom."

1975-76 Season

7. PLANET OF EVIL

by Louis Marks (4 parts)

Answering a Mayday call, the Doctor and Sarah land in the TARDIS on Zeta-Minor, a planet on the edge of the known universe. They find a scientific expedition wiped out except for its leader, Professor Sorenson. When a military party comes to pick them up, the Doctor and Sarah are accused of killing the scientists. But an anti-matter force has been trying to rid its world of the invaders and even prevents the rescue ship from leaving when Sorenson takes a piece of the anti-matter rock and is infected by it. The Doctor must risk his own life when he contacts the force by going into the pitch black pool that bridges the two universes.

8. PYRAMIDS OF MARS

by Stephen Harris (4 parts)

Trying to return to UNIT Headquarters, the Doctor and Sarah find themselves pulled by some force to a time before the UNIT facilities were built on the site of the Old Priory. The house belongs to Egyptologist Marcus Scarman, who, during excavation, uncovered the prison of Sutekh. The feud between Sutekh and his brother, Horus, both of the ancient race of Osiris, formed the basis of Egyptian mythology when their battles culminated on Earth. Horus won and sealed his evil brother in a pyramid, but Marcus Scarman has unleased the terrifying forces and hatred the Osirin possesses. The Doctor must prevent Marcus Scarman, whose mind has been corrupted by Sutekh, from activating the mechanisms concealed in complicated puzzles on Mars that will set the murderous alien free again to complete his task of destroying all life.

9. THE ANDROID INVASION

by Terry Nation (4 parts)

The TARDIS lands near a peaceful English village, but the inhabitants are acting strange, like robots. The Doctor and Sarah find that they are not even on Earth, but in a mock village built by the Kraals, who are planning to invade Earth by substituting androids for the inhabitants. Confronted by copies of themselves, the Doctor and Sarah have to return to Earth before the Kraal plan can be put into effect.

10. THE BRAIN OF MORBIUS

by Robin Bland (4 parts)

The TARDIS is again diverted by the Time Lords and a furious Doctor at first refuses to find out what they want of him. But curiousity and severe storms send him and Sarah up to a bleak, half-ruined castle, which is owned by a disreputable micro-surgeon called Solon. The planet is also home to the Sisterhood of Karn, who guard their mysterious Flame which makes the Elixir of Life from chemicals in the rocks in the mountains of Karn. Believing that the Time Lords sent the Doctor to steal the Elixir, the Sisterhood teleport the TARDIS to their caves. Recognizing a bust of renegade Time Lord Morbius, the Doctor and Sarah discover that Solon is concealing the brain of Morbius and building him a new body. The only part Solon still needs is a head, and he takes a liking to the Doctor's. Once Morbius is mobile again, he plans to use the elixir of life to gain immortality and destroy the Sisterhood and all the others who defeated him the first time he tried to conquer the Galaxy.

11. SEEDS OF DOOM

by Robert Banks Stewart (6 parts)

Two strange pods are found in Antarctica by scientists and the Doctor recognizes them as Krynoids, vegetable life that live by eating meat. One pod is destroyed, and the other is stolen by henchmen hired by Harrison Chase, an eccentric millionaire and botanist. Back in England, the pod infects one of the men who stole it and grows into a towering mass of man-eating plant that prepares to germinate and spread more pods around the world. The Doctor and Sarah infiltrate Chase's estate to try and find a way to defeat the alien plant before it turns the world's plants into a deadly menace to humanity.

1976-77 Season

12. THE MASQUE OF MANDRAGORA

by Louis Marks (4 parts)

In 15th century Italy, in the Province of San Martino, the Grand Duke dies, leaving his son, Guilliano, to contend with the ambitions of his uncle, Count Federico. The TARDIS lands, after being drawn into and escaping from the Mandragora Helix, and while the Doctor and

The Doctor is taken prisoner in "The Android Invasion."

The Doctor and the leaders of the Time Lords in "The Deadly Assassin."

Sarah try to figure out where they are, a piece of the energy that got into the TARDIS gets out and takes over the evil court astrologer, Hieronymous, who is secretly the head of a black magic cult. The Helix plans to use the cult members to bridge an invasion of Earth. The Doctor has to cope with the cult, Court Federico's plans to kill the rightful heir, Guilliano, and Sarah, who is drugged into trying to kill him.

