A History of the Six DOCTORS WHO

It all began on a quiet Saturday afternoon on the 23rd of November in the year 1963. A police box was found among the debris in a junkyard at London's 76 Totters Lane. This box would be the starting point for a series of adventures that would continue for over 18 years.

By DAVID HIRSCH

Doctor Who is the longest running SF/fantasy TV series in the world. Since it began, no less than five actors have portrayed the title character in the BBC-TV series and one actor played the lead in the two feature films. Each succeeding actor brought a unique characterization to the role, providing the mysterious traveller of time and space with a series of astonishing metamorphoses.

The late William Hartnell was the Doctor when the series premiered on BBC-TV that fateful November afternoon. His characterization was that of a "crotchety old man." In fact, the Doctor was, at the beginning, a bit of an anti-hero. Much of the heroics were left to Ian Chesterton, one of the Doctor's two school teacher companions. The first Doctor was rather uncooperative and insisted on having his own way. In fact, when we first meet the Doctor, his attitude toward the two teachers is not only hostile, but downright aggressive; he forces them to become terrified prisoners inside the TARDIS!

In the first Doctor Who adventure, "The Unearthly Child," school teachers Barbara Wright and Ian Chesterton follow their mysterious pupil, Susan Foreman, "home" to speak to her guardian about the girl's erratic behavior. They come across the police box and discover that Susan and her grandfather are living inside it. The interior of the police box, however, is surprisingly vast compared to the tiny exterior. Ian and Barbara soon learn that the girl and her grandfather are, in fact, exiles from another planet who live inside a time-space machine that only looks like a London police call box. The girl's grandfather, who only offers the term "Doctor" as his name, refuses to let the humans go free and he launches the time-space machine into the vortex. They eventually land back on Earth in the year 100,000 BC and become involved with a tribe of primitive humans.

Originally, the series alternated between fantasy and historical drama and, if one cares to consider a Stone Age adventure "an historic drama," the nature of the second Doctor Who serial is unquestionably fantasy. Unaware of what fame and fortune his next script would bring him, writer Terry Nation nearly turned down his first assignment for the series because of a previous commitment. But when that fell through, he found out his agent had not yet turned the BBC offer down and so Nation accepted the job, devising the seven-part serial, "The Dead Planet." The landing on Skaro was, as usual, an accident. Even the Doctor's first reincarnation could not repair or control the erratic Time and Relative Dimensions in Space (TARDIS) machine. Within the petrified jungle was a city populated by the creatures that would become the Doctor's most famous enemies—the Daleks!

Daleks & Other Fiends

During the first three years William Hartnell's Doctor encountered Marco Polo, the Sensorites, the Aztecs, the Zartis, the French Revolution, the shootout at the O.K. Corral, the Cybermen, and he foiled two more Dalek plots. Of the 29 serials Hartnell appeared in, only nine were historical dramas. Doctor Who was fast becoming more and more a solid fantasy adventure series.

The character of the Doctor's granddaughter, Susan, was the first of the Doctor's companions to depart the series, and so began a tradition in which the producers breathed new life into the show by creating new and interesting continuing characters to complement the Doctor. Actually, Susan was written out of the series (in the second Dalek adventure, "Dalek Invasion of Earth") because Carol Ann Ford, the actress who played Susan, became too old to continue to play a 15-year-old girl.

Hartnell departed the series when his health declined and the role became too great a strain on him. His last solo performance as
the Doctor was in the first Cyberman adventure, "The Tenth Planet." He would later make a guest appearance in the tenth anniversary serial, "The Three Doctors," with his two TV successors.

During the period that Hartnell was playing the Doctor on TV, Peter Cushing was enlisted to play the Doctor in two feature films based on the first two Dalek serials ("Dead Planet" and "Dalek Invasion of Earth"). For the first film, Dr. Who and the Daleks, Milton Subotsky's adaptation of Terry Nation's TV script changed the personalities of the four leading characters. First and foremost, the Doctor was no longer an alien. As far as the audience knew, he was just a jolly old man who had (for some odd reason) built a time/space machine in the form of a police call box. The Doctor was also very kind and considerate, but somewhat mischievous. Subotsky wrote Barbara Wright in as the Doctor's granddaughter and made Ian Chesterton her boyfriend (probably as a speedy introduction for the foreign audiences).

For the second feature film, Daleks: Invasion Earth—2150 A.D., Cushing returned in the lead role. The film opened only three months prior to William Hartnell's departure on October 29, 1966, when the last episode of "The Tenth Planet" was aired.

**Changing Doctors**

The following week, Patrick Troughton assumed the role of the Doctor in "The Power of the Daleks." Unsure how the change of their leading character would affect the series, the producers chose to go with a serial featuring the popular Daleks in the hope of assuring an audience. They didn't have much to worry about; Troughton's characterization captured the viewers. An expert in character acting, Troughton molded the Doctor into a "cosmic hobo." While Hartnell dressed somewhat Edwardian, Troughton's Doctor looked quite sloppy in baggy pants with a handkerchief hanging from his coat pocket. A bit of a clown, the second TV Doctor would sit cross-legged on the floor and play his flute whenever he needed to think.

Troughton played the Doctor for three years before deciding that the time had come to leave. He didn't want to be so identified with the character that he would be permanently typecast. Except for his appearance in the anniversary serial, Troughton has never played a character like the Doctor.

Jon Pertwee was the actor selected to take over the role in 1970 and many people were quite surprised that he had been considered. For many years prior, Pertwee had gained a reputation as a comedy actor and cabaret entertainer, but he brought a whole new look to the series that kept viewers on the edge of their seats. Pertwee's Doctor was a man of action. Dressed flamboyantly, often with a long cape, the new Doctor would personally leap into action against his enemies.

The Doctor's true identity had finally been revealed in Troughton's last episode, chapter 10 of "War Games." The Doctor, we were told, is a Time Lord, a member of a race of beings who have conquered time travel. The Time Lords, however, have made it a rule to never interfere in the affairs of others, but the Doctor believed he could help those who were threatened by the many evils throughout the galaxy, such as the Daleks and the Cybermen. Stealing a time capsule from a repair dock on his home planet, the Doctor set out into the Universe. Towards the final chapter of "War Games," the Doctor finds that he must call on his people for help, but in doing so, he places his freedom in jeopardy. The Doctor is brought before the Time Lords and sentenced into exile—on the planet Earth. The Time Lords change his appearance and take away his ability to operate the TARDIS. He is marooned, but his arrival is timed with the Nestene invasion in "Spearhead from Space." During the battle, the Doctor is reunited with an old friend, Brigadier Lethbridge-Stewart. The Doctor first encountered him in the serial "Web of Fear," which starred Patrick Troughton. After convincing the Brigadier that the new Doctor is one and the same man, the Brigadier invites him to become Scientific Advisor for the United Nations Intelligence Taskforce (UNIT), which (continued on page 61)
think we had more Monty Python in England than you did in the States. We had it regularly on the BBC and I used to have it taped and stuff. It's very special humor... I rather like the original sort of humor.

"It's really a children's film about a kid's fantasy in a very modernized and contemporary home," he says of Bandits. "His parents are more interested in green stamps and toastees and that sort of thing. It's a boy's fantasy where he goes into a whole other world with these six dwarves. I'm the fellow who's a father figure and I'm Agamemnon. I'm seen fighting a man with a bull's head on [a Minotaur], in Ancient Greece."

Connery would one day like to direct a film but he hasn't found the right property. It would be a comedy, he said, one that relies more on situations than dialogue to express its humor. In the past he has directed stage and documentary films in Scotland.

Over the years Connery has played many varying roles from William O'Neill to Robin Hood to James Bond. He has never felt the worry of being typecast and refers to his own standards for choosing different roles because "the stimulation comes from the writing, character and situation, therefore you give yourself the widest choices possible." He added that he still gets excited over making movies and especially loves a production where both cast and crew are enthusiastic.