13. THE HAND OF FEAR

by Bob Baker and Dave Martin (4 parts)

Finally back on Earth in the 20th century, the TARDIS lands the Doctor and Sarah in a quarry, where Sarah finds a fossilized criminal from Kastria. The essence of the alien is not dead, and it uses Sarah to infiltrate a nearby power station in order to regenerate a new body. Eldred then makes the Doctor take her to Kastria in the TARDIS. But the civilization has been long dead and all Eldred has left to rule is a dead world. Leaving the Kastrian, the Doctor and Sarah depart. A telepathic summons calls the Doctor to his home planet, Gallifrey, and he has to return Sarah to Earth, where they part after having shared many adventures.

14. THE DEADLY ASSASIN

by Robert Holmes (4 parts)

Plagued by visions of the Time Lord president's assassination, the Doctor returns to his home planet, which is in turmoil. His old enemy, the Master (himself a renegade Time Lord), has set the Doctor up to be accused of the assassination. Trying to prove his innocence, the Doctor finds out that Chancellor Goth, next in line to be president, has been helping the Master because of false promises of power. The Master has reached the end of his regenerations and needs the instruments of the presidency to tap the power needed to start a new cycle of lives, and to disrupt the balance of energy to destroy the Time Lords.

15. THE FACE OF EVIL

by Chris Boucher (4 parts)

The Doctor lands on a strange planet where the native's refer to him as the Evil One. Haunted by something he can not seem to remember clearly, he helps Leela—a rebellious member of the Sevateem tribe—avoid being killed by men of Priest Neeva, who had exiled her for questioning the existence of their god, Xoanon. Startled by a huge carving of his face in the side of a cliff, the Doctor recalls having landed on this planet soon after his regeneration when his mind was not quite clear, and helping colonists repair their computer. The computer is a deranged version of his own mind and he has to rectify his unintentional mistake of long ago when he programmed his personality into the machine. The colonists degenerated into the primitive Sevateem (Survey Team) and the Tesh (Technicians), who live in th original ship and have developed incredible psychic powers. After correcting the problem, the Doctor goes to leave when Leela slips into the TARDIS and ends up as his new companion.

16. THE ROBOTS OF DEATH

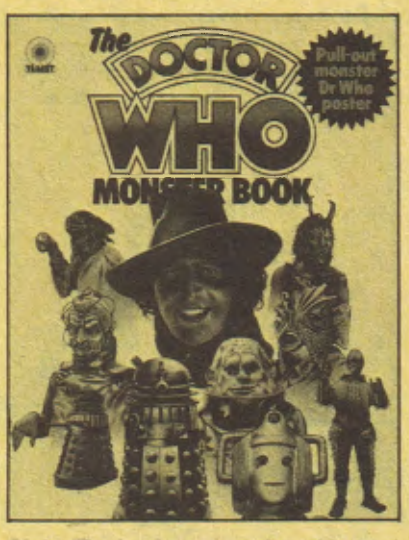
by Chris Boucher (4 parts)

Landing inside the Sandminer, a huge mobile factory, the Doctor and Leela find that someone has been murdered. Only no one believes that the worker robots are capable of killing and the human occupants accuse the Doctor and Leela instead. As the Doctor investigates the mystery, the Sandminer is sabotaged and all of the robots begin to turn on the shocked humans, proving the Doctor's point that someone has succeeded in reprogramming the machines.

Doctor Who Novels

1. Doctor Who and the Giant Robot (from the episode "Robot")
2. Doctor Who and the Ark in Space
3. Doctor Who and the Sontaran Experiment (forthcoming from Target)
4. Doctor Who and the Genesis of the Daleks (Pinnacle, May '79)
5. Doctor Who and the Cybermen (Pinnacle, June '79)
6. Doctor Who and the Loch Ness Monster (from the episode "Terror of the Zygons") Pinnacle, June '79
7. Doctor Who and the Planet of Evil
8. Doctor Who and the Pyramids of Mars
10. Doctor Who and the Brain of Morbius
11. Doctor Who and the Seeds of Doom
12. Doctor Who and the Masque of Mandragora
14. Doctor Who and the Deadly Assassin
15. Doctor Who and the Face of Evil
17. Doctor Who and the Talons of Weng-Chiang
18. Doctor Who and the Horror of Fang Rock

Tom Baker Series



(Note: The books are numbered to correspond with the episodes upon which they are based.)

17. THE TALONS OF WENG-CHIANG

by Robert Holmes (6 parts)

Arriving in Victorian London to show Leela around the planet of her ancestors, the Doctor and Leela witness a macabre murder by some Chinese. Events lead the Doctor to a theater where he discovers Magnus Greel, a hideously deformed war criminal, has been posing as the Chinese god, Weng-Chiang and using members of the Chinese Tong of the Black Scorpion to kidnap young girls from whom he needs the energy to keep his body alive. Aided by Leela's primitive instincts and pathologist Professor Litefoot (who lived in China and innocently possesses the time cabinet Greel needs to rejuvenate himself), the Doctor manages to stop Greel.

1977-78 Season

18. THE HORROR OF FANG ROCK

by Terrance Dicks (4 parts)

A Rutan scout crashlands on Earth in the sea near a lighthouse on Fang Rock. One cell of a militaristic entity, the creature wants to set up an advanced post for an invading fleet in order to have a planet in this system from which to fight their enemies, the Sontarans. The Doctor tries again to treat Leela to Victorian life, but instead of landing in Brighton, the TARDIS appears on the forbidding island. Curious about the absence of light in the tower, the Doctor finds that the lighthouse has been losing power and personnel under odd circumstances. A ship goes aground, the survivors are rescued and the shape-changing Rutan has more victims to take over in order to find out the odds against the invasion.

19. THE INVISIBLE ENEMY

by Bob Baker and Dave Martin (4 parts)

A virus takes control of the shuttle crew enroute to Jupiter's moon, Titan, and begins to prepare a breeding ground for the Nucleus. The Doctor and Leela arrive in the midst of the excitement and the Doctor himself is infected and deemed a suitable host for the Nucleus. The survivors transfer to the Bi-Al Foundation, an orbiting medical station, and bio-analyst Professor Marius, along with his mechanical dog, K-9, try to help the fast-weakening Doctor. Using a section of the TARDIS controls, the Doctor has microscopic copies made of himself and Leela and they enter the Doctor's body to combat the living organism. Cured, the Doctor finds an antidote. But he drops it before they can unleash it on Titan's breeding grounds and the Doctor is forced to destroy the Moonbase. A grateful Professor Marius allow K-9 to go off with the Doctor and Leela.

20. THE IMAGE OF THE FENDAHL

by Chris Boucher (4 parts)

Ordained thousand of years ago, the Fendahl Core is manifested in Thea and the creature sets about destroying anyone in its path. Landing in the midst of what appears to be a classic horror-story setting, the Doctor and his companion, Leela, have to stop the Fendehl from realizing its full power.

21. THE SUNMAKERS

by Robert Holmes (4 parts)

The colonists of Jupiter work for The Company, which controls the output of the Megropolis. The Doctor and Leela fall into the hands of rebels who live in unused tunnels beneath the city. Winning the hostile rebels over, the Doctor discovers that a pacifying gas has been injected into the city's air to keep the workers happy. Once this has been turned off, the rebellion begins. The controller of The Company is revealed as a Saurian, a parasitic being that roams through space seeking races to enslave.

22. UNDERWORLD

by Bob Baker and Dave Martin (4 parts)