While choosing roles, Connery does not always take into account the commercial value of a film. "The writing is important to me. I really adore Outland, but that's my opinion. Others may think the writing is banal but I am reading something and pick the subject as a whole. I have a history of as many hits as misses and if I was really wanting, I could have taken a more commercial line of pictures. If I wanted to make money I would have stayed with the Bond films."

Connery has finished Wrong is Right, which was filmed in New York with a high degree of secrecy, so much so that other than Connery no one else in the cast saw the complete script. Even his agent has not seen the script for the film in which Connery stars. "I play a part that is part Ernest Hemingway and part Barbara Walters. He's a reporter-cum-journalist-cum-won the spot. He does television and sends the film direct by satellite to the studio. And it's not too far into the future; it's a thriller type story and it's a satire. I think it has a terrific subject."

June saw Connery in Switzerland making a 1930's adventure for the Ladd Company currently called Maiden, Maiden.

As the interview drew to a close, Connery added that he doesn't plan on publishing any of the volumes of poetry he writes in his spare time, nor does he plan to write a tell-all autobiography. When asked about the ulcers he suffered as a young man in the Navy, Con- nery looked at the crowd and winked, smiled and replied, "No, I give them."

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**Doctors (continued from page 49)**

the Brigadier commands.

For the next two years, the Doctor's mostly earthbound exploits featured fantastic gadjetry and continual battles with his arch-ene-

my, the Master (also a Time Lord). Ruthless beyond all reason, the Master continually tried to rule the Earth and the Universe, but the Doctor always managed to outwit him.

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**Heavy Metal (continued from page 27)**

grounds for Ralph Bakshi's Wizards and designs for John Carpenter's The Thing. Ploog also had a hand in the design for "Taarna," the movie's longest sequence and an original story by Blum and Goldberg.

While Ploog was one of several artists who designed the look of Taarna herself, the task of designing the characters and look of the story fell to artist Howard Chaykin. Chaykin, whose work has recently appeared in Heavy Metal, was called in August, 1980, to help design the story. Mogel says Chaykin was put into a hotel room in Los Angeles and he kept hammering out designs over the Labor Day weekend, going as far as having his meals sent to the room.

"We gave Chaykin a script and he worked with the sequence director, John Bruno, and Mike Gross," Mogel says. "He did some great stuff. He worked there about 10 days and this was the kind of thing we had to do."

As the budget crept up towards $8 million, Columbia Pictures picked up the distribution rights to the movie. They were encouraged by the success of Bakshi's American Pop and they had a hole in their summer release schedule. Choosing August 7 cut four months off the production schedule, and with a June 15 delivery date firmly set, the crew worked harder and more people were added to help take up the slack. Gross said in May that the movie will end being a million dollars over the budget, making the film one of the most expensive animated films in history. Both Reitman and Mogel feel the August release date is essential for the movie's success, coming well after the glut of genre films in June and early July.

Another reason costs went up was that Reitman and Gross found that two of the features had storytelling problems and changes had to be made rather late. "It's not because the original story ["B-17"] is not good," Reitman explains. "It's a scary story but a good frightening story can't be told in eight-12 minutes. The problems were that they were too complicated and when we laid them out, all you got was a jumble with no suspense, so we simplified it." "B-17" went through at least four changes and now everyone seems happy with the outcome.

All three men feel the movie is turning out much better than anticipated. Reitman suspects new ground in animation has been broken, Mogel has gotten his rock-Fantasía, and Gross has gotten a full-animation movie to look like a living, liquid issue of Heavy Metal. "What's happening," concludes Reitman, "is that it is much more powerful than I imagined. I think it will be the world's greatest animated film. It's really cocky and arrogant to say that, but, in terms of Disney, some of our character animation won't be as strong, but in terms of story and as a movie-going experience--it will knock any contemporary audience dead. In terms of Bakshi... there's no comparison."