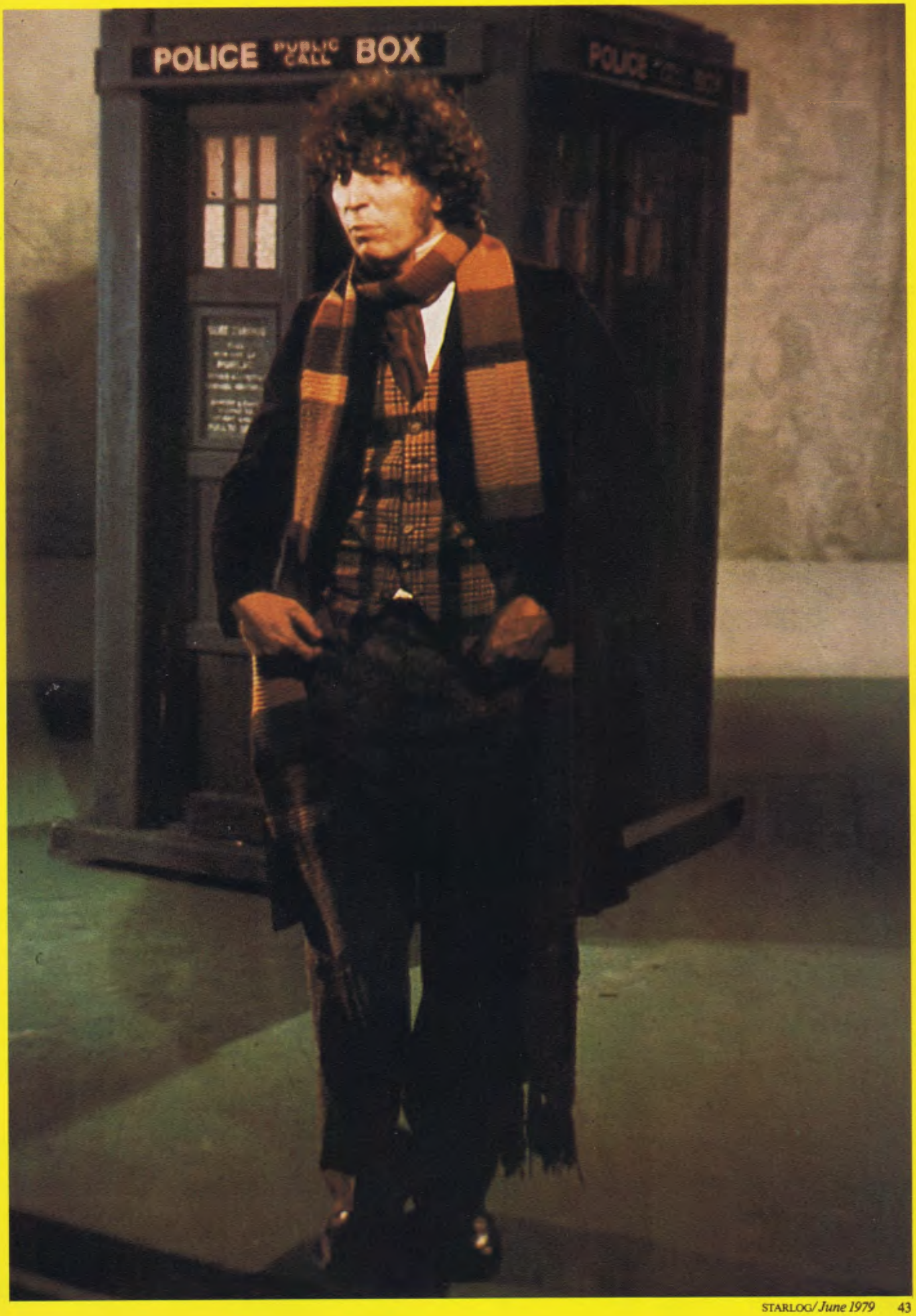
Arriving on a Minyan spaceship in search of their lost race-banks carried on vessel P7E, the Doctor and Leela find that the ship's hull is increasing in thickness and a planet is being formed around them. Another new planet reveals the lost race-banks are in the hands of The Oracle, a megalomaniacal computer, who tries to prevent the Minyans from releasing their descendants from a drone-like slave existence, and the Doctor and Leela help the Minyans to free their people.

23. THE INVASION OF TIME

by David Agnew (6 parts)

The Doctor returns to Gallifrey years after the assassination of the president. He is acting strangely and being monitored by the alien Vardans as though he is working for them. As the Gallifreyan guards are roused, the Vardan Fleet invades, only to be followed by the Sontarans. The Doctor tries to protect Gallifrey by using the TARDIS, but a Time Lord called Kelner thwarts the plan and the Doctor flees into the interior of the time machine. He finally has to build a Demat Gun to repel the Sonataran warriors. Leela falls in love with one of the guards and decides to stay behind. ★

Right: The Doctor and his "police-box" headquarters, TARDIS. Below: "The Robots of Death."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